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Vol. 202 No. 5

NEW YORK, WEDNESDAY, APRIL 4, 1956

PRICE 25 CENTS

DISKERIES' \$300,000,000 TAKE

New Gotham Tax Grab in The Wings; City Eyes Legit B. O., Film Rentals

New York City is now trying tocollect a sales tax on the theatre's
share of the boxoffice gross of
Broadway shows. According to tax
officials, the levy may also be applied to the "rental" on film
houses.

The new sales tax rep is not a

houses.

The new sales tax rap is not to be confused with the present 5% local admissions levy (which is in addition to the 10% Federal tax and was imposed immediately after the latter was reduced from 20%), but is an extra bite applying only to the theatre's slice of the b.o. receipts.

The whole situation

to the theatre's slice of the b.o. receipts.

The whole situation involving the new extension of the local sales tax is wrapped in mystery. Broadway managerial circles have only sketchy knowledge of it, and that tends to be contradictory. Even tax officials are rather vague on the subject, and suggest that queries be sent in writing to the Bureau of Excise Taxes.

One City official declared yesterday (Tues.) that "there's nothing new" about levying a sales tax on the theatre share of boxoffice revenue, adding that the law had been in effect since 1947. He declined to allow his name to be used. Another official who requested anonymity asserted that although the law in question is several years old, the b.o. angle is a new application.

Neither official questioned was fa-

cation.

Neither official questioned was familiar with the new ruling. One explained his ignorance by saying that an official memorandum had not yet come through on it. The other turned away from the phone (Continued on page 61)

'Ten Days,' Hitler Film, To Bow in U.S. Via Col; Majors' 1st German Pic

The first German picture to be handled by a major American distributor since the war launches April 10 when the Overseas Press Club sponsors the premiere of "The Last Ten Days" at the World Theatre, N. Y.

Haley Rocks 4th Disk Into 1,000,000 Circle

Into 1,000,000 Circle
Bill Haley & His Comets, a combo which has been among the
prime movers of the rock 'n' roll
cycle, have again hit the golden
circle of bestsellers with their
Decca etching of "See You Later,
Alligator."

It's the crew's fourth platter to
go over the 1,000,000 marker in
sales. First was "Crazy, Man,
Crazy," then "Rock Around The
Clock" and "Shake, Rattle and
Roll." "Rock Around The Clock,"
incidentally, is now at the 2,000,000
plateau.

Share Separation Prompts Exercise Of Loew Options

With the date approaching for the split of Loew's Inc. stock Into separate shares for the theatre company and the production-distribution company, Loew's executives are beginning to exercise stock options which they've held since 1951. In a package deal, a total of 170,000 shares were recently picked up at a cost of 16 7/16 per share, the purchase price specified in the stock option plan approved by the stockholders on March 15, 1951. The transaction involved an outlay of over \$2,700,000.

The purchase by the Loew's execs is said to have been financed by hotel chain operator Arnold S. (Continued on page 54)

300,000 Tint Set Sale . This Year: Goldsmith

"The Last Ten Days" at the World Theatre, N. Y.

Film, made in Austria, is a semi-documentary retelling of Hitler, ne Schickelgruber, in his steel-and-concrete bunker deep below the Reich Chancellery in Berlin. Pic is being handled by Columbia Pictures' special films division under Edward L. Kingsley. It's a Colcoproduction.

"Last Ten Days" (formery called "The Last Act") is the first of the German-made Hitler films to reach this country. Several others are on the way, including two on the July 20, 1944, attempt on Hitler's life. "Ten Days" is being watched with interest by the other distribs as a clue to the kind of interest that exists in the Hitler topic. Two other majors—Warner Bros. and Universal—have German pix, but (Continued on page 63)

WAX INDUSTRY'S RECORD GROSS

The disk industry is heading for its greatest year in 1956 and may wind up with a retail gross of \$300,000,000 for the 12-month period if the current pace is sustained. Trade optimism is cued by the fact that the four major companies, RCA Victor, Columbia, Decca and Capitol, all enjoyed peak grosses last year and have been travelling at an even better clip for the first quarter of this year.

year.
While Victor and Columbia, due year.

While Victor and Columbia, due to their corporate integration with RCA and CBS respectively, do not break down their annual disk take in specific figures, both companies reported record-breaking grosses for 1955. Decca sales were over \$22,600,000, up 20% over 1954, while Capitol sales climbed some 30% over the \$21,000,000 total. Both Columbia, which includes phono sales, and RCA Victor's disk division are understood to gross in excess of \$30,000,000 each annually. The latter diskeries, of course, are particularly strong in the long-hair field.

The take of the major companies keeps climbing despite the fact that numerous independent labels are now active in the business, both in the pop and longhair markets. The indies, such as Dot, have pro-(Continued on page 61)

Gilbert Charges ASCAP Control By 'Powerhouse'

ASCAP's general membership meeting at the Waldorf-Astoria Hotel, N. Y., yesterday (Tues.), was rocked by strongest blast against the Society's alleged domination by a small group of publishers ever let loose in public by a board member. L. Wolfe Gilbert, ASCAP Coast rep who was passed over as nominee for the Society's prexy by the writer-members of the board, ripped at a so-called "powerhouse," a combination of top publishers who were charged with controlling the destiny of the Society.

While charges against the ASCAP administration have been common in past membership meetings from dissidents in the ranks, (Continued on page 16)

(Continued on page 16)

Chez Hep

H'wood's New Cycle: Sagebrushers Will Not Wind Up Kissing the Hoss

Has Sponsor, Will TV

Grace-Rainier Nuptials
A half-hour television "special" covering the Grace Kelly-Prince Rainier III wedding, from the departure of the U.S.S. Constitution to Monaco till the start of the honeymoon, will be presented on CBS-TV April 21, complete with sponsor: Though all the radio networks have scheduled sponsored coverage of the nuptials, this is the first such tele coverage slated.

Program will air Saturday night at 11-11:30 p.m., and will be sponsored by Maybelline, the eyemakeup marketer. David Schoenbrun and Blair Clark from Paris, and Lou Cioffi from Washington will handle commentary.

Peak 200G B.O. Seen for B'klyn Rock 'n' Roller

Indications point to a record \$200,000 gross for the 10-day engagement of Allan Freed's rock 'n' roll show at the Brooklyn Paramount Theatre. It's the the third date at this house for the WINS, N. Y., disk jockey, and house manger Gene Pleshette anticipates a breakthrough into stratospheric heights. Freed holds the previous record with \$154,000 for a single week during Labor Day week, but there seems to be a greater rush of business during this semester with the schools out for the Easter holidays. holidays.

Pleshette estimated that (Continued on page 63)

'Uncle Bud' Ward 'Sings' (Taped) at Own Funeral

(Taped) at Own Funeral
Claudius (Uncle Bud) Ward, 55,
who died last week, literally sang
at his own funeral in Alexandria,
Va., on Friday (30).
Gospel singer and longtime local
radio entertainer, Ward taped
three hymns several weeks ago, at
Johns Hopkins Höspitäl, Baltimore,
where he was dying of cancer. He
said he wanted the tape played
at his funeral. Selections were
"Tell It to Jesus Alone," "The
Touch of His Hand on Mine" and
"Jesus Took My Burden and Left
Me With a Song."

"Uncle Bud" began his "National Children's Frolic," a radio program over Station WMAL, in
Washington, in 1933. It ran for
several years. For the past eight
years, he had a morning show over
WPIK, in Alexandria.

s Sponsor, Will TV
Grace-Rainier Nuptials
half-hour television "special"
sring the Grace Kelly-Prince
like the old days when the
oater hero bussed only his hoss.
It's all been very gradual—sneaky like

In the era of Tom Mix, Tim Mc-Coy, Buck Jones and other stal-warts of the range, the Pauline in peril was properly rescued, the villains brought to book and the protector of righteousness, silent protector of righteousness, silent and noble, would ride off into the horizon. These knights of the plains had their juvenile audiences to think about and, in that middle age of the cinema, juveniles didn't want their idols showing any weakness, particularly for girls. What he-man would want to play with girls?

he-man would want to play with girls?

Then entered the stringed set. They'd run the rustlers out of town, save the homestead for the kindly old couple and mebbe shoot up a few howling redskins. But Gene Autry, Roy Rogers and others of the ilk would also find time to pluck their guitars and serenade their belles. "I'm Back in the Saddle Again," they'd, er, sing. No huff and puff stuff, but at least the dames were getting some attention.

Somewhere along the route Howard Hughes made "The Outlaw" which, tradition be damned, had such goings-on as romance on a hayloft. But this made only money and consequently did not (Continued on page 62)

See Congress Interest In Ending Admish Tax: **Need Grassroots Drive**

Washington, April 3.
Members of Congress are expressing considerable interest in the arguments by the National Assn. of Legitimate Theatres and the National Assn. of Concert Managers for removal of the final 100% admissions tax

the National Assn. of Concert Managers for removal of the final 10% admissions tax.

There is no doubt here that many in the House and Senate would like to eliminate the bite for the entire entertainment biz. Biggest stumbling block is the adamant position of the Treasury Dept. that all revenue is needed to produce a balanced budget and a start on reduction of the national debt.

Strong support for debt reduction before tax reduction reportedly comes from the nation's grassroots. Many members of Congress conduct informal mail polls of their districts, with printed questionnaires and return envelopes. These seek out public sentiment on top national and international issues.

Almost invariably, the questionnaires ask whether debt reduction or tax reduction should come first, With very few exceptions, it's (Continued on page 18)

Planning-for-the-future dept.:
Patio Bruno, Italian estery
on W. 55th St., N. Y., frequented by the radio-tv crowd,
has changed its name to Club
Prince Rainier IV. (What if it's
a girl?—Ed.)

Bumper Crop of Packages Headed For Strawhat Trail This Summer

The strawhat circuit is in for a flood of package productions this summer. Prospective lineup already includes a rash of musicals and straight plays, with indications of more to come before the season gets rolling in June.

Taking the lead in the package push is Hillard Elkins, who had several shows on the silo trail last season and previously handled summer stock for the William Morris agency. Elkins, now a personal manager, plans sending out seven properties this season.

Some of the productions will include talent repped by Elkins, as is the case with "Tea and Sympathy," which will star Maria Riva, one of his clients. Miss Riva is currently costarring with Alan Baxter in a George Brandt touring production of the Robert Anderson drama. Other items on Elkins' sked include "Solid Gold Cadillac," starring Billie Burke, and "Call Me, Madam," starring Sloan Simpson.

Elkins is also routing a "Guys and Dolls" package, and other prospects include "Bus Stop," if released, and the tour of "Solomon Grundy," a prior strawhat entry which he plans to produce off-Broadway.

He's also working on a vehicle for legit-film actor Robert Strauss

Grunu,
which he plans to provide the plans to provide the state of the plans to provide the plant to provide the p

Princetonian Dixieland Combo. Darvas & Julia To Grace Monaco Event

To Grace Monaco Event
Jazz will have its inning at the Grace Kelly-Prince Rainier III wedding festivities in Monaco this month via a Princetonian dixieland combo. Stan Rubin and His Tigertown Five were invited to Monaco as guests of the Prince, and they will be the only jazz combo swinging there during the event.

Rubin, a 22-year-old Princeton graduate now studying law at Fordham U., met Miss Kelly last May when his band played a date at Cherry Hill, N.J. A correspondence between Miss Kelly and Rubin, which began when the latter sent her a copy of one of his RCA Victor albums, led to the invitation to the wedding.

At Prince Rainier's request, the combo will play in Monaco dressed in their collegiate orange blazgrs and strawhats.

Back To Doubling

Back To Doubling
London, March 27.

After Julia concludes her current solo cabaret run at the Colony, Berkeley Square, she and her partner Darvas are flying out to Monte Carlo to do their double dancing act at the Prince Rainier-Grace Kelly nuptials.

During the past week the two, who recently closed a London Palladium season, have been appearing at the Albert Hall celebrations organized by Butlin's Holiday camps. This was attended recently by the Duke of Edinburgh.

Hollywood, April 3.

Now there's a new headache for producers of unusual features. The public has become so over-educated to special effects that it is inclined to shrug off authentic flavor as the contrivance of some Hollywood technician. The result, opines William Bloom, producer of 20th-Fox's "On the Threshold of Space," some good exploitation angles frequently are lost.

Bloom developed the theory in the last few weeks, reading some of the mail and critical comments on "Space," most of which paid high tribute to the special effects in the film. But, he points out, a good portion of the "special effects in the film. But, he points out, a good portion of the "special effects," footage is not studio trickery, but the real McCoy, including footage shot from a balloon some 100,000 feet in the air over the Holloman Alr Base in New Mexico.

"Actually." Bloom declares, "it's

100,000 feet in the air over the Holloman Air Base in New Mexico.

"Actually," Bloom declares, "it's a great tribute to the wonderful work of Ray Kellogg on special effects. He did so well that there's no way of distinguishing between his work and the real stuff. This is particularly true in some of the air shots which he faked before we got the footage taken from the balloon. They matched perfectly."

Bloom feels that pictures in volving technological advancements, such as "Space," can be better exploited if the public is made aware of their realism. Footage lensed on the rocket sled at Holloman, for example, give an audience an on-the-scenes view of developments that add values.

"It's possible," Bloom says, "that we've spent so much time convincing the public of the skill and inventiveness of our techniclans that they are now inclined to be blase about the very ingredients that make a picture more exciting."

FILE INCOME TAX ITEMS

Garland, Barrymore, Rooney and Luft Slapped By U. S.

Hollywood, April 3.

Income tax liens against several industry figures have been filed here by the Collector of Internal Revenue. Liens total almost \$52,-000 and stretch back to 1951.

Biggest lien was filed against Judy Garland and Sid Luft, for \$20,891.09 representing 1952-53

Biggest lien was med against Judy Garland and Sid Luft, for \$20,891.09 representing 1952-53 taxes. Others include Ethel Barrymore, \$12,142.80 for 1951 and 1954; his wife Elaine, \$3,709.23 for 1954; and Carmen Castillo Cugat, former wife of Xavier Cugat, \$4,377.81 for 1952

WW Hints He'll Do **Metro TV Series**

It's up to Walter Winchell, as to whether he will sign with Metro to narrate a tv series based on studio's oldie short series, "Crime Does Not Pay," WW reports. Winchell ogled several of the briefies with studio execs and said

briefies with studio execs and said he was impressed by them. Loew's v.p. in N. Y. Charles C. Moskowitz called him and told him to name his terms for the assignment, said Winchell, indicating he will prob-

winchen, indicating he will probably sign.

Winchell has been conferring here with studio and production chief Dore Schary and studio general manager Eddie Mannix on the project.

Irvin Marks, Longtime Paris Rep for Shuberts, Dies in 'Home' Town

Paris, April 3.
Irvin Marks, perhaps the best known American showman in Paris, age "about 77," died April 1 at the American Hospital in Neuilly where he had been rushed when taken suddenly ill. In ap-

Neuilly where he had been rushed when taken suddenly ill. In apparent excellent physical shape, despite his indeterminate 70-plus years, his passing was unexpected. Marks resided here for a third-of-a-century and many aver he was "crowding 80" but as John Shubert told Variery in New York "Irvin long ago burned his birth certificate."

Marks settled here post-World War I as play and talent scout for the Shuberts, Al Woods, David Belasco, Gilbert Miller, et al. Because of his longtime residence at the Scribe Hotel, that became a sort of unofficial base for visiting U.S. showmen, and when Marks shifted to the Hotel George V they followed him there too, Latterly he resided at the Continental, reverting to the "downtown" Madeleine sector.

Marks' peregrinations from Paris

verting to the downtown made-leine sector.

Marks' peregrinations from Paris
to London, Vienna, Oslo, Berlin,
etc., in quest of revue, musicom-edy and legit novelties, scripts,
plays and talent-figured strongly
in the heyday of the Shubert's
importations of European proper-

When Marks returned to America, with the advance of the Nazishe suddenly disappeared and despite the intensive manhunt he remained in obscurity and unidentified until garment centre industrialist Jack P. Sadowsky almost literally forced Marks back into show business when he discovered him in the lobby of the Jacksonville (Fla.) Hotel. Veteran film (Continued on page 15)

Sensitive Polly Adler

Hollywood, April 3.
Producer Rex Carlton has sued Polly Adler in Superior Court here, asking \$100,000 damages and an injunction to prevent any other producer securing rights to "A House Is Not a Home," the auto-biography of the Manhattan brothel-keeper. Carlton alleges he bought exclusive legit, pictures, radio and television rights for \$600 down and 1% of gross, pro rata of other proceeds.

Now Mme. Adler won't give him a binding in writing because she counter-demands indemnity clauses lest a musical comedy version "degrade or defame" her.

So How's Your Embouchure?

'Porgy' Pickup Orchs O'Seas Quite a Problem to a Meticulous Maestro

Motel, Bowling, Eatery, 3.150 Cars in Park

3,150 Cars in Park
Chicago, April 3.
Sam Levin, ozoner chain operator from Dayton, is planning a \$1,330,000 project to include a 3,150
car drive-in, a motel, bowling alleys and a restaurant on an 85acre piece of land in Stickney
Township, a Chicago suburb.
Construction of the south side
recreation center is slated to begin this month as soon as acquisition of the \$330,000 theatre will
take three months to build, and
will have two screens, each measuring 80 feet by 120 feet. One screen
will be visible to 1.650 cars and
the other will be seen by 1,500
cars; there will be seen by 1,500
cars in an off-street waiting line.
Construction of the motel, restaurant and bowling alleys is set for

Orson Welles On **U.S. Craft Skills: Nothing Like 'Em**

Hollywood, April 3.

America's technical skill in making feature films is unique, observed Orson Welles, who has produced two features abroad and acted in many others in Europe. Welles, currently rehearsing for the CBS-TV Ford Star Jubilee presentation of "20th Century," flatly stated, "There's no filming organization."

While pix may cost less per day.

While pix may cost less per day to shoot abroad, they require longer shooting skeds, he added, and while offering some savings, "They're not

snooting skeds, he added, and while offering some savings, "They're not as dramatic as pictured."
"It's wonderful for a director to get what he asks for, as ordinarily happens here," he continued. "In Europe, you ask and hope you'll get what you ask for. You get up in the morning and wonder if everything is going to be where it's supposed to be. To get results, a director has to be topgrade. He's got to be a combination propman, grip, producer, everything."
Welles ruefully admitted that the handicaps of European production sometimes forces the director to exercise more imagination, but on the whole, it makes filming much tougher, especially on location.

(Perenthetically, he noted the

thon.

(Parenthetically, he noted the great upsurge in location filming in the U. S., and wryly commented that during his days here, he had (Continued on page 62)

Olivier to Film 'Macbeth'; Vivien Leigh as Lady M.

Following the trans-Atlantic reception of "Richard III," Sir Laurence Olivier has decided to film another Shakespearian epic. He's to make a color version of "Macbeth" next year in which his wife, Vivien Leigh, will appear as Lady Macbeth.

HOLD THOSE ACRES

Congressman Sees Big Sports Stadium in D.C.'s Future

Washington, April 3.

A bill to select a site and design for a national memorial stadium for the District of Columbia has been introduced by Rep. Frank Thompson Jr. (D., N.J.). Thompson said the nation's capital needs an adequate stadium and cultural center, plus the necessary parking space for those attending events.

As a result he has also urged the D. C. Government not to sell a 307-acre tract, largest undeveloped plot within the city limits. Thompson urged that the land be kept in public ownership for eventual use as a stadium and cultural center site.

By SYLVAN LEVIN (Opera and B'way conductor)

Picking up an orchestra to play "Porgy and Bess" in European or South American cities isn't the least important job of the globetouring Gershwin troupe—nor the easiest. I spent three months as conductor with the company in both locales—and it was an experience.

conductor with the company in both locales—and it was an experience.

Our company was placed in two radically opposite positions as far as the type of available orchestra was concerned. If we were fortunate enough to be performing in a recognized firstclass opera house, life was usually musically and relatively beautiful. A well-schooled, sensitive group of players "went with the house." Just as often as not, we were compelled to play in a regular theatre which had no orchestra attached. This necessitated the gathering together of a pickup orchestra by a local contractor—and a battle royal to preserve some remnants of Gershwin's musical memory was in progress. When the players were competent, the American-style "Porgy" playing was never a problem for the orchestra. When it was a pickup orchestra, the playing was just indescribably bad. No amount of rehearsal seemed enough.

indescribably bad. No amount of rehearsal seemed enough.

No Sexy, Julcy Tones
In Brussels we performed at the famous old opera house, Theatre de la Monnaie. This is a highly respected orchestra and rather well-schooled. To one accustomed to the sexy, full-bodied, juicy tone (Continued on page 63)

Hail 'Kissable' Director: Masquers Stages Fete For Triple-Threat Lupino By WHITNEY WILLIAMS

"Ida," avowed Edmond O'Brien from the dais, "is the nicest smelling director I've ever worked with."

with."

Came back toastmaster Charles

Prince, intro ing the honored guest,

"She's the only director I've ever

wanted to kiss."

Ida—Ida Lupino—was being
feted Thurs. (29) by Masquers, 350
of them and their guests, and leading up to her presentation of theatrical org's George Spelvin

Award the eulogies were piling up
fast. Consensus was that not alone
is she a triple-threat femme-producer-director-actress — but more
. young players' mentor and
friend.

Hedda Hopper, herself kudosed

riend.

Hedda Hopper, herself kudosed with the club's homage five weeks ago, listening intently to the spiel recounting honoree's many accomplishments, asked her if she could splice an electric wire or lay bricks ... "I can," she orated, recalling then her first association in 1937 with Ida when both were appearing in Paramount's "Artists and Models." She said she talked young actress out of her \$1,700 weekly contract into trying for something better as a dramatic player, Ida (Continued on page 63)

N.Y. Flacks' Shindig For Louis Sobol's 25th Anni

Louis Sobol's 25th Anni
Louis Sobol, who on May 31
will be with the Hearst organization for 25 years as a columnist,
and who had been pillaring for an
additional two with the now defunct N. Y. Graphle, was told what
a good and generous character he
is by the Overset Set, an organization of N. Y. pressagents, who
tendered him a party Monday (2)
at Toots Shor's, N. Y. Despite the
sound sentiments, the language
matched the stag occasion.

It was a new kind of activity
for the flacks, many of whom are
accustomed to doing things in a
big way. Maybe they let their sincerity interfere with big arrangements. It seems that all they wanted to do was tell Sobol what a
nice fellow he's been to them during the quarter century that he's
been reporting on the Broadway

ing the quarter century that he's been reporting on the Broadway scene. Also how much he's done in the way of keeping the down's flacks solvent. For that reason, (Continued on page 15)

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DISTRIBS MAY TAKE ON OSCARS

Unmerry Oldsmobile

Another year—another overdose of Oldsmobile commercials on the NBC telecast of the Oscars. And maybe 1,000,000 of the 50,000,000 estimated to have seen the 90-minute show might have been at the film theatres paying to see this Hollywood hit parade if it went closed-circuit.

But how do you get around competitive jealousies in a company town like Hollywood? When it looks like "Eternity" is the sweep for Columbia or "Marty" for United Artists, also-ran studios can't be enthusiastic to underwrite the bankrolling needed for such a video event. That's where General Motors steps in and cashes in as rival producers pout.

Nobody who knows the complexities of the problem will be glib but it is to be hoped that the newest attempt to find a way-out of that unmerry Oldsmobile ride every spring will result in action. Distributors in the east may have a little more detachment and broad industry public relations sense than do the studios on the Coast.

Abel.

Raps Studios' Five-Day Week; 2d Feature Playdates Down 40% While Shooting Costs Up 15%

Hollywood, April 3. With the market for small-budget second features reduced 40% in

et second features reduced 40% in the past five years, producers of this type of product are now slapped with a prohibitive 15% increase in production costs, due to the new fiveday work agreement plus boosts in wages.

So states Edmund J. Baumgarten, prexy of Associated Film Releasing Corp., which this year will turn out a program of 10 features. As a new means of averaging upped costs, Baumgarten has asked all AFRC franchise holders to go after increased film rentals from exhibs.

Vista Vision Gentled Into Acceptance for Other Than Paramount Films

VistaVision, widescreen process fostered but not plugged by Paramount, appears finally getting a play by others than Par. The company lenses all of its product with this system but, unlike 20th-Fox with its CinemaScope, exerts no effort to induce others to use it. Further, Par has no monetary stake in Vivision.

in VVision.

The double-frame way of making pictures was given a boost via the recent Academy Awards with Oscars going to "To Catch A Thief" for color photography and "Rose Tattoo" for black and white.

All J. Arthur Rank pictures are to be made in V'Vision, ditto Stanley Kramer's "Pride and the Passion." Marilyn Monroe Productions "Sleeping Prince," Metro's "High Society," Warners "Seachers," Universal's "Away All Boats" and various industrial subjects such as General Motors' "Featurama."

Late-starting V'Vision has been

Late-starting V'Vision has been slow to catch on in the trade. Tee-off picture with the process was "White Christmas." Since that time the only non-Par filmmaker to put it to use extensively has been Rank.

Par has given the system some billing, of course, but has refrained from making it a major selling point as 20th has done with C'Scope.

U's Chi Huddle April 19

Universal will hold a three-day meeting of its homeoffice sales toppers and district sales managers at the Hotel Drake in Chicago April 19 to 21. Charles J. Feldman, v.p. and general sales manager, will preside at the session. Alfred E. Daff, executive f.p., who will be enroute from the Coast to New York, will attend the opening day's meetings.

Palaver will be devoted to the formulation of release plans for the company's summer and fall pictures.

METRO'S 9-YEAR PEAK

Six New, Three Holdover Produc-tions Before Cameras

Hollywood, April 3.

Production at Metro will be operating at a nine-year high with nine pictures before the cameras during April. Making up the total are six new starts and three carryovers. And, according to production chief Dore Schary, there is a possibility that two more pictures may be added to the April state.

The April starts include "Rain-

may be added to the April slate.

The April starts include "Raintree County," "The Barretts of
Whimpole Street," "Tea and Sympathy," "The Power and the
Prize," "The Power and the
gust Moon," and "The Painted
Veil." The three carry-overs are
"Somebody Up There Likes Me,"
"The Opposite Sex," and "Somewhere I'll Find Him."

NO LACK OF ACTIVITY; 36 LENSING IN APRIL

36 LENSING IN APRIL

Hollywood, April 3.

With all of the major studios operating at a stepped up, pace, April's film activity stacks up to be the biggest production splurge in three years for any one month. Hollywood's major lots have scheduled 36 films to go before the cameras this month.

The April starters compare with this years 13 pix that were produced m January, the 29 in February and 20 in March. This month's upbeat in production also accentuates the desire of the majors to meet the product needs of the exhibitors, who for long have been complaining of a shortage of films. It appears likely the majors in 1956 will surpass the 250 features produced last year.

Pacing the field for April is Metro, with six films skedded for production.

In second place are Paramount and UI, each with four pix. Following closely behind are three studios—Warners, 20th-Fox and Allied Artists—with three starters this month.

Columbia, Republic and RKO will start two pix this month.

Seven other films being produced this month are indie productions being released through United Artists.

Preminger On the Wing

Otto Preminger has a crowded schedule. The producer-director leaves New York Friday (6) to at-tend openings of "Man With the Golden Arm" in Paris, Rome, Brussels, Berlin, Oslo and Stock-belm

holm.

Next he'll serve as a judge at the Cannes film festival and follows this with work in Southern France on the screenplay of "Bonjour Tristesse" in collaboration ..." The Rahman with Sam Behrman.

Talk has started in New York on the possibility that the distribution end of the motion picture business might take over sponsorship of the annual televised Academy Awards presentations in Hollywood. It's strictly in the early-discussion stage but the thought is intriguing to at least a few importantly-placed execs.

That Oscar is a boon to the sales That Oscar is a boon to the sales departments is no myth. As noted here last week, the spotlighting of "Marty" is expected to bring an extra \$1,000,000 in United States and Canadian distribution rentals.

and Canadian distribution rentals.
That statuette to Paramount (for Anna Magnani in "Rose Tattoo") similarly is proving a bonanza in terms of extended runs and taller returns. This film's ninth week at the Trans - Lux, Philadelphia, brought a gross of \$9.240 after \$4.600 in the eighth; \$13,400 in the fifth week at the Paramount Theatre, San Francisco, after \$11,800 in

Seaton East on Idea

Seaton hast on Idea
George Seaton, president of
the Academy of Motion Picture Arts & Sciences, is due
in New York late this week
with his agenda reportedly including talks with film company presidents about sponsorship of next year's Oscar
telecast.

The Academy has until next

telecast.

The Academy has until next
September to accept a sponsor. If the film business again
refuses to bankroll the event,
Oldsmobile very likely will tie
it up, as it has the past three
successive years.

the fourth; \$300,000 in the first five days around the Loew's circuit in N. Y., compared with \$304,000 for a full week with the blue-chips entry of last year, "Country Girl."

entry of last year, "Country Girl."

There can be no question that Oscar is a multi-valued thing and the eastern film officials don't want this dissipated via long parades of automobiles on the tv program. It's apparent that the studios can't get together on sponsorship because of the jealousies (Continued on page 18)

H'wood Taps Ancient History To **Out-Spec TV But B.O. Stamina Test** Looms for 'Alex,' 'Conqueror,' 'Helen'

American International Pictures has been formed by James H. Nicholson and Samuel Z. Arkoff. It will be primarily a distributing outfit, with Nicholson president and Arkoff v.p. and Leon Blender general sales manager.

Five indie production units, in-cluding one headed by Nicholson, have been signed by American which reports a product lineup of 14 features for the year starting June 1.

New outfit has set up world-wide distribution. Its foreign sales rep, Phil Lewis, has arranged fran-chises in South America. In Eng-land, Nat Cohen's Anglo-Alga-mated will distribute.

HARRISON, 20TH CHIEFS **MEET DIVISION HEADS**

Domestic and Canadian division managers will huddle with general sales manager Alex Harrison and the homeoffice brass including prexy Spyros P. Skouras and v.p. Charles Einfeld tomorrow (Thurs.) and Friday on the Coast to discuss merchandising plans on upcoming

Skouras and Einfeld, accomped by Glenn Norris, Eastern sales manager, and William C. Gehring, exec assistant to Skouras, leave N.Y. for the Coast today.

At the studio, execs headed by Buddy Adler will attend the confabs discussing the upcoming CinemaScope and C'Scope 55 pix.

Robert Riley, v.p. in charge of Technicolor Hollywood sales, has been elected to the Techni board. Riley has been with the outfit since 1922, starting as an operator

Motion picture industry observ Motion picture industry observers are focussed at the present time upon a number of new release dealing with ancient history, all of the extravaganza type and wentions formed by James H. Nicholson and Samuel Z. Arkoff. It will be primarily a distributing outfit, with Nicholson president

"Alexander the Great" chalked up gross revenue of \$297,000 over the past weekend (three or four days) in 20 engagements, it is claimed by William J. Heineman, distribution v.p. Exec stated in New York this week that the Robert Postern production is shaping as the

Rossen production is shaping as the biggest grosser on the UA books.

Film is included in Variety's reports in this issue on key city

(1) With so much advertising and exploitation aimed at "openings," how significant are the first boxoffice reports in relation to subsequent playoff?

(2) Do film spectaculars tend to emulate television specs in getting (Continued on page 18)

'Requiem for Redhead' Launching Gordon-Vetter **New Production Setup**

A new indie production company
—Amalgamated Productions Inc.—
has been organized by Richard
Gordon and Charles F. Vetter Jr.
to produce a series of feature pictures in the United States and abroad.

abroad.

Firm will launch its program with "Requiem for a Redhead," which will be filmed at Nettlefeld Studios in Lodon starting April 9. MacLean Rogers will direct the filmization of the Lindsay Hardy (Continued on page 16)

JUdson 2:2700
Hollywood 2:14
6311 Yucca Street
HOlywood 9:141
100; Wood 9:141
129 National Press Building
STerling 3:541
Chicago 11
61 No. Michigan Ave.
DBowler w 102
Lower w 102
8 St Martin's Pl. Trafaigar Sq.
Temple Bar 5041

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ABEL GREEN. Editor

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Vaudeville
Wall Street

DAILY VARIETY
Published in Hotilywood by
Daily Varlety, Ltd.
\$15 a year. \$20 Foreign

Biz Booms Easter Week; 'Alex' Champion, 'Carousel' 2d, 'Anything' 3d, 'Holiday,' 'Oklahoma' Next

National Boxoffice Survey

Hundreds of exhibitors are trot-

Hundreds of exhibitors are trotting out new, strong fare during Easter week. Result is that biz is soaring to levels achieved during the week of Feb. 22, previous high mark for the year. Besides recent favorites, which received additional playdates, there are several newcomers which augur well for the b.o. for the next few months at least.

New champ is "Alexander the Great" (UA), which looks to top \$300,000 in key cities covered by VARIETY—in the first week of its release. Flashy ads, radio-tv bally and all-round exploitation is spelling the story. Pic is playing in only some nine keys. It is closely followed by "Carousel" (20th), lást week's No. 1 pic, which is playing in about 17 key spots.

"Anything Goes" (Par), just starting a week ago, is climbing to third place although not sook in every engagement. "Cinerama Holiday" (Indie) is winding up fourth

every engagement. "Cinerama Holiday" (Indie) is winding up

Holiday" (Indie) is winding fourth.

"Oklahoma" (Magna) again is copping fifth money while "Conqueror" (RKO), by dint of some fresh playdates, is taking sixth place. "I'll Cry Tomorrow" (M-G) which was fourth last round, is landing in seventh position. "Picnic" (Col) is eighth.

"Meet Me in Las Vegas" (M-G), a newcomer, is finishing ninth, this being initial week out in distribution to any extent. "Court Jester"

a newcomer, is finishing ninth, this being initial week out in distribution to any extent. "Court Jester" (Par) will land in 10th position. "Rose Tattoo" (Par) and "Song of South" (BV) (reissue) roundout the Golden Dozen.
"Threshold of Space" (20th), a

iday, 'Oklahoma' Next

newie, and "Golden Arm" (UA) are
the runnerup pix.

"Man in Gray Flannel Suit"
(20th) looms as an outstanding
newcomer, being sharp in Detroit,
socko in Pitt, terrific in Washington, nice in Boston and Denver,
and smash in Cleveland. "Serenade" (WB), also potentially big
boxofficewise, is boffo in Pitlly
and hitting a huge \$195,000 in second week at N. Y. Music Hall
This is near the Hall's record for
one week.

"Forbiden Planet" (M-G), also
new, is great in Washington, okay

"Forbidden Planet" (M-G), also new, is great in Washington, okay in Louisville, big in Seattle and hefty in L. A. "Miracle in Rain" (WB), good in N. Y., looks smooth in Louisville, swell in Toronto but dull in Philly and L. A.

dull in Philly and L. A.

"Harder They Fall" (Col), great
in Boston, is sock in Philly and
okay in Cincy. "Patterns" (UA) is
very disappointing in N. Y. and
L. A.

"Diabolique" (UMPO) again is
doing socko trade in some five
keys. "Doctor At Sea" (Rep) is in
like category. "There's Always Tomorrow" (U) shapes sock in Chi.
"Invasion of Body Snatchers"

"Invasion of Body Snatchers"
(AA) looms fine in Omaha and
Providence. "Marty" (UA), out on
reissuc, is trim in Minneapolis and St. Louis and big in L. A. and Port-

Agitate Need 'To Teach Lesson' For Producers Who Cross Borders

Hollywood, April 3.

"Daniel Boone," produced in
Mexico, and film's producers, Gannaway-Ver Halen Productions, are
under new fire by the Hollywood
AFL Film Council, which previously registered a kick against what
it termed "runaway tactics" em-

it termed "runaway tactics" employed.
Council has asked all AFL-CIO unions throughout the U. S. to assist in its efforts to "teach a lesson to an American employer who ran to a foreign country whereby he escaped paying American union wage rates to American workmen."
Indie outfit, when Film Council first raised the issue last February, asserted lensing had to be done in Mexico due to inclement weather in Kentucky.

in Kentucky.

Request from Council included a Request from Council included a copy of a resolution adopted by Central Labor Council here. It asks that "the members of all locals in your organization be urged not to patronize the Mexican-made picture, 'Daniel Bōone,' and additionally, if possible, that a representative of your body contact the movie theatre managers in your localities and ask them not to book this picture."

'Runaway' Now Extra Guild's **Bad-Mad Word**

Hollywood, April 3.
Screen Extras Guild has served Assn. of Motion Picture Producers, Alliance of TV Film Producers, Society of Independent Motion Picture Producers and other pactes with 60-day contract termination notice, after talks with producers deadlocked over weekend.

Main issue at stake are "runaway" production, wage rates, health and welfare benefits, pensions, vocations and telepix scales. Guild prexy Richard H. Gordon complained that while producers have asked SEG for a long-term contract, they have refused to meet other Guild demands.

Gordon issued statement alleging, in part:

"The producers have admitted to us... that they 'jump' the L.A. and S.F. extra zones to distant locations, in order to hire non-registered extra players at less than Guild scales and conditions. Wage increases within the Hollywood (Continued on page 16)

Pasternak-Katz Dicker Columbia

Joe Pasternak and Sam Katz, Joe Pasternak and Sam Katz, who recently disclosed intentions of forming an independent production company, are negotiating a deal to tie up with Columbia, with Col to finance as well as distribute the Pasternak-Katz lineup. The new association would become effective at the end of this year when Pasternak's longtime association with Metro comes to an end. In view of the fact that the producer has nine more months to

an end. In view of the fact that the producer has nine more months to go with M-G, the specifics anent his output for Col have yet to be determined.

A veteran industry exec, Katz has been inactive since his partnership with Stanley Kramer at Col dissolved over a year ago.

Bosustow, Scanlon Sailing

Stephen Bosustow, president of UPA Pictures, and Ernest Scanlon. v.p.-treasurer, are en route to London to establish offices in the British capital and name a managing director. They left the Coast yesterday 'Tues.' and board the United States at Gotham Saturday '71.

urday (7).

New division being established is UPA Ltd., which will handle sales and distribution of the company's television product and set up a studio in London for film

cartoon production.

Bosustow and Scanlon plan to visit the Cannes Festival and return to N, Y, in May.

Pickford to Produce

Hollywood, April 3.
Mary Pickford is returning Mary Pickford is returning to production in early fall, according to Richard Polimer, prexy of Mary Pickford Corp. She will not appear in film. Property will be selected

Property will be selected from among more than 25 she

RKO O'Seas Rep For 'Oklahoma'; **Long-Term Deal**

RKO has acquired foreign dis-tribution rights to Magna Theatre-Todd AO's "Oklahoma" in a deai believed foreshalowing a longbelieved foreshadowing a long-term co-production tieup involving RKO and Magna. This means that future Rodgers & Hammerstein properties which are to be filmed will go out via RKO.

Magna has first refusal rights to the R&H legiters, including the phenomenal success, "South Pacific."

"Oklahoma" is to be released abroad by RKO in its-CinemaScope format for the most part, although there may be a few bigscreen installations also supervised by the film company. The musical was lensed in both the 70m Todd-AO system and C'Scope.

Deal reportedly in the works provides for RKO to provide the financing for the Todd-AO features of the future. Because of the slow playoff of "Oklahoma," the \$7,000,000 investment in this epic doubtless will be tied up for some time. In New York this week, Daniel

less will be tied up for some time. In New York this week, Daniel T. O'Shea, RKO president, stated the company is "very interested in and is considering the early production of certain important motion picture properties in the Todd-AO system on a roadshow basis." There was no elaboration. That RKO will release "Oklahoma" abroad was announced jointly by O'Shea and George P. Skouras, Magna president.

Wellman's 'Lady' Debuts In Ga. Area Where Shot

In Ga. Area Where Shot
Albany, Ga., April 3.
World premiere of Warners'
"Goodbye, My Lady," has been
switched to Wednesday (11) instead of day after as originally
scheduled. Late James Street's
novel of same name was filmed in
this locality under William Wellman's direction.
Starring Brandon deWilde, Walter Brennan and Phil Harris, film
will be shown at Albany Theatre
and will be followed immediately
in special prerelease engagements
in 200 other cities in Georgia,
Florida, Alabama and Tennessee.
Film's story centers around a
boy's love for a dog. This is no
ordinary dog, however. It is a
Basenji, Africa's incredible barkless dog. Fabled in early Egyptian
history, Basenji is a small chestnutbrown canine that emits a chuckling laugh and weeps real tears.

Phoenix, April 3.
Recurrent rumors of film com-anies buying heavy acreage in his area for production sites Recurrent rumors of film companies buying heavy acreage in this area for production sites through dummy corporations is given some credence by the large number of features before the cameras in Arizona during March

cameras in Arizona during March and currently.

Paramount starts shooting "The Maverick" on Monday (9) with Charlton Heston, Gilbert Roland, Ann Baxter, Tom Tryon, Elaine Stritch, and Bruce Bennett.

A crew of nearly 100 starts work tomorrow (5) at Sedona on Fox's "The Last Wagon," with Richard Widmark and Rita Moreno topping the cast and Delmar Davis directing.

Widmark and Hita Moreno topping the cast and Delmar Davis directing.

The shooting schedule may take as long as two months and at times the extras will number more than 300, including about 200 Indians from White River.

Superstition Mountain, 35 miles east of Phoenix, and Tuscon were the locales for sequences of "Gun Fight at O.K. Corral," with Kirk Douglas, Burt Lancaster, Rhonda Fleming, Jo Van Fleet, John Ireland, and Lyle Bettger, with Hal Wallis producing.

Guy Madison is producing and starring in "Reprisal," being made near Tuscon, while Nogales is the setting for "Battle Hymn" (U-I), a story of air battles over Korea using jets flown by members of the Arizona National Guard. Then, of course, there was Marilyn Monroe in "Bus Stop."

The result of this activity has added to the steady rise of real estate prices in Arizona.

Goldenson-Hyman See Progress Vs. 'Orphan' Times

more orderly distribution of A more orderly distribution of quality product during May and June, usually an "orphan" period, will occur this year, according to American Broadcasting-Paramount Theatres, Leonard Goldenson and American Broadcasting-Paramount Theatres. Leonard Goldenson and Edward Hyman, president and veepee respectively, have been spearheading the drive to convince the production companies to make "important" product available during these months. It is the foremost point in their 10-point program originally submitted in January and having as its aim the elimination of factors harmful to the boxoffice. the boxoffice.

the boxoffice.

Since January, Goldenson and Hyman have consistently hammered away at producers and exhibitors in an effort to obtain coperation for their program.

"All of the distributors have agreed," said Hyman, "to the orderly distribution plan and I am definitely of the opinion that this coming May and June, normally one of the 'orphan' periods I have decried, will show a substantial improvement in quality product."

The AB-PT execs are urging ex-

The AB-PT execs are urging exhibitors to show their appreciation of the new distribution system by "conceiving and consummating advertising and exploitation campaigns for this period above and beyond the normal."

Yanks and British Spurn Bid For **Italy-Urged Distributor Circle**

Motion Picture Export Assn. has nixed an invitation to join a pro-jected European distributors organization. Decision to turn down the invite was made in N. Y. last week by the foreign managers.

Idea of a distributor unit origi-nated in Italy and was also turned down by the British.

The American industry is a member in the Federation of In-ternational Film Producers Assns. The companies are extremely leery about joining any European groups since, in the back of their minds, lingers the suspicion that most such outfits in the long run work in contradiction of American trade aims and lean towards restrictions.

No Clan Limits

While it might be difficult to conceive of Radio Corp. of America peddling its products on a network other than its subsidiaries, NBC, Tom O'Neil thinks differently as to WOR in New York. His RKO pletures is buying time on the rival CBS net to videosell an RKO film, "The Conqueror."

RKO over the past weekend bought an extensive series of spot announcements with the Paley folk.

Arizona's Location Activity Inspires Rumors Film Men Buy Acres Via Dummies New York Sound Track

New York Daily News is prepping a six-part series on Darryl F. Zanuck. It's based on the assumption that he'll quit 20th-Fox, which is by no means certain. Syd Mirkin is doing the piece which should run soon . . . Charles Einfeld, 20th v.p., off to Europe April 13 to run soon . . . Charles Einfeld, 20th v.p., off to Europe April 13 to huddle on 20th productions there. He'll also go to Cannes where "Man In a Gray Flannel Suit" is an entry . . . MPAA's public relations topper in N. Y., Tim Clagett, in Harrisburg, Penn. on censorship problems . . . Duke of Windsor attended a screening of the French
"The Silent Sea" at 20th . . . Bernie Lewis, tubthumper for Times
Films, quitting at the end of the month. Milton Mohr will replace . . . John G. McCarthy, International Affiliates topper, going to Mexico to discuss production of four Mexican pix there in conjunction with Sidney Bruckner . . . Bosley Crowther, N. Y. Times critic, has spent the past two weeks finishing up his book on the growth of the industry. He's using Metro to illustrate his point. Tome ought to be out this winter.

Yma Sumac will sing and act in "Back From Eternity" at RKO . . . Audie Murphy bought screen rights to Thomas Williamson's novel, "The Woods Colt," in which he will star as well as produce . . . Hal Wallis handed an exclusive contract to NY actor Brian Hutton, starting with "Gunfight at the OK Corral." Lana Turner's new Metro contract calls for one picture annually for five years . . . Jocelyn Brando resumes her screen career with a part in Copa's "Nightfall."

Jerry Pickman received a \$50 bill in the mail from Anna Magnani,

result of a wager he had made with the Italian actress that she'd win the Oscar. She wrote: "With you I have lost. I'm happy."... The double-"P" titles can be confusing, as witness Stanley Kramer's "Pride and Prejudice," Perlberg-Seaton's "Proud and Profane" and Metro's "Power and Prize."

Chaite-Porter Motion Pictures, Inc. has been chartered to conduct a motion pictures business in New York. Joseph L. Gould, filing attorney... Also Blake Studios Inc. has been authorized to conduct a business in motion pictures and theatrical productions, with effices in New York via Gerald H. Ullman, director and attorney.

ness in motion pictures and theatrical productions, with effices in New York via Gerald H. Ullman, director and attorney.

Robert Clark, production topper for Associated British and president of the outfit's American subsid, is on a British industry committee to look into the sale of American films to British commercial video. Associated British is currently readying a package for possible sale to U. S. tv, which puts Clark pretty much in the same position as Rank's John Davis, whose company has made millions from sales to American tv. So what's logic? . . Eric Johnston due back from Paris April 8. Meetings on Code revision will follow in short order. . All Lichtman, 20th-Fox sales consultant and former director of distribution, in Miami with no immediate plans re production . . . Darryl F. Zanuck fiew to Europe for a week and is due back later this week. Trip was described as "on business." While in N. Y., he huddled with 20th-Fox prexy Spyros P. Skouras on a new contract. Zanuck is on a leave of absence from 20th . . . There's a good reason why Alar Jackson, Paramount story editor in N. Y., nixed a proffered job at CBS. When informed of his leaving, Par doubled his salary . . Shirley Jones to London April 15 to help plug "Carousel" there.

The Ingrid Bergman-Roberto Rossellini picture sold to General Teleradio by Jacques Grinieff (as reported last week) wasn't "Fear," also a Bergman-Rossellini pic, and also originally owned by Grinieff, is due to be released by Astor Pictures which has both theatrical and tv. rights and is currently dickering theatre bookings. Robert Corkery, Motion Picture Export Assn. v.p. in charge of Latin America, returned to his desk Monday (2) following a lengthy swing through his territory. He reports business on the upbeat in most places and particularly the Central American states. Developments favorable to the U. S. industry are pending in Brazil where he spent three hot weeks . Arthur Kramer, 20th's new story editor at the studio, visiting East . . Donald La Badie named exec assis

George Seaton will be in Williamsburg, Va., three days this week to script a public service film on the historic town for the Rockefeller Foundation . Allied Artists, which rarely nabs first-run playing time here, has "Crime in the Streets" set to bow at the Victoria next

Conquest Productions Corp. has been chartered to conduct a business as motion picture producers in New York. Benjamin H. Schwartzman is a director and filing attorney.

William K. Everson, foreign publicity manager of Allied Artists for the last six years, this week joined the Paul Killiam organization in a writer-producer capacity. Killiam firm produces the "Movie Museum" tv series.

L. A. to N. Y. George Axelrod

Mortimer Becker Stephen Bosustow Linda Christian
Joan Crawford
Margaret Ettinger
Ella Fitzgerald
George Glass
Ben Goetz
Barry Gray
F. Hugh Herbert
Gene Kelly
Larry Kent
Arthur Kramer
Jessie Royce Landis
Paul N. Lazarus Jr.
Patty McCormack
J. P. Miller
Alan Pakula
Steve Previn
Barbara Ruick
Ernest Scanlon
George Seaton
Everett Sloane
Sam Spiegel Linda Christian Sam Spiegel John Sutton Glenn Turnbull

Europe to N. Y.

Inge Borkh Paul Derval Richard Hearn Sol Hurok Nicholas Joy Robert Kingsley Zoltan Korda Charles Rosmarin

N. Y. to Europe

Brian Aherne
Barney Balaban
Cecil Beaton
S. N. Behrman
Capt. T. M. Brownrigg
Art Buchwald Arlene Dahl Richard Denning Rita Gam Mila Gam
Milton Goldman
Richard Greene
Thomas K. Guinzberg
Morgan Hudgins
Grace Kelly George Laureau
Carole Mathews
Nathan Milstein
Denis O'Dea
Richard Pleasant
Otto Preminger Otto Preminger Otto Freminger Sheldon Reynolds Mstislav-Rostropovich Victor Saville Bob Sour Gordon White

N. Y. to L. A.

Pearl Bailey Fearl Balley
Jimmy Barnette
Richard Carlson
Charles Einfeld
Alex Harrison
Gene Martel
Charles C. Moskowitz
Glénn Norris
Spyros P. Skouras Spyros P. Skouras Bianca Stroock Fredd Wayne

HAS ANYBODY NOT SEEN KELLY?

Explanation Simple: It's Got S.A.

Very few news events get the concentrated coordination that "the wedding" in Monaco on April 17-18 is getting. A peace-treaty or a foreign policy parley, hasn't the sex appeal of this story.

Air France has special chartered planes. There are all sorts of tourist busload setups on the Riviera and generally all over Europe with an eye to capturing some of that curiosity crowd appeal.

Four Non-Stop Gala Days

Monte Carlo.—This tiny principality is faced with the titanic problem of processing and servicing 1,000 applications for accredition, take or add a few, from the world press. A special bureau has been set up just for the wedding period, under the joint direction of Charles S. Smith, INS' man in London, and Jean Gastand Mercury, a Monacan government official.

Cameramen from newsreals will be the control of the co

S. Smith, INS man in London, and Jean Gastand Mercury, a Monacan government official.

Cameramen from newsreels will be here in droves along with still-takers. Two buses with 15 cameras will do remote relay work for Television Monte Carlo, the feed point for the Eurovision programming which will be practically non-stop for four days. Radio, separately, will be very active—and with the problem of handling eight languages for world coverage and feeds to the various broadcast pools. To give a maximum efficiency to press representatives a large school has been requisitioned and rapidly transformed; typewriters, telephones and teleprinters are being installed, an information bureau will be opened with the services of interpreters in at least eight languages. The tourist organization under its chief, Gabriel Ollivier, will furnish printed information sheets on everything pertaining to Monaco's past history and current events.

A bank will also be available plus a post and telegraphic office and in the courtyard of the school a snack bar will be opened day and night.

night.

In the race for priority for press coverage many of the big organizations have hired villas and apartments in the neighborhood of the palace and cathedral where they have installed photographic darkrooms with telephone lines and teleprinters to link them directly to their offices in New York, London and Paris.

Paris—In France, which will not be able to annex the Principality of Monaco if the actress from Philadelphia produces an heir to the throne at Monte Carlo, there is real enthusiasm for the marriage of Grace Kelly and Prince Rainier III on the well-established

the throne at Monte Carlo, there is real entiusiasm for the marriage of Grace Kelly and Prince Rainier III on the well-established French principle of toujours l'amour. The tendency here is to see a comparison with the classic tale, "Le Prince et la Bergere" (the Prince and the Shepherdess), though in this instance the modern shepherdess comes from a millionaire builder's family. French press has gone so far as to dub this "the marriage of the century."

The French as individualists, with one new, picturesque political party solely devoted to opposing taxes, have a congenital sympathy for the 30,000 citizens of Monaco and their desire not to be annexed to France. The French understand that annexation would mean that the Monacans (1) would have to pay taxes, none now being required of them since Monaco, smaller than Central Park in extent, is supported by its gambling franchise, and (2) the males would become liable for French military service.

The Rainier-Kelly nuptials will be on the television in France and in other countries via Eurovision. The appeal of the event was summed up by novelist Antonie Blondin, who's more anarchist than royalist, but romantically partisan to the blonde American actress. Writing on page one of the big circulation afternoon Paris-Presse, Blondin proclaimed "La Layette, Nous Voila" (Layette, Here We Come).

Translate Mrs. Kelly's Articles
Frankfurt—Grace Kelly has replaced Audrey Hepburn as the favorite magazine cover girl of West Germany. The union of the Hollywood screen star and the young Mediteranean prince has become daily "must" copy. Here it is known simply as "The Wedding," further description being held superfluous. The illustrated weeklies have particularly played it up. Articles by Mrs. Jack Kelly Sr., of Philadelphia, were translated into German and run serially in Der Stern, second largest mag (789,000 circulation) in the Reich.

British—As Usual—Remain Calm

London—British editors have been whipping up a campaign of reports on the Rainier-Kelly wedding, but the public, used to pomp, has not exhibited undue excitement. The local Metro exchange has, of course, a cash-glitter in its romantically-misty eyes, foreseeing much benefit to the upcoming MGM release, "The Swan," co-starring Alex Guiness and Miss Kelly as prince and princess.

Denmark Likes Golden Princesses
Copenhagen—The Grace Kelly wedding is just the sort of thing which enchants the people of Denmark, whose Hans Christian Anderson made the "and the princess lived happily ever after" sort of story world-popular. In consequence, the approaching hitching of the American gal (Yanks are perhaps more popular in Denmark than in any other European land) and the Grimaldi scion is a matter of top interest. However, a strike of typographers has practically suspended the press here. With the expected settlement of the strike the journalistic fraternity is all primed to go to town with feature material.

Liberace Philosophizes on Pic Flop

Sees Film Fresher Overseas-TV Gluts Appetite-'How Many Banana Splits Can You Eat?'

Hollywood, April 3.

While such television stars as Lucille Ball and Dezi Arnaz, and Jack Webb did very well in their initial theatre releases, subsequent efforts haven't fared too well, noted Lee Liberace last week. Using these as examples, Liberace expounded his view that in order to cash in on their popularity, video personalities venturing into theatrical films must do so only when they are "very hot."

I Phil Silvers, currently the hottest commodity in tv, were to make a film today, everyone would flock a film today, everyone film today, everyone today, everyone film today, everyone today, everyone film today, everyone film today, everyone film today, everyone film today, everyon

By ROBERT J. LANDRY

If Grace Kelly brings back George Barr McCutcheon's Graustark novels and Anthony Hope's mythical Zenda, where are their postage stamps to prove it? The mythical Zenda, where are their postage stamps to prove it? The coat-of-arms of Monaco must now be re-designed to include the Kelly family, which produced playwright George Kelly and monologist Walter C. Kelly ("The Virginia Judge") before Princess Grace.

Grace.

The Kellys are making it socially with not too many sneers or jeers along the way, and so is show business in the process. Granting that theatrical personages have been gaining social prestige at a great rate since 1895 when the British, arbiters of snobbery and keepers of the almanacs of titles, dignities and precedence, knighted the first actor, Sir Henry Irving, nothing like the present worldwide furore has occurred as an American film actress readies to become consort of a reigning prince.

The Grace Kelly-Prince Rainier

consort of a reigning prince.

The Grace Kelly-Prince Rainier
III wedding has (1) temporarily
pushed the Communists off the
front pages of Europe's newspapers; (2) almost brought royalty
back into fashion; (3) created a
public spectacle so awesome in
color and scope that theatrical
press agents are modestly standing
by, mouths agape, afraid to spoil
the picture; and (4) crowded the
harbor of Monte Carlo so that
there isn't a buoy to hook to, giving point to the old Wall Street
question, "Where are the customers' yachts?"

Metro, it is to be noted, is pro-

ers' yachts?"

Metro, it is to be noted, is proceeding with caution, fearful of stubbing its toe. "The Swan," because of its prince-princess romance theme, is a natural and the big ballyhoo (see accompanying stories on press coverage, tv, newsreels and Prince Rainier's own color film grant) is more of a break than Metro itself could dare hope for. Replaying of old Grace Kelly films round the world is expected to produce a bonanza. to produce a bonanza.

to produce a bonanza.

The question as to whether the British royal family snubbed our Princess Grace does not arise since; if anybody has been snubbed, it's Rainier III. Word from Buckingham Palace in London is this: diplomatic formality is the issue. No member of British royalty is acquainted with (sic) the Prince of Monaco and there are no family ties, as in Norway, Sweden and Greece. Where there is no personal contact between royal personal contact between royal personal contact between royal persons; invitations to heads of state proceed strictly through diplomatic channels.

There are also delicate issues of

There are also delicate issues of protocol involved as to reigning monarch attending the coronations of other monarchs. London gives or other monarchs. London gives assurances that no question of lower echelon in the royal hierarchy was responsible for passing by the wedding.

by the wedding.

Monaco (20,000 pop.) is not the smallest country in Europe. Lichtenstein, which also has a ruling prince, a Hapsburg, has only 13,500 citizens as does the Republic of San Marino, an encleve within Italy. Andorra, a ravine republic between Spain and France, has but 5,231 ponulation. The other small. 5,231 population. The other small European country, the Grand Duchy of Luxembourg, has 304,000

Continental royalists and royalty seem in favor of this American actress becoming a Princess con-sort, and all those invited are looksort, and all those invited are looking forward to attending the nuptials. As another sign of the Continental acceptance of the wedding among their royalty, as opposed to the British aloofness, is the invitation received by the Princess Ghislaine de Monaco who was married to Prince Rainier's grandfather. She had beep exiled from Monaco after a quarrel about the succession to the throne. Her acceptance implies her backing the ascension of Miss Kelly. (Coinci-(Continued on page 18)

Press Abroad Plays Up 'Wedding' SNOBS: IS PRINCE | Monte Carlo Breaks (Open) Bank: \$570,000 for Jazz, Ballet And 100 Fiddles for Royal Jig

Austria Mit Cowboys

Washington, April 3.
The Austrian film industry is producing 20 films during the current season and will also collaborate with foreign

also collaborate with foreign producers in several additional pix, Austrian Embassy here discloses.

Donau-Film studio starts production this month on an American western, with Austrian angles. Title is "Rosemarie Kommt aus Wildwest." About half the Austrian films will be in Agfa-color.

The Austrian industry, which was flat on its back at the end of World War II, has made a considerable comeback. It has turned out 209 full length features in the past 10 years, with

tures in the past 10 years, with 28 as the output during 1955.

Bad Tobacco Crop, Turks Default On Film Remittances

Negotiations between the American industry and the Central Bank of Turkey have collapsed and the Turks have defaulted on an agree-ment to remit accumulated film funds owed the United States.

Excuse given by the Turks for not living up to the agreement was that their tobacco crop this year was bad. Close to \$800,000 is due the Motion Picture Export Assn. member companies from the Turkish market where they don't distribute themselves but via agents.

Turkey is in the province of Charles F. Baldwin, MPEA rep in Italy. Griffith Johnson, MPEA v.p., who goes to Rome soon to meet there with MPEA prexy Eric Johnston, is expected to take up the Turkish problem with Baldwin.

Johnson also is due to go to Den-mark where the U. S. outfits still mark where the U. S. outfils still don't send new pictures in protest against the prevailing rental ceil-ing. The Danish exhibs maintain they can't pay more under prevail-ing tax conditions.

GRIERSON ALL-NATIVE 'MAN OF AFRICA' PIC

Western' hemisphere distribution rights to "Man of Africa," a John Grierson Group Three production, has been acquired by Eden Distributing Co. of New York. According to Eden prexy Max J. Rosenberg, his outfit's rights include 35m, 16m, and television.

35m, 16m, and television.

The picture, filmed in Africa, has an all-native cast and relates the adventures of present-day pioneers who leave Uganda for more fertile farmland. The picture was filmed in Ferraniacolor and the dialog is in English. It is the first feature-length picture for Grierson, a documentary film specialist.

Cyril Frankel, who directed, also wrote the original story from a screen treatment by Montagus Slater. The actors are members of the Bakiga and Batwa tribes.

Doerschel Heads 20th's

By ED QUINN

Monte Carlo, April 3.

Although the Principality of Monaco is smaller than New York's Central Park, the forthcoming wedding of its reigning prince, Rainier III, to Grace Kelly will cost about \$570.000, according to estimates here. A series of extravaganzas at the chic sporting clubs will account for much of the outlay. One main feature is an orchestra of 100 violins to play Strauss waltzes and other schmaltzy music. Lining up that many fiddlers had the two music directors of the International Sporting Club scouting both the French and Italian Riviera areas.

Talent of all sorts must be imported. For example, 300 extra police will be borrowed from the Republic of France to supplement Monaco's own 200-man force. But the entertainment aspects in connection with the wedding are the most formidable cost factor.

Monte Carlo Dancing Stars, the local version of the Folies Bergere, are expected to mount a minuet in period costumes. French film star Fernandel will emcee the cabaret. Eddie Constantine, the American nobody who became a big French film and recording artist, will appear with his daughter Tania in their "Blue Bird" specialty. Armando Orefiche Havana Cuban Boys will play for dancing.

London Festival Ballet has been engaged for a series of performances. For the occasion Anton Do(Continued on page 18)

(Continued on page 18)

Continuing Code 'Author! Author!' Cry and Echo

The question of who is the true author of Hollywood's Production Code still begs an answer and, in the light of various circumstances,

the light of various circumstances, may never be solved to everyone's satisfaction.

What is unquestionably true, however, and borne out by current writings on the topic, is that the basic document originated entirely in Catholic quarters without reference to or consultation with spokesmen of other denominations. Defenders of the Code have always held that it is interdenominational in character, setting up a moral yardstick acceptable to all.

Latest contribution to the argu-

in character, setting up a moral yardstick acceptable to all.

Latest contribution to the argument over who wrote the Code comes via a letter from tradepaper man Martin Quigley to America, the Jesuit-edited magazine. In it, Quigley claims authorship of the preliminary draft of the Code which, following revisions, formed the basis of today's document.

In his recently published autobiography, "Played by Ear," the late Rev. Daniel A. Lord, a Jesuit priest, stated that he was the sole author of the actual document which he wrote at the urging of Quigley. Father Lord stated he had the original draft, complete with marginal notes, still in his files, and that—after adoption of the Code—he had agreed with industry leaders that the fact of his authorship should not be made known. He commented, somewhat bitterly, that in later years others had taken credit for doing the work.

Theological Onceover

Reich Organization
Gotthard Doerschel has been promoted from sales manager to deal of the priest, at his request, gave the priest, at his request, gave the priest, at his request, gave the 1929 Code draft the theological onceover, and he cites a study made in 1945 by the Rev. Paul W. Facey to the effect that "The concept of a code of moral standards held by the late Robert A. Kreier. He'll be under the supervision of Albert Cornfield, 20th's managing director in Europe.

The Man in the Gray Flannel Suit (C'SCOPE—COLOR)

Slickly sold screen adaptation of Sloan Wilson bestseller. Cast and production values alone insure strong b.o. poten-tial but film is overlong.

20th-Fox release of Darryl F. Zanuck production. Stars Gregory Peck. Jonnifer Jones, Fredric March, Marisa Pavan; features Lee J. Cobb, Ann Harding, Keenan Wynn, Gene Lockhart. Gill Ferreau, Daniell Joseph Sweeney. Directed Nunnally Johnson. Screenplay, Johnson from the novel by Sloam Wilson: camera Color by De Luxeb, Chailes G. Clarke; Herrmann. Previewed in N.Y. March 30, 58. Running time, 132 MiNS.

| '56. Running time, 152 MINS. |
|--|
| Tom Rath Gregory Peck Betsy Jennifer Jones Hopkins Fredric March |
| Betsy Jennifer Jones |
| Honking Fredric March |
| Maria Marisa Pavan |
| |
| Mrs Honkins Ann Harding |
| Mrs. Hopkins Ann Harding Caesar Gardella Keenan Wynn Lawthorne Gene Lockhart |
| Cawthorne Gene Lockhart |
| Susan Hopkins Gigl Perreau Janle Portland Mason |
| Janle Portland Mason |
| Waiker Arthur O'Connell |
| Waiker Arthur O'Conneil Bill Ogden Henry Danieli Mrs. Manter Connie Gilchrist |
| Mrs Manter Connie Gilchrist |
| Edward Schultz Joseph Sweeney |
| Rarbara Sandy Descher |
| Pete. Mickey Maga |
| Mahoney Kenneth Tobey |
| Pete Mickey Maga Mahoney Kenneth Tobey Florence Ruth Clifford |
| Miriam Geraldine Wall |
| Johnson Alex Campbell |
| |
| |
| Dr. Pearce Frank Wilcox Miss Lawrence Nan Martin Byron Holgate Tris Coffin Bugala William Phillips Cliff Leon Alton |
| Miss Lawrence Nan Martin |
| Byron Holgate Tris Coffin |
| Bugala William Philips |
| Cliff Leon Alton |
| Gina Phyllis Graffeo |
| Gina Phyllis Graffeo Mrs. Hopkins' Maid Dorothy Adams Maid Dorothy Phillips Secretary Mary Benoit Business Executive King Lockwood |
| Maid Dorothy Phillips |
| Secretary Mary Benoit |
| Business Executive King Lockwood |
| |
| Waiter John Breen |
| Italian Farm Wife Renata Vanni |
| Carriage Driver Mario Siletti |
| Waiter John Breen Italian Farm Wife Renata Vanni Carriage Driver Mario Siletti Crew Chief Lee Graham |
| |
| Master Sergeant MathewsRoy Glenn |
| |
| |

It's also the story of a man with a conscience, who, during the war, had a love affair in Rome which resulted in a child. When he tells liis wife about it, their marriage ai-most breaks up. Eventually, they work things out with expected deceney. decency

work things out with expected decency.

As the "Man in the Gray Flannel Suit," Gregory Peck is handsome and appealing, if not always convincing. It is only really in the romantic sequences with Marisa Pavan, who plays his Italian love, that he takes on warmth and becomes believable. These are among the best scenes in the film, and Miss Pavan, an Italian beauty, is human and delightful in the role of the girl who knows that she must make the most of the brief moments that are theirs.

Playing opposite Peck as his

moments that are theirs.

Playing opposite Peck as his wife is Jennifer Jones, and her concept of the role is faulty to a scrious degree. Miss Jones allows almost no feeling of any real relationship between her and Peck. She alternates between being the nagging wife and the frustrated lover, except that she rarely conveys the impression of being in love with her husband in the first place. Their scenes together, and particularly her climactic blowup when she learns about his illegitimate son, are often awkward and drawn out. They never come alive as people.

other hand, as March's rebellious daughter, leaves much to wish for and doesn't seem right for a part that calls for more sophistication. In smaller parts, Lee J. Cobb does nobly as Judge Bernstein, Keenan Wynn takes a straight role in his stride. Arthur O'Connell and Henry Daniell turn in preclous caricatures of network exees and seem drawn from life. Connie Gilchrist is a howl as the autocratic housekeeper who keeps the children in line when Miss Jones comes down with the chickenpox. "Man in the Gray Flannel Suit"

dren in line when Miss Jones comes down with the chickenpox.

"Man in the Gray Flannel Suit" often seems episodic and it's overlong. Where, in some spots it moves along briskly, in others it lags. Also, some parts are definitely better than others. The flashbacks to the war, when Peck as a paratrooper has to kill a German, are effective. Even better, and more exciting, is his recollection of the incident in the Pacific, when by mistake he kills his buddy with a grenade in combat and carries the dead man back to beach, calling for a doctor.

And again in the Peck home in his Foreign Legionhaire uniform, has genuine warmth, Peck himself is an actor who seems to adapt himself to every role he takes, in this, he at times seems to lack emotion even though, on the whole, his performance will rouse few criticisms.

In adapting the screenplay from the book Nunnilly Johnson has

ins periorinance will rouse few the book Nunnally Johnson has caught the detail perfectly, and the dialog rings true. His direction is uneven, which accounts for the occasional lags. There are a good many imaginative touches in the picture, but Johnson must share the blame for Miss Jones' performance (he could at least have cut some of those closeups) and he alone is responsible for the fact that the picture so determinedly misses the point of the book which made the flannel suit a symbol rather than just a garment.

Zanuck's production has about

Zanuck's production has about it an opulence that automatically puts it into the big league. The sets are elegant. Cameraman Charles G. Clarke has used CinemaScope to good advantage, and the De Luxe color is better than ever, using pleasingly subtle shades. "Man in the Gray Flannel Suit" may not be Zanuck's best, but it's a cinch to please a lot of people. Zanuck's production has about

Jubal (C'SCOPE—COLOR)

Socko western drama with Glenn Ford, Ernest Borgnine, Rod Steiger and stout b.o. potential.

Hollywood, April 3.

Columbia release of William Fadiman production. Stars Glenn Ford, Ernest Stars Glenn Ford, Ernest Stars Glenn Ford, Ernest Glenn Factoria College French, Falcia Farr; features Basil Son, John Dierkes, Jack Chira Lobert Burton. Dierkes, Jack Chira Lobert Burton. Directed by Delmer Daves. Screenplay, Russell S. Hughes, Daves; based on "Jubal Troop," novel by Paul J. Wellman; camera Crebnicolori, Charles David Raksin; conducted by Morth Step David Raksin; conducted by Morth Step Loff. Previewed March 29, "56. Running time, 100 MINS.

| Jupai Troop | Glenn Ford |
|----------------|-----------------|
| Shep Horgan | Ernest Borgnine |
| Pinky | Rod Steiger |
| Mae Horgan | Valerie French |
| Naomi Hoktor | Falloia Farm |
| Shem Hoktor | Bacil Buyedani |
| Sam | Noch Beent In |
| Reb Haislipp | Charles Bronsen |
| Carson | Charles Bronson |
| Variable | John Dierkes |
| ·McCoy | Jack Elam |
| Dr. Grant | Robert Burton |
| Jake Slavin | Robert Knapp |
| Charity Hoktor | Junev Ellis |
| Jim Tolliver | Don C. Harvey |
| Cookie | Guy Wlikerson |
| Bayne | Larry Hudson |
| Tolliver Boy | Mike I aurence |
| Tolliver Post | Mike Dawlence |
| Tolliver Boy | Robert Henry |

A gripping dramatic story set in pioneer Wyoming and three potent male star names make "Jubal" figure as an important boxoftice entry. Decorating the marquees with the names of Glenn Ford, Ernest Borgnine and Rod Steiger gives ticket-selling impetus in most any situation and when they are fied to the type of adult, suspenseful western offered here, business prospects brighten to stout figures. The strong point of the William

prospects brighten to stout figures.

The strong point of the William Fadiman production, along with ace performances and an overall plot line that grips tightly, is a constantly mounting suspense. The expectancy never lets up once preliminaries are out of the way and the viewr sits back and tensely awaits the climactic battle between the forces of good and evil.

Delmer Dayes' direction and the

place. Their scenes together, and particularly her climactic blowup when she learns about his illegitimate son, are often awkward and drawn out. They never come alive as people.

As the broadcasting tycoon, lonely in his power, Fredric March is excellent, and the scenes between him and Peck lift the picture high above the ordinary. Ann Harding as March's neglected wife has the proper air of disillusion, ment and turns in a topnotch performance. Gigi Perreau, on the

Ballet of Romeo & Juliet

This Russian-made color film, running 96 minutes, which opened at the Paris, N.Y., April 2, 56, under the American distribution of Tohan Pictures, was reviewed from the Cannes Film Festival (where it copped a prize) in issue of May 18, 1955.

VARIETYS Mosk said, in part: "Dance firmly welded to film form ... acting well controlled for exciting effects ... raging feud of Montagues and Capulets executed with superbly mounted dueling scene ... editing, color, music and highly skilled production all blend to make this a solid off-beater."

(Tradesters will not fail to remark the virtuosity of the Russian ballerina, Galina Ulanova, playing Juliet, Her exceptional skill and artistry and youthful' bodily discipline is the more remarkable as she is, at the moment, aged 46.—Ed.)

the lensing by Charles Lawton Jr., and the second unit photography by Ray Cory.

Ford, a drifting cowpoke, runs into trouble when he takes a job on the cattle ranch operated by Borgnine, who has befriended him. Valerie French, the rancher's amoral wife makes an open, but abortive play for him and Steiger, jealous cowpoke on the ranch who doesn't like to see himself replaced in her extra-martial activities, plots to get even with his possible rival.

rival.

The break comes when Ford is forced to kill Borgnine in self-defense after the latter has been told by his wife that she had been unfaithful. Steiger eggs on a posse to hang Ford, meantime taking time out for a brutal beating-rape scene with the new widow. However, Ford is saved by her dying words as the posse catches up with him, and turns to Felicia Farr, gentle, religious girl with whom he has found love.

Oddly enough much of the foot-

min, and turns to Felicia Fari, gentie, religious girl with whom he has found love.

Oddly enough, much of the footage is free of actual physical violence, but the nerves are stretched so taut that it's almost a relief when it does come. For dis quietly effective in his understanding underplaying of the cowpoke who wants to settle down. Borgnine is excellent as the curiously rough but gentle man who has to die in the tragic triangle. Steiger, who has changed his accent but not his act, spews an evil venon over the footage as the drawling cowhand who wants the ranch and the rancher's wife. There hasn't been as hateful a screen heavy around in a long time.

Both femmes score strongly, particularly Miss French because of her more colorful, sexy character, but Miss Farr's sweet girl role makes just the right contrast. It's a promising introduction for both newcomers. Basil Ruysdael, as Miss Farr's kindly father; Noah Beery Jr., and John Dierkes, fellow ranch hands; Charles Bronson, Jack Elam, Robert Burton, Robert Knapp, Juney Ellis, and Guy Wilkerson are among others whose performances bolster the overall punch of the dramatics.

David Raksin's score, featuring a guitar and conducted by Morris

David Raksin's score, featuring a guitar and conducted by Morris Stoloff, is a plus factor. Al Clark's editing is topflight, as are the art direction, set decorations and other phases of the presentation.

Blackjack Ketchum, Desperado

Howard Duff, Victor Jory in okay western actioner.

Hollywood, April 3. Columbia release of Sam Katman (Clover) production. Stars Howard Duff, Victor Jory. Features Maggie Mahoney, Angela Stevens. David Orrick, William Robert Rome Charles, Martin Garralaga. Robert Rose Charles, Martin Garralaga. Robert Rose Charles, Sydney Mason. Directed by Earl Bellamy. Screenplay. Luck Littlefield, Sydney Mason. Directed by Earl Bellamy. Screenplay. Luck Ward, Jack Natteford; based on the novel Ward, Jack Natteford; based on the novel ward. Jack Natteford; based on the novel ward. Manuer. Feature State Charles (Martin Martin) and Charles (Martin) and Charles (Martin). The National Control of the National Co

| MINS. | |
|---|------------------|
| Blackjack | Howard Du |
| Jared Tetlow Nita Riordan | Victor Joi |
| Nita Hiordan | Maggie Mahone |
| | |
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| Dee mayank | William Tanne |
| Sheriti Macy | Ken Chris |
| | |
| | |
| | |
| | |
| Burl Tetlow Matt Riordan Happy Harrow | Ynole Tittingia |
| Matt Riordan | Cudney Men |
| Hanny Harrow | Sydney Masc |
| Andy Tetiow Geo | haipn Sanioi |
| | |
| Chot Bowlett | Charles wagenhei |
| Grat Barbey | ····. Wes Hudma |
| | |

right when a big cattle baron tries to take over a peaceful valley.

Basic plot has some good embroidery as scripted by Luci Ward and Jack Natteford from the novel by Louis L'Amour. The playing, too, is up to all demands of scripted and Earl Bellamy's direction, so the playoff, although familiar, holds interest. Sam Katzman's production supervision gives the picture all it needs to merit attention in the market at which it is aimed. Howard Duff performs easily as the gunslinger trying to shake his past and settle down with Maggie Mahoney, but when Victor Jory moves in with his brothers and a large herd of cattle to force the small ranchers out, the hero lends his special skill to down the baddies. The romantic angles are rather realistically stated for a program western; so are some of the other points the pic makes, but without detracting from the essential action.

Miss Mahoney is good opposite

without detracting from the essential action.

Miss Mahoney is good opposite Duff and Jory plays his villainry to the hilt. Angela Stevens is an extra girl in the plotting but is easy to look at. Robert 'Roark and George Edward Mather, as Jory's two younger brothers; David Orrick, William Tannen, as Jory's chief gunman; Ken Christy, the honest sheriff, Martin Garralaga, Sydney Mason and Wes Hudman are among those providing satisfactory. Mason and Wes Hudman are among those providing satisfactory support. Fred Jackman Jr.'s cameras,

Fred Jackman Jr.'s cameras, plus rather generous use of stock footage, help keep up the action. Editing and other behind-camera credits come off acceptably, too.

Brog.

The Feminine Touch (BRITISH-COLOR)

Romantic yarn of probationer nurses in London hospital; likely prospects in domestic market.

London, March 27.

Rank release of a Michael BalconEaling Studios production. Stars George
Baker, Belinda Lee, Delphi Lawrence,
Adrienne Corri, Mandy and Diana WynParker, Directed by Fal Jackson. ScreenFrom novel by Sheila MacKay Russellramera, Paul Beeson; editor, Feter Bezencenet; music, Clifton Parker. At Gaumont Theatre, London. March 27, '56.
Running time, 91 MINS.
Jim

| Jim | |
|-------------------|---------------------|
| Susan | Belinda Lee |
| Pat | Deiphi Lawrence |
| Maureen | Adrienne Corri |
| Anne | Henryetta Edwards |
| Liz | Barbara Archer |
| The Matron | Diana Wynyard |
| Home Sister | Joan Haythorne |
| Sister Snow | Beatrice Varley |
| Theatre Sister | Joan Carol |
| Assistant Matron | Constance Fraser |
| Second-year Nurse | Vivienne Drummond |
| Ted Russell | .Christopher Rhodes |
| Casualty Doctor | Richard Leech |
| Lofty | Newton Blick |
| The Skivvy | Dandy Nichols |
| The Gardener | |
| Jessie | |
| The Suicide | Dorothy Alison |
| Bateman | Joss Ambler |
| | |

As a tribute to the young women with a sense of vocation who take up nursing as a career, "The Feminine Touch" is worthwhile, and as a piece of romantic entertainment, it is more than adequate. Pic has valuable exploitation angles which should help returns in the domestic market.

should help returns in the domestic market.

Among the last of the productions to be lensed at Ealing Studios (since taken over by BBC-TV), "Touch" does not disguise the hardships and irritations endured by the trainee nurse, but does resort to a romantic veneer in its picture of hospital life. Set almost entirely in the hospital and environs, yarn has few comedy touches as well as strong dramatic angles.

Would-be nurses are shown at the hospital, main action concentrating on their probationer duties. Alongside the basic story-line, the plot focuses on the romantic aspirations of two recruits. One, Delphi Lawrence, frankly admits she has no sense of vocation, but is on the prowl for a handsome, wealthy doctor as a husband. The other, Belinda Lee, gets romantically entangled with the house physician, and has to decide, whether to complete her studies or go with him to Canada.

Realistic hospital backgrounds help create a vivid atmosphere for a number of dramatic cameos, one

Realistic hospital backgrounds Robert Roark, Door G. Harvey Far 1981.

Robert Roark, Door G. Harvey Far 1982.

Ley, Jack Littlefield, Sydney Mason, Directed by Earl Bellamy, Screenplay, Lucy Ward, Jack Natteford; based on the novel featuring an attempted suicide vice and the novel facturing an attempted suicide vice and under depicting how the prompt another depicting how the p

Alexander, the Great (C'SCOPE—COLOR)

Super-sized costumed spectacle, backed by big-scale adpub campaign. Shy on names, overlong and occasionally laggard entertainment but big b.o.

Hollywood, March 29.

United Artists release of Robert Rossen production. Stars Richard Burton, sen production. Stars Richard Burton, and the sen production of the sen production of the sen production of the sen product of th

Statisch skapp Remplen; score, Mario Remplen; score, Mario Remplen; score, Mario Remplen; score, Mario Running me, 34 ewed March 27, 58.

Alexander the Great Richard Burton Philip of Macedonia Fredric March Barsine Claire Bloom Olympias Dannielle Daurieux Darius Harry Andrews Stanley Baker Andrews Harry Andrews Gramenio Nisti MacGinnis Memnon Nisti MacGinnis Memnon Michael Hordern Aristotle Barry Jones Barry Jones Gramenio Remples Gramenio Robert Rojo Philotas Graton Rojo Philotas Graton Rojo Philotas Graton Rojo Philotas Helmut Dantine Nectaneblis Helmut Dantine Nectaneblis Helmut Dantine Royale Nectaneblis Peter Wyngarde Fulsants Peter Wyngarde Fulsants Peter Wyngarde Royale Graton Graton Rojo Philotas Larry Taylor Harpaius Larry Taylor Harpaius Larry Taylor Harpaius Larry Taylor Helphaestion Ricardo Ville Stateira Carmen Carulia Aristander Jesus Lique Messenger Marri De Barros Apites Carlos Acevedo

on its own and the usual mixed wicket reaction going to spectacles will be the rule.

Written, produced and directed by Rossen in Spain and Italy, the presentation is neither niggardly in the coin lavished on its physical makeup nor in the outlay for the talented international cast that enacts the historical saga of a man who believed both that he was a god and in his destiny to unite the world of his day—a task that is credited with starting the unification of Europe and Asia and paving the way for the spread of Christianity centuries later.

By attempting to crowd in the story of Alexander through boyhood and manhood, along with the major battles fought, the march through Persia and later India, along with the pomp and ceremony of the period, Rossen is not always able to hold interest in his story and action, resulting in some long, dull stretches, Nor do the players have much chance to be more than puppets against the giant sweep of the spectacle. There are a number of single scenes that give the individual characters a chance to grow. When they have them, artists such as Richard Burton, in the title role, and Fredric March, as his father, Philip, the Barbarian of Macedonia, give them a lifelike impact.

Alexander's romance with Barsine (Claire Bloom), recorded as

the title role, and Fredric March, as his father, Philip, the Barbarian of Macedonia, give them a lifelike impact.

Alexander's romance with Barsine (Claire Bloom), recorded as the great love of his short life, is more implied than realized, but she does have some fine, expressive moments. Perhaps scoring stronger on the femme end is Danielle Darrieux (who rates special billing as "the French star") In her portrayal of Olympias, mother of Alexander, because of the intrigue she practices to fulfill her son's destiny.

Rossen reaches screen-filling heights with his battle assemblages, jamming the 2.55-1 anamorphic ratio to its very edges with scene after scene of mass warfare. Mounted and foot solders fight and die, and to emphasize the hand-to-hand nature of the killing, Rossen includes a number of gory. Shots, like the severed arm floating in blood-dyed water. He's equally able in staging his elegant court scenes, Grecian and Oriental, and, with the striking photographic work of Robert Krasker, the picture is one of pictorial splendor. However, an anamorphic flaw not yet corrected is that special effects look just that, not real.

Barry Jones, as Aristotle, who tutors and counsels Alexander during the latter's youth; Harry Andrews; as Darius, the Persian ruler; Stanley Baker, as the blood-thirsty Attalus; Niall MacGinnis, as Philip's general Parmenio; Peter Cushing, as Memnon; Gus-

SELLING COSTS RISE 12 TO 34%

Sales Costs Vs. Distributor Grosses

[Contrasting 1955 to 1952]

Following are the comparative cost and income figures for four major companies—20th-Fox, Loew's, Universal and Warner Bros, —for the years 1955 and 1952. Figures are for millions of dollars:

| | 19 | 955 | 19 | 152 |
|-----------|----------|---------------|----------|-----------|
| | COSTS | INCOME | COSTS | INCOME |
| | [R | ead Millions] | | |
| 20th-Fox | \$31,129 | \$120,807 | \$27,753 | \$ 99,820 |
| Metro | | 170,952 | 72,701 | 178,525 |
| Universal | 27,866 | 77,832 | 20,801 | 64,128 |
| Warners | 19,313 | 76,991 | 16,831 | 74,396 |
| | | | | |

Labs & TV Bright, Theatres Dim, With Yates; Gentle Stockholders **Hear Rep Prez Tell of Salary Woes**

Ads 'Diabolique,' Too Boston, April 3. Boston tradesters are abuzz

Boston tradesters are abuzz over the horror content of the Beacon Hill Theatre's ads for "Diabolique," French import. Insertions at the start were only one-column in width and offered a macabre view of a character in the film who is supposed to have drowned. The theatre this week upped the

theatre this week upped the space to three columns. Business has been good de-spite four snow storms.

Japanese Double

Import Budget

The Film Investigation Committee of the Japanese Finance Minrecommended to the

Finance Minister that the foreign

currency budget for the import of foreign films during the 1956-57 fiscal year which began April 1 be set at \$11,500,000, more than double the \$5,280,000 allotted for fiscal 1955-56.

Official confirmation by the ministry is expected at any moment. In past years recommendations by the committee have been accepted in toto and it is fully expected that this will be done again this year.

this will be done again this year.

The committee also recommended that \$9,000,000 of the allocation be set aside for home office remittances which may mean a rise of home office remittances by U. S. film companies from the present 14% to as much as 25% or 33%.

Also recommended was the re-

Also recommended was the re-placement of the sterling and open account areas for foreign currency allocation to a system of global and non-dollar areas, indicating an easier policy on film import for the upcoming year and reflecting the greatly improved condition of Japan's foreign currency holdings.

Republic stockholders gathered in New York yesterday (Tues.) for what Herbert J. Yates described as a "quiet, pleasurable meeting—nobody tried to knock the president's head off." Thanks, said the

nobody tried to knock the president's head off." Thanks, said the chief exec.

Fact that this was a placid session presented a contrast with the heated annual get-together last year when minority investors, threatening a revolt, had the support of Bernard E. Smith Jr., member of the Rep board.

There were a couple of questions_vesterday on executive salaries plus the continued absence of cash dividends on the common stock and Yates was well prepared for them. To the apparent satisfaction of the interrogators, he stated that Rep works on a limited capital basis and income is needed for expansion and provision for taxes—consequently divvies would be unwise. But what about the earnings; if there are taxes there must be income? "There is a profit but they (Internal Revenue) take it and expansion takes the rest of it," said the prez.

As for the payoff to execs, they have taxes, too, along with the high cost of living, explained Yates, adding: "I can't navigate now on my salary. I'm living partially on my assets. I must maintain a home here (N. Y.), on Long Island and on the Coast." Exec's remuneration in 1955 was \$175,470.

Concerning Rep's future, the company's laboratory business and television activities. But the still "can't be optimistic" about the the- (Continued on page 15)

Many film companies are facing a double set of tax problems. Here been discontinuous for the process of the steriling and pen account areas for foreign depth of tax problems. Here been discontinuous for Rephilic, told the annual meeting of Rephilic, told the Annual meet

MORE EXPENSES HARASS DISTRIBS

The cost of selling pictures, which has never been low, continues to rise year by year.

tinues to rise year by year.

Despite determined efforts to economize on all fronts, including the foreign market, distribution and administrative expenses are continuing to go up at most of the film companies. The comparative ratio of costs between 1952 and 1955 is, in most instances, higher than the rising level of income.

than the rising level of income.

Example would be Universal, which during the past four years has made tremendous strides both at home and abroad. Yet, where its overall income was up 21% during the four-year span, its general costs skyrocketed 34%.

Company that showed a drop in expenses for the period is Metro. However, the outfit's overall income also went down. This has to be figured in the light of divorcement, with theatre operation and ownership a factor in both totals.

Annual report of 20th-Fox, out

and ownership a factor in both totals.

Annual report of 20th-Fox, out last week, put film distribution and administrative expenses at \$31,129,068, a record high. Figure last year was \$28,888,118, not including foreign taxes. In 1952, it stood at \$27,753,000 and the year before that it was still lower, \$24,656,000.

Percentagewise, the 20th increase in costs between 1952 and 1955 ran to 12%. Yet, in the case of 20th, because of CinemaScope and other reasons, the rise in overall income came to almost double that total, or 21%. It was \$120,807,000 this year against \$99,820,000 in 1952.

Warner Bros, on the other hand,

807,000 this year against \$99,820,000 in 1952.

Warner Bros., on the other hand, registered a 14% boost in selling costs since 1952 while its income went up only 3%, from \$74,396,000 in '52 to \$76,991,000 last year.

One of the main items in the debit ledger of the distributors, of course, are rising salaries all over the world, and particularly abroad. In some instances there has been expansion, too, and many other factors have a bearing on overall costs. The figures show that the companies haven't been successful in stemming the tide and that economy measures, however stringent, haven't really helped.

Constantly rising level of foreign taxes also is an important expense item, though some companies list it separately.

Warners Deal Last for a While? **Doubt More Outright Backlog Deals Now; Companies Evaluating**

Loew 28-Wk. Earnings

Loew's Inc.'s earnings for the 28-week period ending in mid-March is expected to hit 37c per share of common stock as com pared to 64c for the same period of 1955. The second quarter per share earnings, it's anticipated, will be 32c, a marked improvement over the 5c per share first quarter.

The 32c for the most recent quarter is almost equal to 34c for the same quarter a year ago. The heavy drop in the first quarter totals of this year makes the difference in the half-year totals. This year's 5c first quarter compares with 30c a year ago.

The official half-year financial report will be issued late this month following the board of directors meeting on the Coast.

U Tops Film Biz In Mag Supp Use

Universal, for the second year in a row, made the most use of national magazine and Sunday supplement advertising, according to the Publishers Information Bureau report for 1955.

As interpreted by the film company, Universal was represented with 20 pictures out of the in-dustry's 88 pictures that were dustry's 88 pictures that were given national magazine campaigns during 1955. It's also noted in the PBI report that U used more different publications than any other film company, its campaigns covering 26 national magazines and Sunday supps. According to U, the report states that the company led all other film companies in dollar expenditure for national magazine display advertising. However, no figures were disclosed.

Warner Bros.' sale of its backlog of old films to television for \$21,-000,000 may be the last of the wholesale unloading of used product by the major film companies for some time. There are indications of a growing opposition to the outright sale of films and the development of a policy of releasing the pictures via controlled lease arrangements or organizing subsidiary distribution arms.

A combination of factors—in-

ing the pictures via controlled lease arrangements or organizing subsidiary distribution arms.

A combination of factors—including exhibitor opposition, the rerelease value of the pix in the domestic and especially the foreign market, and concern over the industry's relinquishing of its "birthright"—are among the reasons for the change in attitude. This, of course, does not mean that the pix-to-tv trend will be completely halted. However, a reevaluation by the film companies of the television situation indicates that a brake will be applied and a new formula be sought in making feature product available to video. Metro's current wrestling with the tv problem places sharp focus on the industry dillemma. Because of the recent drop in its earnings, Metro is committed—at the urging of its stockholders—to realize some additional coin from its valuable backlog via a deal with tv interests. It's no secret, of course, that M-G has been holding numerous conversations with potential buyers. The company, however, has not been able to conclude a deal because of its reluctance to make an outright sale, its insistence on a short-term lease agreement, and its high asking price.

M-G's negotiations with National Telefilm Associates for the lease of 37 "Andy Hardy." "Maisie," and "Dr. Kildare" films have been stalemated because of the film company's demand for \$50,000 per film on a three-year lease. NTA regards the price too stiff and the time period as too short.

Nevertheless, Metro is continu-(Continued on page 15)

Cinerama On % **In Some Towns**

Stanley Warner, which usually leases theatres on a four-wall basis for Cinerama engagements, is now considering profit participation deals with local theatres as well. Both methods are being employed by Bernard G. Kranze, who is charged with acquiring additional outlets for the Cinerama product now available.

The new profit participation of-

outlets for the Cinerama product now available.

The new profit participation offer has been made possible by the development of pre-fabricated, self-contained mobile units which can be set up without extensive alterations of theatres. As a result, Cinerama will be soon available to smaller population centers than previously sought. Kranze is foreasting Cinerama outlets in such cities as Kansas City, Omaha, Salt Lake City, Toronto, Cleveland, Denver, and Miami Beach. The new series of Cinerama-equipped theatres started with Atlanta Monday (2) and follows with Oklahoma City on May 21.

'Diabolique' Year's Surprise Import

Film Acquired Outright for \$250,000 by Richard Davis Shapes as Top U.S. French Grosser

Eagle Clothes Sponsors 'Flannel Suit' TV Preem

Figure 3 and 14 Fretin For the second time in a row the preem of a 20th-Fox picture will be televised on a sponsored broadcast.
Gala bow of "The Man in the Gray Flannel Suit" at the Roxy Theatre April 12 will be covered by local station WPIX in a half-hour show sponsored by Eagle Clothes.
On the prior occasion, Snow's bankrolled coverage of the "Carousel" preem on the same station.

Tax Threats On TV, O'Seas Biz

'Alex' Great \$25,000 Paces Soaring Cleve.; 'Flannel' Wow 21G, 'Backlash' Rousing 14G, 'Anything' Fine 15G

Cleveland, April 3.

Powerhouse gross totals are being racked up this stanza here, with "Alexander the Great" easily standout with a mighty session at the Stillman. It opened in terrific style over the weekend. "Man in Gray Flannel Suit" shapes socko in opening Hipp round. "Backlash" is rated nice at the Palace while "Anything Goes" is okay at the State. "Carousel" still is hefty in third frame at the Allen.

Estimates for This Week

State. "Carouse!" still is hefty in hird frame at the Allen.

Estimates for This Week

Allen (3,000; 70-\$1.25)—"Carouse!" (20th) (3d wk). Hefty \$14,000.

Last week, \$18,000.

Hipp (Telem't) (3,700; 70-\$1)—"Man in Gray Flannel Suit" (20th) Socko \$21,000. Last week. "Over-Exposed" (Col) and "Rock Around he Clock" (Col), \$10,000.

Ohio (Loew) (1,244; 70-\$1)—"Rose Tattoo" (Par) (m.o.). Fifth Jowntown week, stout \$7,000 after \$10,000 last week.

Palace (RKO) (3,285; 70-90)—"Backlash" (U). Nice \$14,000.

Last week, "Creature Walks Among Us" (U), \$15,000.

State (Loew) (3,500; 70-90)—"Anything Goes" (Par). Okay \$15,-100.

Stilman (Loew) (2,700; 70-90)—"Alexander the Great" (UA). Terrificwspaper ad promotion, almost setting new lineage record here,

exander the Great" (UA). Territ spaper ad promotion, almost ing new lineage record here, it off big. Heading for great 000. Last week, "I'll Cry oorrow" (M-G) (6th wk), \$7,500.

'Carousel' Sock \$18,000, Mpls.; 'Anything' Fine. 8½G, 'South' \$8,500, 2d

o new offerings, "Carouse! and:
nything Goes," are standout, esially the former. Most remarke aspect of current round,
ugh, is how big the holdover
sues are doing. "Marty," "Song
South" and "Mister Roberts"
are attracting brisk trade.
Estimates for This Week
Zentury (S-W) (1.150; \$1.7565)—"Cinerama Holiday" (In) (39th wk). Cancelling Good
day performance had some ef-

day performance had some ef-, but vacation matinees helped. but \$13,500, a bit below stand-for this round. Last week,

opher (Berger) (1,000; 85-\$1)— rty" (UA) (2d run) (2d wk). days, solid \$4,000. Last week,

In 5 days, solid \$4,000. Last week, \$7,500. Lyric (Par) (1.000; 85-\$1)—"Picnic" (Col) (6th wk). One of most durable entries in some time, vacations helping. In five-days, \$6,000. Last week, strong \$8,000. Radio City (Par) (4.100; 85-\$1)—"Carouse!" (20th). Big \$18,000. Last week, "Never Say Goodbye" (U), \$11,500. Last week, "Never Say Goodbye" (U), \$11,500. RKO-Orpheum (RKO) (2,800; 75-\$1)—"Song of South" (BV) (reissue) (2d wk). Handsome \$8,500. Last week, \$12,500. RKO-Pan (RKO) (1,600; 75-\$1)—"Mister Roberts" (WB) and "Rebel Without A Cause" (WB) (2d run) (2d wk). Tapering off, but still fair at \$4,000. Last week, \$7,500. State (Par) (2,300; 85-\$1)—"Anything Goes" (Par). Fine \$8,500. Last week, "I'll Cry Tomorrow" (MGM) (4th wk), \$8,000. World (Mann) (400; 75-\$1.20)—"Rose Tattoo" (Par) (5th wk), Good \$4,200. Last week \$5,700.

'Alex' Giant \$28,000,

Denver, April 3.

Lestarted to soar over the past cend, with over-all take likely se best in many weeks here: xander the Great" is standout, sing the Paramount for a term; old of Space" is pleasing in three example total, and continues on. "I'll Tomorrow" is rated big at pheum, and stays. "Man in Gray ninel Suit" shapes fancy at the nver while "Anything Goes" mas fine at Denham. Both will d. "Carousel" is show ing ough in third Centre week to a fourth-round holdover.

Estimates for This Week (Kentre (Fox) (1,247; 60-\$1)—

Aarousel" (20th) (3d wk). Good 2,2000. Holds. Last week, with Granada (Coupled in. "Man Who Never barrousel" (20th) (3d wk). Good 2,2000. Holds. Last week, with other conditions of the coupled in. "Man Who Never conditions of the couple of the

Broadway Grosses

Estimated Total Gross
This Week\$804,300
(Based on 24 theatres)
Last Year\$519,600
(Based on 19 theatres)

'Cry' Huge 13½G, Omaha; 'Arm' 10G

Omaha, April 3.

Expected biz perkup occurred Easter Sunday despite rain and wind, with all houses registering smart takes. "I'll Cry Tomorrow" is ace entry at the State, shaping terrific. "Carousel" is hep at the Orpheum and "Golden Arm" looks big at the Brandeis. "Invasion Body Snatchers" is attracting big mopet biz at the Omaha, and rated good.

Estimates for This Week

Brandels (RKO) (1,000; 75-\$1)—
"Golden Arm" (UA). Nifty \$10,000 or near. Last week, "Kiss Blood Off Hands" (U) and "Johnnys Stool Pigeon" (U) (reissues), \$4,000.
Omaha (Tristates) (2,000; 70-90)

"Invasion Body Snatchers" (AA and "Indestructible Man" (AA) Nice \$7,000. Last week, "Backlash" (U) and "Square Jungle" (U)

lash" (U) and Square same.
Orpheum (Tristates) (2.890; 75\$1)—"Carousel" (20th). Fine \$14,000. Last week, "Rose Tattoo" (Par), \$10,000 in 8 days.
State (Goldberg) (860; 80-\$1.25)
—"I'll Cry Tomorrow" (M-G).
Huge \$13,500. Last week, "Mister Roberts" (WB) and "Rebel Without Cause" (WB) (reissues), \$5,100 at \$61,100.

'Jester' Lively 27G, Mont'l; 'Carousel' 25G Montreal, April 3.

"Court Jester" at Loew's is leading the city this session with a great take. "Carousel" also is socko at the Palace. "Forever Darling" is a bit disappointing at the Capitol.

Estimates for This Week

Estimates for This Week
Palace (C.T.) (2,625; 60-81)

"Carousel" (20th). Great \$25,000.
Last week, "All Heaven Allows"
(U) (2d wk), \$15,000.
Capitol (C.T.) (2,412; 50-85)

"Forever Darling" (M-G). Mild
\$10,000. Last week, "Last Hunt"
(M-G), \$13,000.
Princess (C.T.) (2,131; 40-65)

"Last Frontier" (Col). Fine \$10.000. Last week, "Texas Lady"
(RKO), \$5,000.
Loew's (C.T.) (2,847; 60-\$1).
"Court Jester" (Par). Smash \$27,000. Last week, "Goodman Story"
(U) (2d wk), \$16,000.

'Las Vegas' Lofty 10G,
Port.; 'Cry' \$11,000, 2d
Portland, Ore., April 3.
Firstrums are in high gear this session. "Meet Me in Las Vegas" shapes as standout newcomer with a f a n c y figure at Liberty. "Carousel" holds for third lusty week at the Fox. "I'll Cry Tomorrow" continues sizzling pace at Broadway in second. "Meet Me In Las Vegas" is fancy at the Liberty. "Anything Goes" is only fair at Paramount. "On Threshhold Space" looms neat at Orpheum.
Estimates for This Week

Estimates for This Week

Broadway (Parker) (1,875; \$1-.25)—"Cry Tomorrow" (M-G) (2d k). Loud \$11,000. Last week, \$18,200.

\$18,200.

Fox (Evergreen) (1,536; \$1-\$1.50)

"Carousel" (20th) (3d wk). Tall
\$9,000. Last week, \$14,300.

Guild (Indie) (400; \$1)—"Marty"
(I/A) and "Summertime" (UA) (2d
runs) (2d wk). Big \$4,000. Last
week, \$4,600.

Liberty (Hamrick) (1,890; 90\$1.25)—"Meet Me In Las Vegas"
(M-G). Fancy \$10,000 or near. Last
week, "Comanche" (UA) and
"Shadow of Eagle" (UA) (8 days),
\$9,600.

Shadow of Eagle (A) (6 days), 9,600.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"On Threshold Of Space" (20th) and "Lover Boy" (20th). Neat \$9,000. Last week, "Picnic" (Col) (4th wk), \$10,000.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Anything Goes" (Par) and "3 Bad Sisters" (UA). Fair \$6,000. Last week, "Court Jester" (Par) and "Storm Fear" (UA) (2d wk), \$7,300.

'Carousel' Great \$19,500, Cincy Ace

Cincinnati, April 3.

Class product is filling down-town boxoffice tills this Easter stanza. Richest is by "Carousel," looming great in the big Albee. "Harder They Fall" shapes as okay for Keith's. "Song of South," a few strides behind the town lead-ers is encoring merrily in the ers is encoring merrily in the Palace. "I'll Cry Tomorrow" con-tinues socko in third frame at the Grand. Pickup on out-of-town rand. Pickup on out-of-town roups is perking "Cinerama Holiay" in 41st week.

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; 84 \$1.25)—
"Carouse!" (20th) Great \$19,500.
Holds for second round, Last
week, "Last Hunt" (M-G), at 75\$1.10 scale, \$10.000.
Capitol, (Ohio Cinema Corp) (1,376; \$1.20-\$2.65) — "Cinerama
Holiday" (Indie) (41st wk). Perking to smash \$17,000 with pickup
in out-of-town groups. Last week,
\$13,500.

Palace (RKO) (2,600; 75-\$1.10)

"Song of South" (BV) (reissue).

Big \$15,000 or close. Last week.
"Our Miss Brooks" (WB), \$7,500.

\$13,500. Grand (RKO) (1,400; 84-\$1.25)— "I'll Cry Tomorrow" (M-G) (3d wk). Swell \$9,500 after \$12,500 second frame. Holds a fourth. Keith's (Shor) (1,500; 75-\$1.25) —"Harder They Fall" (Col). Okay \$10,000, warranting a second weck. Last week, "Picnic" (Col) (5th wk), nine days, \$8,600.

'Anything' Smash 14G, K. C.; 'Carousel' \$21,000, 2 Spots, 'Space' Okay 13G

Kansas City, April 3.

Heavy money is the rule in city flock of big newcomers are ofred patrons. "Carousel" is the gleader, getting huge money in e little Roxy downtown and dog nicely at the Granada on the Heavy money is the line in as flock of big newcomers are offered patrons. "Carousel" is the big leader, getting huge money in the little Roxy downtown and doing nicely at the Granada on the Kansas side, where day-dating. "Anything Goes" at the Paramount shapes socko, and holds. "Song of South" on reissue at the Missouri is surprisingly good. "I'll Cry Tomorrow" is the principal holdover, satisfactory in third week. "Threshold of Space" is pleasing in three Fox Midwest houses. Weather is normally cool and comfortable for this season of year.

Estimates for This Week Glen (Dickinson) (700; 75-\$1)—"Devil in Flesh" (Indic) (2d wk). Mild \$1,200; may hold. Last week, \$1,500.

Paramount (United Par) (1.900; 75-\$1) — "Anything Goes" (Par). Smash \$14,000. Stays on. Last week, "Rose Tattoo" (Par) (3d wk), \$6.000.

'Alex' Hot \$40,000, D.C. 'Anything' Big 18G, 'Flannel' Wham 33G, 'South' 12G

Key City Grosses

'Alex' Whopping 30G, St. Loo Ace

St. Louis, April 3.

Spearheaded by sock bally, which included double-page ads in two local dallies (unprecedented here) and helped by the end of Lent, "Alexander the Great" is grabbing terrific biz currently at Loew's. "Court Jester" wound up a solid stanza at the Fox. "Rose Tattoo" still is stout in second frame at the St. Louis. "Picinic" also shapes nice in third week at the Missourt.

Estimates for This Week
Ambassador (In die) (1,400; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (59th wk). Neat \$10,000.

Last week, \$11,200.

Fox (F&M) (5,000; 51-75)—"Miracle In Rain" (WB) and "River Changes" (WB). Opened today (Tues.). Last week, "Court Jester" (Par) and "Battle Stations" (Col), solid \$15,000.

Loew's (Loew) (3,172; 50-90)—"Loew's (Loew) (3,172; 50-90)—"Loew's (Loew) (3,172; 50-90)—"Missourt (F&M) (3,500; 50-75)—"Sincie" (Col) (3d wk). Nice \$6,500 after \$7,500 in second.

Orpheum (Loew) (1,400; 50-85)—"Marty" (UA) and "Summertime" (UA) (2d runs) (2d wk). \$12,000.

Pageant (St. L. mus.) (1,000; 50-90)—"Doctor At Sea" (Rep) (3d wk). Good \$2,500 after \$3,000 in second.

Richmond (St. L. Amus.) (400; \$1,10)—"Man Who Loved Red-bande" (ITA)

wkl. Good \$2,500 after \$3,000 in second.

Richmond (St. L. Amus.) (400; \$1.10)—"Man Who Loved Redheads" (UA). Big \$3,500. Last week, "Trouble With Harry" (Par) (3d wk), \$2,500.

St. Louis (St. L. Amus.) (4,000; \$1.90)—"Rose Tattoo" (Par) (2d wk). Stout \$11,500 following \$18,000 teeoff frame.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Samurai" (Indie). Big \$3,500. Last week, "Man Who Loved Redheads" (UA), same.

'Alexander' Record 28G. Frisco; 'Vegas' Hep 16G, 'Sea' Big 8G, 'Space' 13G

San Francisco, April 3.

Easter vacation is providing a solid b.o. week all around currently. Big matinee trade is boosting "Cklahoma" to biggest week of its run although pic is in sixth round at Coronet. Outstanding news, however, is the record being registered by "Alexander the Great" in its first stanza at United Artists. "Meet Me in Las Vegas" looms good at Warfield while "Creature That Walks Among Us" is fairly good at Golden Gate. "Doctor At Sea" looms socko in two arty houses, threats for The Walks.

Touses.

Estimates for This Week
Golden Gate (RKO) (2,859; 80\$11)—"Creature Walks Among Us"
UJ and "Price of Fear" (U). Good
\$11,000. Last week, "Song of
South" (BV) and "Lord of Jungle"
"Jodia" (312 000

"On Threshold of Space" (20th) and "Last of Desperados" (Indie). Fair \$13,000. Last week, "Carousel" (20th) (5th wk), \$8,500 in 4 days. "Warfield (Loew) (2,656; 65-90)—"Meet Me In Las Vegas" (M-G). Good \$16,000. Last week, "Last Hunt" (M-G) (2d wk), \$8,500. Paramount (Par) (2,646; 90-\$1)—"Rose Tattoo" (Par) (5th wk). Big \$10,000. Last week, \$15,000. St. Francis (Par) (1,400; \$1-\$1,25)—"Killer Is Loose" (UA) of "Imetable" (UA) (1,667; \$1.25-\$10,000. Last week, \$15,000. St. Francis (Par) (1,400; \$1-\$1,25] (U), \$18,000. United Artists (No. Coast) (1,207; \$10-\$10,000. Last week, \$17,750. United Artists (No. Coast) (1,207; \$1,400; \$1-\$1,000. Last week, \$17,700. United Artists (No. Coast) (1,207; \$1,400; \$1

Washington, April 3.

Simultaneous influx of tourists and sock product are creating a b.o. bonanza along main stem. "Alexander the Great' is pacing town with torrid take at Capitol. "Man in Gray Flannel Suit," with critical raves helping, looks terrific at Palace.

"Anything Goes' looms solid in two Stanley Warner houses. Also sock is "Forbidden Planet" at Columbia. "Song of South" is smasin at RKO Keith's. "Cinerama Holiday," aided by six extra shows looks wow at Warner in 25th week, Estimates for This Week.

Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1)
—"Anything Goes" (Par). Nice
66,000. Last week, "Mister Roberts" (WB) and "Rebel Without
Cause' (WB) (2d runs), \$4,500.
Capitol (Loew) (3,434; 85-\$1.25)
—"Alexander Great" (UA). Torrid
\$40,000. Last week, "Man Who
Never Was" (20th), \$19,000 in 9
days.

Alexander Great (OA). Torrid \$40,000. Last week, "Man Who Never Was" (20th), \$19,000 in 9 days.

Columbia (Loew) (1,174; 70-95)—
"Forbidden Planet" (M-G). Sock \$15,000. and stays. Last week, "Slightly Scarlet" (RKO), \$5,000.

Dupont (Lopert) (372; 75-\$1.10)—
"Too Bad Shes Bad" (Indie) (2d wk). So-so \$3,000 after \$4,500 opener. Holds.

Keith's (IRKO) (1,939; 75-\$1)—
"Song of South" (BV) (relssue). Smash \$12,000, with moppets lining up for this one at 50c tab. Stays on. Last week, "Conqueror" (RKO) (4th wk), \$8,000.

Metropolitan (SW) (1,200; 75-\$1.25)—"Anything Goes" (Par). Big \$12,000, Last week, "Mister Roberts" (WB) (2d runs), \$7,800.
"Man in Gray Flannel Suit" (20th). Terrific \$33,000, with crix raves helping. Holding. Last week, "Till Cry Tomorrow" (M-G) (5th wk), \$14,000 in 9 days.

Playhouse (Lopert) (456; \$1.20-\$2.40)
"Cinerama Holiday" (1Indie) (3d wk), Brisk \$9,000 after \$10,000 last week, \$18,00. "Richard III" (Indie) (3d wk), Brisk \$9,000 after \$10,000 last week, \$18,00. Stays.

Warner (SW) (1,300; \$1.20-\$2.40)
"Cinerama Holiday" (1Indie) (25th wk). A natural for tourists, looks wham \$30,000, with 6 extra shows for special bookings. Last week, \$18,000. Stays.

Trans-Lux (T-L) (600; 90-\$1.25)—"Picnic" (Col) (7th wk). Great \$14,000 after \$13,000 in sixth week. Continues.

'Flannel' Fancy \$25,000, Det.; 'Hunt' Hotsy 19G, 'Anything' Lusty 14G, 2d Detroit, April 3. Biz is soaring in Easter Week at

Flannel Suit" looks trim at the Fox. "Last Hunt" is turning up gold at the Palms. "Pienic" is in a fourth week resurgence at the Madison. "Oklahoma" in seventh week at the United Artists, "I'll Cry Tomorrow" in fourth Adams week and "Cinerama Holiday" in 60th round at the Music Hall, gain renewed strength also. "Killer Is Loose" is fair at the Broadway-Capitol.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1.25)—"Man in Gray Flannel"
(20th) and "Glory" (RKO). Nice
\$25,000. Last week, "Threshold of
Space" (20th) and "Indestructible
Man" (AA), \$15,000.
Michigan (United Detroit) (4,000;
\$1-\$1.25)—"Anything Goes" (Par)
and "Our Miss Brooks" (WB) (2d
wk-5 days). Good \$14,000. Last
week, \$20,000.
Palms (UD) (2,961; \$1-\$1.25)—
"Last Hunt" (M-G) and "Steel Jungle" (WB). Fine \$19,000. Last
week, "Conqueror" (RKO) and
"Sudden Danger" (AA) (3d wk),
\$16,000.

Madison (UD) (1,900; \$1-\$1.25)—
"Picnic" (Col) (4th wk). Strong
\$19,000. Last week, \$15,000.

B'WAY'S EASTER TO \$861,500

Chi Shy of New Entries; 'Creature' | 'ALEX,' WAYNE Sock \$14,000, 'Tomorrow' Tall 10G, 'Conqueror' Fat 21G, 'Darling' 19G Chicago, April 3. Chi firstrun biz is spotty this and, with some situations helped a big Loop turnout Easter Sunty though many houses are hold their new entries for later in e week. Creature W. The Chicago, April 3. Chi firstrun biz is spotty this and the strain of the strain of

gy though many houses are holding their new entries for later in e week.

"Creature Walks Among Us" of "Price of Fear" shapes sock 4.000 opening week at Grand. There's Always Tomorrow" looks eat \$10,000 at the Mogroe.

"Forever Darling" is okay in cond round at Woods while out Jester" looks good in sect stanza at the Chicago. "World My Corner" and "Red Sunwin" is holding nicely in second posevelt session. "Song of unth" stays big in same week at 100,000 at 1

000. cVickers (JL&S) (1,580; \$1.25--"Oklahoma" (Magna) (14th Lofty \$31,000. Last week,

wkl. Löfty \$31,000. Last week, \$29,000.

Monroe (Indie) '(1,000; 67-87)—
"There's Always Tomorrow" (U).
Smash \$10,000. Last week, "Ransom" (M-G) (2d wk), \$4,000.
Oriental (Indie) (3,400; 98-\$1.25)—
"Conqueror" (RKO) (6th wk).
Fast \$21,000. Last week, \$17,000.
Palace (Eitel) (1,484; \$1,25-\$3.40)— "Cinerama Holiday" (Indie) (42d wk). Staunch \$25,200.
Last week, \$25,600.
Roosevelt (B&K) (1,400; 65-98)—"World in Corner" (U) and "Red Sundown" (U) (2d wk). Hefty \$15,000. Last week, \$18,000.
State Lake (B&K) (2,400; 65-98)—"Picnic" (Col) (7th wk). Big \$17,500. Last week, \$18,000.
United Artists (B&K) (1,700; 65-98)—"Rose Tattoo" (Par) (6th wk).
Good \$16,500. Last week, \$18,000.
Woods (Essaness) (1,206; 98-\$1,25)—"Forever Darling" (M-G) 2d wk). Goay \$19,000. Last week, \$25,000.
World (Indie) (430; 98)—"Pris-

\$25,000.

World (Indie) (430; 98)—"Prisoner" (Col) 4th wk), So-so \$3,200.

Last week, \$3,400.

Ziegfeld (Davis) (430; 98)—
"Diabolique" (UMPO) (15th wk).

Stout \$5,200. Last week, \$5,400.

'Alexander' Torrid 22G In Balto; 'Anything' 10G, 'Okla.' Terrif \$18,000

Ukida. 1errii \$10,000

End of Lent is bringing better cosses here this week. "Alexaner The Great" is way out front ith a torrid take at the New. Anything Goes" is okay at the kanley. "The Conqueror" looms ice at the Mayfair. "Oklahoma" soaring to a great take in fifth eek at Film Centre.

Estimates for This Week Century (Fruchtman) (3,000; 50-125)—"Carousel" (20th) (4th wk). ice \$8,500 following \$10,000 in ith control of the control of t

L'VILLE; 'PLANET' 8G

Louisville, April 3.

New entry, 'Anything Goes' at the Kentucky, and return of "Song of South" at the Rialto, are livening up downtown boxoffice. Pleas-

ing up downtown boxotice. Pleas-ant weekend weather made cheer-ful session. "Anything Goes" is smash at the Kentucky. "Song" looks sock at Riatto, "Forbidden Planet" at State shapes okay. "Miracle In Rain" brisk at Mary

Estimates for This Week

Estimates for This Week
Brown (Fourth Ave.) (United
Artists) (1,000; 55-85)—"Marty"
(UA) and "Summertime" (UA) (2d
wk). Oke \$4,000 after first week's
\$6,000.

Kentucky (Switow) (1,100; 55-85)

---"Anything Goes" (Par). Smash
\$12,000. Last week, "Rose Tattoo"
(Par) (2d wk), \$6,500.

Mary Anderson (People's) (1,000; 55-85)—"Miracle In Rain" (WB). Fine \$7,500. Last week, "Mister Roberts" (WB) and "Rebel Without Cause" (WB) (2d runs), \$9,000 in 9 days.

y uays.

Rialto (Fourth Avenue) (3,000;
55-85)—(Song Of South" (BV) (reissue). Sock \$16,000. Last week,
"Invasion Body Snatchers" (AA)
and "Indestructible Man" (AA),
\$13,000.

\$13,000.

State (United Artists) (3,000; 55-85)—"Forbidden Planet" (M-G) and "Fury Gunsight" (Col). Nice \$8,000.
Last week, "I'll Cry Tomorrow" (M-G) (2d wk), \$9,000.

Serenade' Sweet \$24,000, Philly

Philadelphia, April 3.

receipts here this stanza despite a plethora of holdovers. "Cinerama Holiday." "Carousel." "Pienic." "Golden Arm" and "Rose Tattoo" profited from the holiday weekend. "Serenade" is rated boffo at the Goldman with excellent bally helping. "Harder They Fall" shapes sturdy at Stanley. "Miracle in Rain" is very light at the Mastbaum. "Anything Goes" looks socko in second Midtown week.

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80)—
"Cry Tomorrow" (M-G) (10th wk).
Good \$8,000. Last week, \$8,500.

Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama Holiday" (Indie) (59th wk). Fine \$13,000. Last week, \$10,000.

Fox (20th) (2,250; 99-\$1.80)—
"Carousel" (20th) (4th wk). Nice \$23,000. ast week, \$22,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Serenade" (WB). Boff \$24,000. Last week, "Creature Walks Among Us" (U), \$11,000.

Mastbaum (SW) (4,370; 99-\$1.49)

Walks Among Us" (U), \$11,000.

Masthaum (SW) (4,370; 99-\$1.49)

"Miracle in Rain" (WB). Drab
\$14,000 or near. Last week, "Conqueror" (RKO) (5th wk), \$8,000.

Midtown (Goldman) (1,000; 75\$1.49)—"Anything Goes" (Par) (2d
wk). Sock \$14,000. Last week,
\$18,000.

ide at the Mayfair. "Oklahoma" soaring to a great take in fifth seek at Film Centre.

Century (Fruchtman) (3,000; 50-1,25)—"Carouse!" (20th) (4th wk). Cinema (Schwabe) (460; 50-\$t)—"Animal Farm" (Indie) (3d wk). Jodest \$2,000 after \$2,500 in econd.

Film Centre (Rappaport) (890; 50-\$t)—"Animal Farm" (Indie) (3d wk). Jodest \$2,000 after \$2,500 in econd.

Film Centre (Rappaport) (890; 50-\$t)—"Oklahoma" (Magna) 5th wk). Great \$18,000 after \$20,000 for fourth.

Hippodrome (Rappaport) (2,100; 0-\$t.25)—"Song of South" (BV) reissue) Starts tomorrow (Wed.) fter sixth week of "Piemic" (Col) it big \$8,000.

Little (Rappaport) (300; 50-\$t) (Continued on page 16)

ACE NEWCOMERS

Broadway film business is souring in the current session, with bright, mild weather, bringing out thousands on Easter Sunday. Six new bills are giving the entire Street a nice lift, but several holdovers are doing equally well. The 24 first-run theatres should hit \$857,000 or better as compared with \$637,700 for 19 houses a year ago and \$763,400 for Easter week of 1954.

of 1954.

Extensive newspaper and radio advertising plus excellent bally got "Alexander the Great" at the Capitol and "The Conqueror" at the Criterion off to rousing starts. "Conqueror" is heading for a new house record with a wow \$78,000 or close likely opening week ending tomorrow (Thurs.). "Alexander" probably will get a mighty \$90,000 or thereabouts in initial session.

\$90,000 or thereabouts in initial session.

"On Threshold of Space" is giving the Globe one of its biggest weeks in some time, with a great \$17,000 possible in opening round. "Tribute To Bad Man" with vaude-ville is heading for a sockeroo \$27,000 at the Palace.

"Miracle in Rain," also new, looms good \$25,000 at the State. "Patterns" did only a mild \$13,500 on initial session at the Mayfair, with fact that it was seen previously as a teleplay apparently hurting.

Money champ, of course, is "Serenade" (with Easter stage-show) which looks to soar to a tremendous \$195,000 at the Music Hall, this being the second week of this show. It is close to the all-time high of \$200,000 registered last year by "Glass Slipper," which also played with the Easter stageshow during Easter week.

"Carousel" (with iceshow on-stage) is roaring abead to a terrific

stagesnow during Easter week.

"Carousel" (with iceshow onstage) is roaring ahead to a terrific \$596,000 in the current (7th) weck at the Roxy. This is nearly double the previous round's gross. "Meet Me in Las Vegas" is climbing to a great \$29,000 in third frame at the Astor. "Return of Don Camillo' hit a good \$6,200 opening week at the Baronet.

"Anything Goes" is edging up to a solid \$42,000 in second Paramount Theatre stanza. "Golden Arm" pushed to fancy \$15,500 in final four days (16th week! at the Victoria. "House of Ricardo" held with great \$8,000 in third session at the arty Plaza.
"Oklahoma," aided by six extra shows, is soaring to a smash \$35,500 in current (25th) round at the Rivoli. "Cinerama Holiday" also for 60th week at the Warner. "7 Wonders of World" opens April 10, the final (61st) stanza carrying through an extra day.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—"Meet Me in Las Vegas" (M-G) (4th wk). Third stanza ended last night (Tues.) climbed to great \$29,000 after \$26,000 in second week. Continues.

Little Carnegie (L. Carnegie (550; \$1.25-\$1.80) — "Don Juan" (Times) (5th wk). Fourth round ended Sunday (1) was okay \$4,000. Third was \$5,000. "Naked Night" (Times) (5th wk). Fourth round ended Sunday (1) was good \$6,200. Stays. Capitol (Loew) (4,820; \$1.25.51.50) — "Return Don Camillo' (Times) (2d wk). First stanza ended Sunday (1) was good \$6,200. Stays. Capitol (Loew) (4,820; \$1.25.51.50) — "Return Don Camillo' (ITF) (2d wk). First stanza ended Sunday (1) was good \$6,200. Stays. Capitol (Loew) (4,820; \$1.25.50)—"Third was \$5,000. "Naked Night" (Times) opens April 9.

Baronet (Reade) (430; \$1.25.51.50) — "Return Don Camillo' (Times) opens April 9.

Baronet (Reade) (430; \$1.25.50)—"The Conqueror" (RKO). Heading for record \$78,000 or near in first stanza ending tomorrow (Thurs.) for John Wayne starrer. Naturally holding. In ahead, "Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; le, without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement

L. A. Climbs; 'Las Vegas' Nifty 21G, 'Alexander' Big \$24,000, 'Planet' Hot 72G, 11 Spots; 'Anything' Fair 24G

'SNATCHÉRS' LUSH 9G, PROV.; 'CRY' \$11,000, 2D

Providence, April 3.
With pre-Easter week behind them, all main stemmers are doing very creditably this round. The two holdovers, State's "I'll Cry Tomorrow" and Majestic's "Carousel" are tops. Strand is "ith" ousel" are tops. Strand is smooth with "Body Snatchers." RKO Albee is passable with "World In My Corner."

My Corner."

Estimates for This Week

Albee (RKO) (2,200; 50-85) —
"World In Corner" (U) and "Red
Sundown" (Indie). Fairly good
\$7,000. Last week, "Mister Roberts" (WB) and "Rebel Without
Cause" (WB) (2d runs), \$7,800.

Majestic (Fay) (2,200; 75-\$1) —
"Carousel" (20th) (2d wk). Big
\$9,000. First week, \$11,000.

State (Loew) (3,200; 75-\$1) —

\$9,000. First week, \$11,000.

State (Loew) (3,200; 75-\$1) —

"I'll Cry Tomorrow" (M-G) (2d wk). Happy \$11,000. Overcame stormy weekend to hit \$20,000 in first session.

Strand (Silverman) (2,200; 65-80)

"Body Snatchers" (AA) and "Indestructible Man" (AA). Hep \$9,000. Last week. "Court Jester" (Par) (2d wk), \$4.500.

'Conqueror' Boff \$50,000 Tops Hub

Boston, April 3.

Boston, April 3.

Film biz took a brisk upturn this frame after bearing the brunt of several snowstorms and pre-Easter doldrums. Big winner is "Conqueror" at the Memorial with a mighty \$50,000. "Harder They Fall" is in for a smart \$34,000 at State and Orpheum. "Man in Gray Flannel Suit" looms lush at the Metropolitan while "Anything Goes" looks good at Paramount and Fenway. "I" Cry Tomorrow" leads the holdovers in fourth round at Astor.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80)—

leads the holdovers in fourth round at Astor.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80)—
"I'll Cry Tomorrow" (M-G) (4th wk). Happy \$17,000. Last week, ditto.

Beacon (Beacon Hill) (678; 90-\$1.25) — "Diabolique" (UMPO) (7th wk). Hotsy \$6,000. Last week, \$7,000.

Cinerama (Cinerama Productions) (1,354; \$1.20-\$2.55)—"Cinerama Holiday" (Indie) (32d wk). Fancy \$20,000. Last week, \$10,850.

Exeter (Indie) (1,300; 60-\$1)—"Doctor at Sea" (Rep) (4th wk). Neat \$6,000. Last week, \$7,000.

Fenway (NET) (1,373; 60-\$1)—"Anything Goes" (Par) and "World in Corner" (U). Sturdy \$7,500. Last week, "Invasion Body Snatchers" (A) and "Indestructible Man" (AA), \$5,200.

Kenmore (Indie) (700; 85-\$1.25)—"Night Number Came Up" (Cont) (4th wk). Oke \$3,800. Last week, \$4,000.

Memorial (RKO) (3,000; 75-\$1.25)—"Con queror" (RKO). Mighty \$50,000. Last week, "Carousel" (6th wk-4 days), \$7,500.

Metropolitan (NET) (4,357; 60-\$1)—"Man in Gray Flannel Suit" (20th). Nice \$20,000, returns house to firstruns.

Pilgrim (ATC) (2,100; 65-95)—"Killer is Loose" (UA) and "Good Die Young" (Indie). Good \$11,-000, and returns house to firstruns.

Pilgrim (ATC) (2,100; 65-95)—"Killer is Loose" (UA) and "Good Die Young" (Indie). Good \$11,-000, and returns house to firstruns.

Paramount (NET) (1,700; 60-\$1)—"Harder They Fall" (Col) and "Blackjack Ketchum" (Indie). Nice \$20,000. Last week, "Forever Darling" (M-G) and "Fury at Gunsight Pass" (Col), \$13,000.

State (Loew) (3,000; 60-\$1)—"Harder They Fall" (Col) and "Blackjack Ketchum" (Indie). Hefty \$14,000. Last week, "Forever Darling" (M-G) and "Fury at Gunsight Pass" (Col), \$6,000,

Los Angeles, April 3.

Eas'er holiday gave bounce to local firstrun biz. some spots hitting substantial trade. Nifty \$21,000 or over looms for initial week of "Meet Me in Las Vegas" at Downtown Paramount while "Alexander the Great" is heading for hearty \$24,000 or close at nearby Fox Wilshire.

"Forbidden Planet" looks hefty \$25,000 in two sites plus \$47,000 in two nabes and seven ozoners. Medium \$24,000 is seen for "Anything Goes" in two sites. "Comanche" is getting a fair \$20,000 in four houses while "Miracle in Rain" looks thin \$18,000 or near in four locations. "Pa'terns" is mild \$5,000 at firstrun Fine Arts.

The 20th frame of "Cinerama Holiday" spurted to socke \$40,800 with added shows helping. "Oklahoma" is rated smooth \$37,500 at Egyptian and United Artis's.

Estimates for This Week Fox Wilshire (FWC) (2,296; \$1-

homa" is rated smooth \$37,500 at Egyptian and United Artis's.

Estimates for This Week
Fox Wilshire (FWC) (2,296; \$1\$1.80) — "Alexander the Great"
(UA). Big \$23,000 or near. Last
week. "Ladykillers" (Cont.) (4th
wk), \$7,400.

Downtown Paramount (ABPT)
(3,300; \$1-\$1.50)—"Meet Me in Las
Vegas" (M-G). Nifty \$21,000. Last
week, with Hawaii, Wiltern, "Mister Roberts" (WB) and "Rebel
Without Cause" (WB), \$14,000.

Fine Arts (FWC) (631; \$1-\$1.50)
—"Pattgrans" (UA). Mild \$5,000.

Läst week, "Trouble With Harry"
(Par) (7th wk-9 days), \$4.200.

Orpheum, Pantages (Metropolitan-RKO) (2,213; 2,812; 90-\$1.50)—
"Anything Goes" (Par). Medium
\$24,000. Last week, in other units.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,997; 756;
1,715; 1,248; 90-\$1.50)— "Comanche" (UA) and "High Society"
(Continued on page 16)

'Flannel' Stout \$19,000, Pitt; 'Carousel' Sturdy 14G 2d, 'Anything' 14G

"Man in Gray Flannel Suit" at Harris is leading local Easter Parade for a big total in first rcund. Penn isn't doing too well with "Anything Goes," but it is still passable. Both "Carousel" at Fulton and "Rose Tattoo" holding up nicely and Guild has latched on to a winner in "Night My Number Came Up." Combination of holiday and approaching end of run booming "Cinerama Holiday" at Warner. Estimates for This Week Fulton (Shea! (1,700; 85-81.25)—"Carousel" (20th) (2d wk). Getting a lot of extra breaks. Should get closee big \$14,000, and naturally stays on. Last week, \$15,000.

Guild .(Green) (500; 65-81)—"Night Number Came Up" (Indie). Sturdy \$3,000. Last week, "Final Test" (Indie) (2d wk). \$1,100.

Harris (Harris) (2,165; 85-\$1.25)—"Man In Gray Flannel Suit" (20th). Length of picture mitigates against great turnover so that it is being held down to fancy \$19,000 or near. Last week, "Picnie" (Col) (5th wk-9 days). \$10,200. And nearly \$70,000 on run.

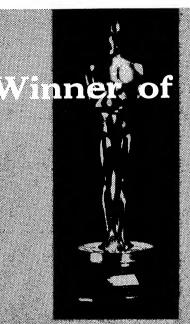
Nixon (Rubin) (1,700; 90-\$1.50)—"Guys and Dolls" (M-G) (10th wk-Showing definite pickup on final stanza, house returning to legit next. Good \$6,500 after \$3,500 last week.

Penn (UA) (3,300; 85-\$1.25)—"Anything Goes" (Par). Bing Crosby starrer apparently is hard to sell but looks okay \$14,000, and then comes out. Last week, "Killer Is Loose" (UA), \$8,000.

Squirrel Hill (SW) (900; 65-\$1)—"The Prisoner" (Col) (3d wk). Nice \$2,500, about same as last week.

Stanley (SW) (3,800; 85-\$1.25—"Rose Tattoo" (Par) (3d wk). Phenomenal Holy Week business after Academy Awards gave this a last-minute reprieve, delaying preem of "Song of South" (BV) (reissue). Fire \$15,500 for current round. Last week, \$17,500

Warner (SW) (1,365; \$1.25-\$2.40) "Cinerama Holiday" (Indie (60th wk). Holiday and "last two weeks" notice are turning the trick. Should soar to big \$14,000. Last week, \$11,500.



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Fear Old UFA Monopoly Shaping In W. Germany; Threat to U.S. Pix

Bonn, March 27.

The real news in the film industry of Germany currently concerns the re-forming of the old UFA monopoly, which hit its heights under Hitler, controlling film production, distribution and theatre ownership. Question of low the new UFA will effect the U.S. film distributors here is of prime interest to the trade. Despite the Allied ruling that the UFA chain was to be broken up, present-day Germany sees the monopoly once more growing up through a group of powerful money-rich interlocking corporations which are buying it piece by piece.

The Berlin UFA studio and the Dusscldorf theatre chain are now being offered for sale, with biggest bids coming from a group of major German banks. These institutions are all part of the banking group about to be reunited as the Deutsche Bank. One member bank, Sueddcutsche Bank, is already among the major purchasers of the recently-sold UFA studios at Geisel-gasteig by Munich. At least one of the bank directors was active with the bank which controlled the pre-war UFA organization's finances.

He is an interesting sidelight that

nees.

It is an interesting sidelight that the key men in the banks entering this phase of the business are also very close to the West German government and to Adenauer in particular. An uneasy feeling in the German parliament here and throughout the film industry erhoes the thought that the government will have a hidden hand in thic revitalized UFA. Felt here, too, that it was no accident the government stopped its federal financial aid to the German film producers last year, actually before the aid was supposed to expire. Film authorities feel it would have been difficult to sell the UFA properties to anyone who had to compete with government-aided producers.

pete with government-aided producers.

Small Producers Edged Out
Government's opening of the
film industry to competition, say
competent observers, was designed
to edge out the small producers,
thus cutting competition, and making room for the new UFA prodcut. The new consolidating process
of the film industry has seen the
members of the Distributors Association drop from 107 members to
50 in the last five years. This
decrease is being further affected
by the UFA reorganization.

Among the German distributors,
there are only about eight which
control the bulk of the product in
this market today — Gloria,
Schorcht, Herzog, Union, Constantin, Deutsche London, Allianz,
and Neue Film. Of this group, two
or three are rather shaky financially now and the list of strong German distributors is being further
reduced since Schorcht is one of
the prime buyers in the UFA
studios at Geiselgasteig. Now
reported that the bidders for the
Berlin UFA will try to buy out
Herzog to further reduce competition.

The UFA chain of cinemas has

tion.

The UFA chain of cinemas ha

tion.

The UFA chain of cinemas has grown to a current count of 50 houses, 5 in outright ownership and 45 leased. The chain spreads out to all key cities of West Germany, and also, through cross-ownership, is active in the chain of 12 AKI newsreel theaters.

MPEA in Germany is maintaining extremely cordial relations with the UFA successor companies, since MPEA feels that if they can get their feet economically and operate as sound production and distribution setups, they might have a stabilizing effect on the economy of the whole German film market. MPEA feels the danger would be far greater if national investments were to suffer through unhealthy market conditions, since that night again spark powerful pressure groups to slam the doors against healthy foreign competition.

13 Jap Pix to Commies

To Jap 1 ix to Commits

Tokyp, March 27.

Thirteen Japanese feature films
were exported to Red China during
the month of February, part of the
total of 215 Japanese and re-exported foreign films which earned
\$102.750 for the Japanese.
Okinawa took most of the output

42 pix. The U.S. got 22, most of
them going to Hawaii.

Starts on 'Teahouse'

Starts on "Teahouse'
Tokyo, March 27.
Location work for Metro's "Teahouse of August Moon" gets, underway April 7 in historic, cultural Kyoto-Nara area of southwestern Japan. Producer Jack Cummings, director Daniel Mann and key technicians are now in Kyoto getting ready to go to work in the Okinawa village of Tobiki which Daiei Studios has constructed on the Kyoto lot.
Stars Marlon Brando, Glenn Ford and Louis Calhern arrive shortly while Daiei actress Machiko Kyo, who will play the femme lead, will-join them in Kyoto. Only other Japanese name signed so far to appear in the film version of John Patrick's play is Mitsuko Sawamura, teenage thrush who had a role in "Meet Me in Las Vegas," also a Metro pic.

Yank Films Pace **Berlin 1st Runs**

The end of March sees an un-usually large number of top Amer-ican pix out on release in Berlin's preem houses. Film theatre Ber-lin is showing "Desperate Hours" (Par) now past its third week. Filmbuehne Wien last week preemed "Man With Golden Arm" (UA).

Filmbuehne Wien last week preemed "Man With Golden Arm" (UA).

Delphi has "Rains of Ranchipul" (20th) and will bring in "Rebel Without a Cause" (WB) as its next pic. Capitol had Metro's "Kiss Me, Kate" (in 3-D) for nearly three weeks, and is now playing another Metro pic, "Jupiter's Darling." The Studio is showing "Member of the Wedding" (Col) while Metropol is playing "Gambler From Natchez" (U).

Seven out of 14 local firstruns are showing U. S. films as against four houses with German films. One cinema each is playing a British, an Italian and a Gallic feature. Most of new American films received top crix appraisal. That particularly applies to "Hours" and "Golden Arm." "Wedding," remembered from 1954 Berlin Film Festival, drew outstanding reviews. "Rains" didn't impress local scribes.

New German films include "08/15" series; "San Salvatore" (Deutsche London), "Girl From Flanders" (Prisma), and finally "Titanic," made in 1943 and which has gone through several bans throughout the past years, both by German and Allied authorities.

Cannes Fest Keeps Old Rules; Ignores Venice

Favre Le Bret, director of Cannes Film Festival, which this year is April 23-May 10, told Variety that no matter what changes take place in the Venice Fest setup, Cannes will maintain its status quo. Le Bret discounted plans for any sort of compromise or division of countries and films with Venice. Of course, the fest would suggest films, and try to discourage certain other pix as being disadvantageous to the festival.

other pix as being disadvantageous to the festival.

Unlike Venice, he also said that the number of prizes would be the same this year with the Golden Palm for the best film and five other prizes to be picked by the jury. These will probably be for acting, direction and special prizes to crown worthy outsiders. Main jury would have 11 members with one American, one Russian, one Chilean, one Italian, one Englishman and the remainder French. Otto Preminger would be the American rep and Sergei Vassiliev the Russo member. Others have not been picked.

Budget will be \$125,000 this year and a big personality turnout is expected. U.S. official entries are "Man Who Knew Too Much" (Par) and "Till Cry Tomorfow" (M-G), with two fest invites, "Man in the Gray Flannel Suit" (20th) and "Harder They Fall" (Col).

Bury Is Right

Bury 18 Kight
Bury, Eng., March 27.
The only live theatre here, the Hippodrome, has shuttered owing to drop in attendances. John Mather, the proprietor, says he wants to see it remaining as a theatre rather than become a furniture store or dancery.

dancery.

He took over the Hippodrome in 1936 when it was a cinema, later turning it into a vaudery and then a stock-com-

Mex Pix Board **Blasts Nudity**

Mexico City, March 27.

Female nudity upon which certain film producers depended on heavily recently and collected big at the boxoffice until the Mexican Legion of Decency and the National Cinematographic Board went into action, has been dealt a body blow by the board. Congressman al Cinematographic Board went into action, has been dealt a body blow by the board. Congressman Jorge Ferretis, NCB chairman, warns producers that any showing, let alone featuring, of photos, drawings or other illustrations of femme stars naked or in suggestive poses in pix advertising and other publicity, will draw a national ban on that production's exhibition. Patrons are misled in many cases because the publicity doesn't match theatrical film nudity and suggestiveness not being in the production, the board ruled. Producers in the shadow of this ban told the board that this stressing femme stars au naturel or in come-on postures is no doing of theirs since they claim they farm out advertising for their pix. Producers -advised the board to nipwhat they call the racket of stealing negatives of femmes wearing nothing or posturing indecently from the labs. These thefts are from 35m pix, the producers claimed. That charge prodded the techni-

from 35m pix, the producers claimed.

That charge prodded the technical-manual workers locals of the Picture Production Workers Union (STPC), which are directly responsible for all pix and all about them in labs, to assert that they know nothing at all of any such alleged racket.

Board announced "maximum Roard announced"

Board announced "maximum censoring" of all pix to delete nudity and so-called dirty scenes.

Paris Legit Continues Stout as Season Nears Close; 'Pane' Seen Hit

Paris, April 3.

There is still life in the legit lineup here two months before the annual vacation hiatus. Two new-comers look to be around when the season winds up while one seems in for an early demise.

seems in for an early demise.

Set to stay likely will be a first play by actor Louis Velle, "A La Monnaie De Pape," at the Theatre Gramont, and a reprise of the Mineteenth Century Alexandre Dumas melodrama, "La Tour De Nesle" at the Theatre Mathurins. Yves Jamiaque's "Les Lingots De Have" at plushy little Theatres Des Arts looks like a flop. This also probably sounds the death knell of this svelte theatre which has had a series of foldos since its inception. It may be reconverted to a clnema.

a cinema.

"La Monnale De Pape" is the name of a store which sells religioso objects. Into the bourgeois family operating it comes a writer whose expose of the upper classes has led to a bestseller. He is pushed into spying on this family by his unscrupulous editor.

However, the family finds out and invents a bunch of lies about dope peddling, murder, etc., to complicate things. All turns out well since the writer finds romance with the family ingenue and the family pitches in to write the book to cash in on it.

Goldwyn in Tokyo for 'Dolls'

Tokyo, March 27.

Tokyo, March 27.

Samuel Goldwyn, producer of "Guys and Dolls" (M-G), arrived here March 31 for the first overseas preem of this film at Yurakuza Theatre April 6.

One star of the pic, Marlon Brando, who will be in Japan for location work on Metro's "Teahouse of August Moon," will also appear at the gala preem.

New Films Up West End; 'Alexander' Smash \$14,000, 'Bad Man' Okay 12G; 'Never' Great 9½G, 'Jubal' 7G, 2d

'Richard' British Pic

'Richard' British Pic
Entry at Berlin Fest
Berlin, March 27.

Sir Laurence Olivier's film.
"Richard III." will be one of the
British entries at the Sixth Berlin
Film Festival in June.

Arthur Brauner's CCC, a Berlin
pic producing company, announced
it will enter its just-completed film,
"Before Sundown," at the forthcoming film event. Walt Disney,
always a participant in the annual
Berlin fest, will also come along
with two entries. Deadlinc for
festival entries, incidentally, has
been set for May 15.

Czecho Folk Terp Shows in Paris

After the Polish, Hungarian, Bulgarian and Russian folklore terp groups, Czechoslovakia now sends its national troupe for a sends its national troupe for a Parisian dating, with the company called Le Sluk. This does not live up to the previous Eastern entries and remains the little brother. Though having a taking rustic air, the stage mounting and dancing do not adequately translate this to the more formalistic demands of the stage. It looks to have a moderate run, but not the triumph of the Russo Ballets Moisseiev, the virility of the Hungarians or the exuberance of the Polish and Bulgarian groups.

This was brought in as a cultural

This was brought in as a cultural exchange item by the Spectacles Lumbroso. Young dancers have freshness and verve and the costumes also make for eye appeal. Some dynamism is engendered with an all-male dance in which they hold long sticks with rattle attachments. They engage in rattle battles for some of the best terping of the evening. Choral groups display fine-timbred voices and instrumentals are also catching and sumptuous.

As part of the cultural exchange between East and West this an interesting affair, but for sheer show business consideration it's not outstanding enough to get-crowds not intrinsically interested in folk manifestations. Little likely for the U.S.

Mosk. This was brought in as a cultural

Warwick in \$17,000,000 3-Year Film Program

London, April 3.

A three-year production program, with an overall budget of around \$17,000,000, was announced last week by Irving Allen and Albert R. (Cubby) Broccoli, executive bert R. (Cubby) Broccoli, executive producers of Warwick Film Productions, on their return from N. Y. New program gets under way shortly with the production of "Fire Down Below" with Robert Mitchum, Jack Lemmon and Trevor Howard starred. Pic will be filmed on location in Trinidad with interiors at Elstree studios.

interiors at Elstree studios.

The Warwick toppers also revealed they have closed a deal with Norman Wisdom to film one picture a year for the next five years. Initialler will be "An Englishman in Las Vcgas" and the British comic is now in the gambling resort to absorb. Anita Ekberg will probably be his co-star. They also indicated they are paging Cary Grant to play Charles Rolls in their upcoming filmization of "The Rolls Royce Story."

Other pix in their lineur include

of "The Rolls Royce Story."

Other pix in their lineup include "Death of Uncle George" with Nigel Patrick as star; "Interpol" by John Paxton; Victor Mature in "Long Ships"; "The Broad Arrow," to be lensed in Australia; "African Bush Adventures" from a novel by J. A. Hunter and Dan Mannix; and Bernard Falk's "The Naked Lady." Entire program will be in C'Scope and Technicolor, will be given world release via Columbia.

London, March 27.

Two new entries set a vigorous pace in the West End last week. "Alexander the Great." after its world preem at the Odeon Leices-ter Square, is shaping to smash \$14,000 or near. "Man Who Never Was" looks sock \$9,500 in second Carlton round.

Carlton round.

"Jubal" is sturdy \$7,000 in recond stanza at the Odeon, Marble Arch. "Tribute to Bad Man" is okay \$12,000 at Empire.

"Cherama Holiday" and "Richard III" continue to lead holdover field. The former hit \$17,500 in its seventh session at Casino while Shakespeare classic, in 15th West End weck, finished its pre-release run with fine \$7,000.

Estimates for Last Week

Estimates for Last Week

Estimates for Last Week
Carlson (20th) (1,128: 70-\$1.70)—
"Man Who Never Was" (20th) (2d
wk). Heading for great \$9,500
after \$12,600 opening stanza.
Casino (Indie) (1,337: 70-\$2.15)—
"C'nerama Holiday" (Robin) (7th
wk). Still fancy at about \$17,500
this round.
Empire (M-G) (3,099: 55-\$1.70)—
"C'nerama Holiday" (Robin) (7th
wk). Still fancy at about \$17,500
this round.

"Cinerama Holiday" (Robin) (7th wk). Still fancy at about \$17,500 this round.
Empire (M-G) (3,099; 55-\$1.70)—
"Tribute to Bad Man" (M-G). Okay 12.000 or better.
Grumont (CMA) (1,500; 50-\$1.70)—
"Richard III" (IFD) (2d wk). Solid \$7,000. Same as previous round which followed 13 weeks at Leicester Square Theatre. "Feminine Touch" (Rank) follows March 29.

S. 5000 or near.

Odeon, Leicester Square (CMA)
(2 200; 50-\$1.70)—"Alexander the
Great" (UA). Anticipated great

Great" (UA). Anticipated giods \$14,000 or near.
Odeon, Marble Arch (CMA) (2,-200; 50-\$1.70)—"Jubal" (Col) (2d wk). Sturdy \$7,000. Last week,

200; 50-51.70)— Jupan (Col. Active Web., St.100). Sturdy \$7,000. Last week, \$8.100.

Plaza (Par) (1,902; 70-\$1.70) — "Extra Day" (BL) (2d wk) and "Private's Progress" (BL). Current frame running ahead of opening week due to added support possibly from "Progress." Okay \$6,000 looms about \$2,000 better than opener for "Day." "Vagabond King" (Par) preems April 15.

Riatto (20th) (592; 50-\$1.30) — "Beyond River" (20th) (2d wk). Below expectations at moderate \$2.200. Last week, \$3,000.

Ritz (M-G) (432; 50-\$1.30)—"Mogamba" (M-G) (4th wk). Steady \$2,500.

Studio One (APT) (600; 30-\$1.20)

Studio One (APT) (600; 30-\$1.20)

"African Lion" (BV) and "Blue
Men of Morocco" (BV). Smash \$5,300. Holds indef.
Warner (WB) (1,785; 50-\$1.70)—
"One Man Mutiny" (WB) (2d wk).
Fair \$5,500. Last week, \$7,200.
"Miracle in Rain" (WB) follows
March 29.

Star of Nip Action Pix Highest Paid In All Japan Show Biz

Tokyo, March 27.

Tokyo, March 27.

Kazuo Hasegawa, sword-slinging "Chambara" star of Daiei Studios, was the top earner in 1955 in the field of entertainment in Japan, according to figures released by the National Tax Board. The star of the action-costume-films made some 30 films during the year and grossed a little over \$60,000.

Top-earning artist for the 10th consecutive year was novelist Eiji Ycshikawa, author of the book, "Miyamoto Musahsi" upon which the Toho film "Samurai," now in release in the U.S., was based. Yoshikawa grossed \$77,000.

Jazz singer Chiemi Eri told tax authorities that she earned \$27,000 to take top place in her field.
Legitimate actor Kenichn Enomoto grossed \$24,500; vaudeville star Kingoro Yanagiya, \$9,725; film director Masahiro Malkino picked up better than \$18,000 and sometime actor, pro-wrestler Rikoduzan earned around \$11,000 from the grunt and groan routine.



GOING AFTER "GABY" NATIONWIDE!

Telling the nation! Billboards, Newspapers, Magazines, Radio, TV!

POSTING CAMPAIGN — 24-sheets blanket America coast to coast: Buffalo, Boston, Cleveland, Houston, Los Angeles, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Ore., Salt Lake City, St. Louis, San Francisco, Seattle.

NATIONAL MAGAZINES—Full pages in 4-colors in Life, Redbook, Cosmopolitan, Seventeen. Look (two facing ½ pages in 4-colors). "PICTURE OF THE MONTH" COLUMN in Look, Collier's, Good Housekeeping, McCall's, Woman's Home Companion, Cosmopolitan, Parents', American. "LION'S ROAR" COLUMN in Saturday Evening Post.

AND NEWSPAPERS! AND RADIO! AND TV!

M.G.M presents in CinemaScope "GABY" starring LESLIE CARON • JOHN KERR • with Sir Cedric Hardwicke Taina Elg • Screen Play by Albert Hackett & Frances Goodrich and Charles Lederer • Based on a Screen Play by S. N. Behrman, Paul H. Rameau and George Froeschel • From the Play "Waterloo Bridge" by Robert E. Sherwood Photographed in Eastman Color • Print by Technicolor • Directed by Curtis Bernhardt • Produced by Edwin H. Knopf

\$10-MIL TAKE ON 16M VERSIONS

No Evidence Arabs Snub U.S. Films

Current tensions in the Middle East so far have failed to affect

American nims in that area.

While there is some anti-American feeling in the Arab states, and the Israelis don't feel good about vacillating Yankee foreign policy which refuses them arms, such considerations have not translated themselves into action vs. Hollywood pix.

Most of the companies distribute in the Arab countries via lo-cal agents. Metro owns several modern houses in Cairo and Alex-andria.

One of the U. S. distribs last week had a report that Egypt intended to cut film imports to about 80% of last year's level. Also, the film agreement in Israel runs out June 30, and the economic situation there is such that less favorable terms can be expected for the upcoming year.

for the upcoming year.

Two years ago, there were reports that an Arab boycott against Jewish firms was being extended to the American industry. However, such a move never developed to any significant extent and hasn't been revived in recent months, even though other Jewish firms have suffered from it. Hollywood pix are very popular in the Middle East which, with the exception of Egypt, has little film production of its own. Action features are particularly good

20th's Fiscal Prognosis

Skouras Sanguine That 'Carousel' Will Be Top Grosser Since 'The Robe'

Increase in overall income of Rep '56 First-Quarter more than \$5,000,000 was reported by 20th-Fox last week for the year 1955 However, the company's net was down to \$6,025,039, a drop of more than \$2,000,000 from 1954.

or more than \$2,000,000 from 103. Drop in income was due to a sharp increase in film distribution and administrative expenses and higher amortization of film costs. The 1955 net equalled \$2.28 per share against \$3.04 in the prior year when the net stood at \$8,044, 524

Company's total film rentals were put at \$109,566,851. Since foreign billings alone amounted to \$55,000,000, 20th last year got more than 48% of its overall income from the overseas market. The company has theatre interests abroad.

Simultaneous with reporting the net for the 53 weeks in 1955, 20th also disclosed a net of \$1,-578.188—equal to 60c. per share—for the fourth quarter ended Dec. 31, 1955. For the comparable quarter in 1955 profit ran to \$2,-312,461, or 87c. per share.

Stockholders were told that 20lh's amortization table, although still working within a period of 65 weeks, had been adjusted to more properly reflect amortization expense in the light of slower playoff of CinemaScope pictures and the larger proportion of film rental from abroad. The revisions went into effect for the last quarter of 1955. ter of 1955.

At the studio, oil well number eight has proven to be the best to date, and number nine is now drilling.

drilling.

Prexy Spyros P. Skouras predicted in the report that "Carousel" in 20th's CinemaScope 55 should be 20th's biggest grosser since "The Robe." Musical is expected to gross for 20th around \$6,000,000 in the domestic (U. S. and Canadian) market alone. Closest to this is "How to Marry a Millionaire," one of the early CinemaScope films, which is over the \$5,000,000 mark now.

A surprisingly large number of

A surprisingly large number of 20th's releases still recoups its negative cost in the domestic market and, in many instances, manages to do better than break even in the U. S. and Canada, leaving foreign revenue as "gravy." "Love is a Many Splendored Thing." for instance, which cost \$1,600,000, has grossed \$2,800,000 in 9,000 dates so far and should end up with \$3,500,000. "Tall Men," standing at \$3,400,000 now in 6,000 dates, will hit over \$4,000,000. "Lieutenant Wore Skirts," made for less than \$1,000,000, has \$1,300,000 in already and should end up with close to \$2,000,000.

The disappointments in the 20th A surprisingly large number of

The disappointments in the 20th lineup, apart from the early "Prince of Players," include "Untamed," "Virgin Queen" and "Seven Cities of Gold."

Doubled Over '55 Period

Republic Pictures and subsidiaries last week reported net profit of \$773,641 for the quarter ending Jan. 28, compared to earnings of \$383,207 for the similar period ended Jan. 29, 1955.

Net for the 1956 quarter amounted to \$1,051,391 before Federal tax provisions of \$277,750. Likewise, take for the comparable 1955 quarter was \$833,207 before taxes of \$450,000.

Fed Attorneys Seek New Data For Film Probe

Senate Small Business Committee probing film industry practices were in New York yesterday (Tues.) to confer with distribution (Tues.) to confer with distribution officials and to seek answers to charges made by exhibition leaders before the Senate group two weeks ago. The Government lawyers—Charles Noone and John Flynn—met with Adolph Schimel, Universal's general counsel and distribution's representative in the drafting of the proposed arbitration system.

Noone and Flynn were mainly

None and Flynn were mainly concerned in outlining to the distribution group the information the Senate committee wanted the film companies to offer when they are called to Washington to present their case in the dispute between distribution and exhibition. Distribution, meanwhile, has submitted to the Senate committee a copy of the proposed arbitration system which Allied States Assn. completely nixed and which Theatre Owners of America "temporarily" turned down after originally approving it.

Distribution's day before the

uown arter originally approving it.
Distribution's day before the
Washington solons is expected to
come late in April or early in May.
No specific date for the appearance
of film company executives has
been set as yet.

To Close Kirby, Houston

Houston, April 3.
All employees of the Kirby Theatre here are on two weeks' notice and the theatre will be closed, per orders of Interstate Circuit.

Al Lever, city manager of the circuit, admitted biz very bad at the house but that no definite date for folding. May be in two weeks, a month or in six weeks.

The theatre has been operating for about 30 years. Interstate leases from Jesse H. Jones.

tained from the U.S. Army, Navy and Air Force, the annual world-wide take from the distribution of versions of theatre features by major companies which handle narrow-gauge currently runs about \$10,000,000 annually. It's thought that the saturation point in 16m business has been reached in the United States. However, it's felt there is considerable room for ex pansion in countries abroad.

Even though the domestic field is crowded, Metro is seriously considering entering it. Outfit feels there's coin to be made in the narrow-gauge market.

According to an official in charge of 16m distribution for a major company, the film market in the U. S. is 10% theatrical as compared with 90% non-theatrical. In contrast, the opposite is true in many countries abroad. In France, for example, it's 90% theatrical as compared with 10% non-theatrical.

pared with 10% non-theatrical.

In the U. S. the introduction of television in hospitals, penal institutions, and other places where people are confined has resulted in a decline in 16m business. However, the overall take from the domestic market has been able to hold its own because of the expanding demands of the school systems. In foreign countries, the intro-

In foreign countries, the introduction of 16m in a formerly untapped area represents an important plus for the film industry in general. As the population becomes accustomed to films and a demand for pictures is obtained, it opens the area for conversion to 35m and the building of theatres.

U.S. FULLY SOLD, Myers Slashes Back at Brandt: 'Has Made Career of Allied Attacks'

'King Kong' Back Again Despite TV Exposure

"King Kong," which drew remarkable returns when reissued skyears ago, is set for another market whirl despite the fact that it has been shown on television in two areas. Film was seen recently on WOR-TV, New York, and WHBQ. Memphis, both of which are owned by Teleradio, RKO affiliate. Feature, now to be withheld from any other tv outlet, will be sold to theatrical accounts in June coupled with "I Walked With a Zombie."

"I Walked With a Zombie,

Where is Line **Of Consistency** On Divorce?

Joint effort of Theatre Owners of America and Allied States Assn. to induce the Dept. of Jus-Assn. to induce the Dept. of Justice to give the greenlight to the formerly-affiliated chains to begin a production program has industryites wondering how the Government agency can possibly accede to this request without permitting the divorced production-distribution companies to acquire theatres. Either way, that would break divorcement.

The desires of the exhibitor or-

The desires of the exhibitor or-The desires of the exhibitor of-ganizations are, of course, based on finding a means to increase the yearly output of films in order to alleviate the serious product short-age. Allied, in particular, has asked for certain restrictions should the

for pictures is obtained, it opens the area for conversion to 35m and the building of theatres.

Some 16m installations are converting to narrow-gauge Cinema-Scope, although progress in this direction has been slow. At present, there are approximately 200 16m C'Scope situations in the U. S. and Canada, with a total of a little less than 300 world-wide.

**Conqueror' Buys Mirror*

**Conqueror' Buys Mirror*

Centre Fold for \$2,340

Entire centre fold of the New York Daily Mirror was purchased by RKO last Friday (30) at a cost of \$2,340, marking the first time that the double truck has been used for advertising purposes. Film company used the space for a splash of six cuts on "The Conqueror".

This space in the Heart tabloid heretofore had been given to news photos exclusively. Deal for the spread, in addition to similar layouts in other Hearst and Scripps-Howard papers across the country, was set by Terry Turaer in behalf of RKO.

Washington, April 3.

Abram F. Myers, board chairman of Allied States Assn., lashes back at Harry Brandt in a supplemental statement filed today (Wed.) with the Senate Small Business subcommittee investigating film industry practices. Myers' 11-page, single-spaced reply is an answer to the "personal attacks" made by the New York exhibitor in a prepared statement before the Senate committee two weeks ago. "Brandt." said Myers. "has

"Brand'," said Myers, "has made a career of attacking Allied and its leaders and any others who may from time to time have chalmay from time to time have challenged the practices of the major film companies. It has been the custom of Allied, and certainly of myself, to ignore these verbal assaults as long as they did not circulate outside the motion picture business. This is because Brandi's record is well-known to the trade and his frantic efforts to gain a following outside of New York City and its environs have failed."

Myers declared that he would

Myers declared that he would not have bothered to reply to Brandt now had not Brandt's s'atc-Brandt now had not Brandt's s'atc-ments been made part of a public rec'ord. The Allied leader devotes considerable space in attempting to downgrade the influence of the Independent Theatre Owners Assn. of which Brandt is the president. He stated that "the impression prevails in exhibitor circles that the ITOA is primarily abuying and booking group." Myers points out, too, that Brandt's claims of theatre ownership do not differentiate between theatres he owns and theatres for which he provides a buying and booking service. service.

The Allied official disputes Bandt's assertion that the ITOA represents a group of "small theatres," noting that Brandt represents some 104 theatres, including several Broadway houses strictly in the "big time."

in the "big time."

Declaring that Allied is not concerned with Brandt's "absurd pretentions," Myers said his organization is resen ful of the implication "that Allied is something separate and apart from its members—that the members are not informed concerning the organization's policies and actions." He ou'lines in detail how Allied operates and how the members have a voice in every action taken by the Allied every action taken by the Allied leaders.

refuting Brandt's Myers, refuting Brandt's state-ments point by point, bands the N. Y. theatreman's testimony as "mere vicious piffe about events occuring long ago which have lit-tle or no bearing on matters now before the subcommittee." He charges that Brandt's efforts to make it appear that Allied is more interested in fomenting strife make it appear that Allied is more interested in fomenting strife than finding solutions to industry problems is "plainly intended to prejudice Allied and its leaders in the minds of the subcommittee...

"Brandt credits me," Myers said,
"with far greater polency than the
facts warrant or my modesty will
admit when he proclaims that I
am entitled to the highest recognition for the provisions of the
Paramount decrees which he does
not like and for results allegedly
flowing therefrom."

Allied Artists and Other 'Insider' Buys

Washington, April 3. Officers and directors of Allied Artists acquired substantial blocks

Khann, of Stanley-Warner, acquired 100 shares of the circuit's common. This gives him a total

Artists acquired substantial blocks of company common stock last month under the firm's stock purchase plan, according to the latest SEC monthly report of "insider" stock transactions.

Alfred Crown picked up 5,000; Maurice R. Goldstein 6,000 shares; Edward Morey 6,000; Norton v. Ritchey 6,000; Sam Wolf, 5,000. In addition, Andrew B. McDonade purchased 1,000 shares and Marvin E. Mirisch bought 3,000.

Arthur M. Loew notified SEC that he has bought 1,000 Loew's common. Donald T. Yates built up his holding of Republic Pictures to 3,130 in his own name, and 197,986 in his Tonrud, Inc. Charles F. Mc

Millard Kaufman Adapts Boston Newsman's Novel

Boston, April 3.

Boston, April 3.

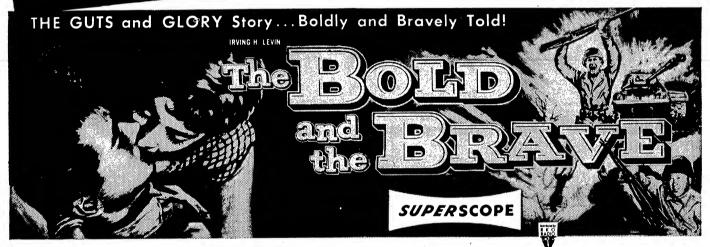
Millard Kaufman has been assigned to do the screen play for MGM of the story written by Rod MacLeish, WBZ-WBZA news director based on the 1955 New England floods. Metro paid \$35,000 for the screen rights to the novelette to be published by the Saturday Evening Post April 14.

Nicholas Nayfack will produce the film which has "The Sergeant" as working title. No cast has yet been chosen. Story is laid around incidents in a New England town during the floods. MacLeish covered the floods for WBZ-WBZA and wrote the novelette based on his experiences.

KEEP YOUR BOXOFFICE EYE on the BROADWAY-CAPITOL,

DETROIT

and on the entire Butterfield Circuit



IREY • MICKEY ROONEY • DON TAYLOR • NIC Story and Screenplay by ROBERT LEWIN

RKO The Showmanship Company, is launching another picture destined

to get IMPORTANT MONEY for YOU!

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (3)

| | | For Week | : Ln | ling Tue | sday (3 |) | |
|-----------|-------------------|------------------|-----------------|---------------------|-----------------|------------------|------------|
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| 2814 | 231/2 | CBS "B" | 59 | . 28 | 27 | 2718 | 3/4 |
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| 167 s | $14^{1}8$ | Decca | 68 | 151/4 | 1478 | 15 | ½ |
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| 478 | 334 | EMI | | 41/4 | 338 | 4 | + 1/8 |
| 2114 | 187 s | Loew's | | 221/2 | 2158 | 215% | — ¾ |
| 9 | 8 | Nat. Thea | 152 | 81/4 | 8 | 8 | ⅓ |
| $36^{1}2$ | 301/4 | Paramount | 55 | 3338 | $32\frac{1}{4}$ | 33 | + 3/4 |
| $36^{1}2$ | 3138 | Philco | 123 | 341/4 | 3258 | 3334 | 5/8 |
| 500 s | 4118 | | 258 | 4858 | 48 | 4734 | — ½ |
| 9 | 81/4 | RKO Picts | 107 | 85% | 81/4 | 81/4 | + 1/8 |
| 12 | 912 | | | 1138 | 1078 | 1078 | 3/8 |
| 87 s | | Republic | 61 | 8 | 71/4 | 77/8 | + 1/2 |
| 151 s | 14 | Rep., pfd | 5 | 141/8 | 14 | 14 | 1/8 |
| 1734 | 16 | Stanley War. | 64 | 161/4 | 16 | 16 | — ½ |
| 2734 | 2218 | Storer | 65 | 2734. | 23^{1} s | 241/4 | + 1/8 |
| $26^7 s$ | $21^{1}8$ | 20th-Fox * | 122 | $25\frac{1}{2}$ | 2478 | 251/2 | + 3/8 |
| $29^{1}2$ | 2518 | Univ. Pix | 5 | 271/2 | 27- | 27 | ½ |
| 8212 | 77 | Univ., pfd | *20 | 821/2 | 811/2 | 801/4 | · |
| 2434 | 183 s | Warner Bros. | 58 | 21 | 201/2 | 21 | + 3/8 |
| 14114 | 120 | Zenith | 21 | $133\frac{1}{2}$ | 131 | $132\frac{1}{2}$ | - 34 |
| | | Americ | an S | tock Exc | hange | | |
| 614 | 45% | Allied Artists | 42 | 5 | 43.4 | 5 | + 1/8 |
| 1314 | 1012 | All'd Art., pfd. | 4 | 113% | 1114 | 111/4 | |
| 10 | 8 | Du Mont | 76 | 87á | 81/4 | 858 | + 3/8 |
| 334 | 3 | Nat'l Telefilm | 59 | 334 | 31 á | 31/2 | + 1/4 |
| 534 | 234 | Skiatron | [°] 55 | 456 | 478 | 436 | |
| 1238 | 1138 | Technicolor | 220 | 1238 | 1178 | 12 | <u>:</u> |
| 412 | 318 | Trans-Lux | | 31/8 | 3 | 31/4 | - 1/4 |
| | | Quan the | | unter Se | | | |
| | | Over-in | C-U0 | umer se | .Bid | Ask | |
| Cl | | Tu duntal an | | | | | |
| | | Industries | | | | 4 2 | _ |
| | | nc | | | | 2 438 | — ,, |
| | | Prod | | | | 734 | — ½ |
| | | icast | | | | 35% | + 1/8 |
| | | . | | | | 21/2 | |
| | ial Fil | | | | | 10% | + 1/8 |
| | | res | | | | 10 % 45 ½ | |
| | | y | • • • • • | • • • • • • • • • • | · 41,2 | 4072 | — ½ |
| *Acti | ual Vol | | | | | | |
| | | (Quotations fu | ırnisl | red by Dro | eyfus 🕹 (| CO.) | |
| | | | | | | | |

C. W. WINCHELL HEADS **MINNESOTA AMUSEMENT**

Minneapolis, April 3.

Charles W. Winchell has succeeded to the presidency of Minnesota Amusement Co., largest theatre chain hereabouts, on retirement of Harry B. French, president of the company since 1947, who becomes chairman of the board.

Winchell since 1947 vice president

Winchell, since 1947 vice president and assistant to French, is upped coincidentally with naming of two vice presidents: George C. Shepherd, director of concessions for the firm, and John A. Branton, director of booking and buying. Charles W. Perrine, company treasurer, already was a vice president.

Firm operates nearly 50 theatres in Minnesota, North and South Dakota and western Wisconsin—among them some principal loop houses in Minneapolis and St. Paul—Radio City and State of Minneapolis, Paramount and Riviera in St. Paul.

Winchell is an ex-newspaperman who got into publicity with old Finkelstein & Ruben firm, became advertising and publicity director, went to New York in 1928 and returned here in 1932 as ad-pub head for Minnesota Amusement.

Cinerama Hits Atlanta Like Selznick's 'Wind'

Like Selznick's 'Wind'
Atlanta, April 3.

Not since David O. Selznick unveiled "Gone With the Wind" here in 1939 has this southern city witness a premiere to equal the opening of Cinerama at the Roxy Theatre yesterday (Mon.). Teeing off with "This Is Cinerama," first picture in the three-strip medium, Stanley Warner staged the event for the benefit of the Atlanta Symphony Guild. The local orch, it's figured, will net about \$10,000 from the \$5-per-ticket premiere and a preceding \$7.50-per-person buffet supper.

Cinerama leased the 2,500-seat house from the Wilby-Kincey circuit, which has been operating the theatre as a double feature spot. Converting the theatre to Cinerama reduced the seating capacity to 1,458 seats. Ray Coniner, formerly with Cinerama in Washington, is the managing director and supervises the 65-man staff. Ed Howe, formerly with Ringling Bross, Barnum & Bailey, is handling the exploitation and advertising.

Regular run beginning tonight

Louis Sobel's 25th

Continued from page 2 =

they arranged that two of their members, Paul Benson and Bernie Green, assume the toastmaster chores, and for atmosphere a few performers grace the dais, namely Benny Fields, Jesse Block, Red Benny Fields, Jesse Block, Red Buttons, Jack E. Leonard and Joey Adams, along with execs of the N. Y. Journal American, Sobol's homebase. However, with a pair of pros on the stuffed celery circuit like Leonard and Buttons, the atmosphere becomes too hot for tyros to handle. Expert heckling from Buttons and Leonard, plus contributions from some of the ringsiders, made it tough for the flack-emcees, but it was all good, not-too-clean fun.

Columbia Pix veepee Jack Cohn, Ed Sullivan and Hy Gardner came in after the proceedings started and Jack Carter and Sammy Davis Jr. further contributed to the eve-

ning.

After Bernie Green's brief and nervous turn at emceeing and NBC publicity veepee Syd Eiges' raconteuring, Leonard decided to brook no more speeches, introduced himself, and took over for the rest of the evening. In his remarks, Leonard praised Toots Shor and his restaurant ("Your food is wonderful; this is where I lost all my weight.") To a heckler he said, "My hesitations are better than your speeches," and to Sullivan he remarked that he had developed a personality, but didn't know what it was. In between lines, he drew a few words of praise for the g. a few words of praise for the g. of h.

of h.

Benny Fields gave a warm summation of the songs that were popular when Sobol started columning, and, his rendition of "Melancholy Baby" brought just the right note of nostalgia to the proceedings. Sammy Davis Jr. adlibbed greetings through the voices of various celebs, and Jack Carter praised Sobol's column for letting him know what girls he goes with.

house from the Wilby-Kincey circuit, which has been operating the theatre as a double feature spot. Converting the theatre to Cinerama reduced the seating capacity to 1.458 seats. Ray Conner, formerly with Cinerama in Washington, is the managing director and supervises the 65-man staff. Ed Howe, formerly with Ringling Bros., Barnum & Bailey, is handling the exploitation and advertising.

Regular run beginning tonight (Tues.) will be at a \$2.49 top.

No Mere Backlogs

Continued from page 7

ing to discuss all types of deals with different telepix outfits in the ing to discuss all types of deals with different telepix outfits in the hope of coming up with a suitable arrangement, but no definite deal is in the wind at the moment. The film company, still staunchly opposed to outright sale of any pictures, is now seriously weighing the possibility of setting up its own to distribution, organization, It's expected that discussions on this method will be held at the board of directors meeting on the Coast on April 12.

Metro, as well as other film com-

on April 12.

Metro, as well as other film companies, are wondering if it would be possible to use part of their present sale setups for the marketing of tv films. Although it is generally agreed that tv selling and the distribution of prints differ considerably from the present thearter system of distribution, there are many film executives who feel that it can be accomplished without too much difficulty. It's pointed out, for example, that the film companies maintain offices in 32 key cities and that the work of the sales staff has been considerably lightened by the grop in the numsales staff has been considerably lightened by the drop in the num-ber of theatrical films released an-

ber of theatrical films released annually.

So far no film company has considered it feasible to employ its present exchange setup for the handling of ty films. Columbia and

hresent exchange setup for me handling of tv films. Columbia and Republic, both of which distribute their own former theatrical films to tv, operate through special tv subsidiaries. The establishment of a tv subsid appears to be gaining favor among the major companies. Warners unloading of its backlog is not completely understood in the trade although there is a theory that the company needed ready cash to support its advances to independent producers. RKO's previous sale is more comprehensible since the company required funds to launch a theatrical production program after floundering in uncertainty prior to the Thomas F. O'Neil takeover from Howard Hughes.

At present, the remainder of the major companies are not faced with serious financial pressures that would force them to sell their backwould force them to sell their backlogs for immediate cash or capital gains deals. Several companies are on record as opposing outright sales to tv or making films available to television. Universal's prexy Milton R. Rackmil does not feel that the time is right to sell to television. He stressed, too, that U would do nothing to kill off its regular customers—the theatres. Spyros Skouras of 20th-Fox has frequently stated that he did not favor the outright sale of pix to television, but that he regarded a lease arrangement as more suitable.

Liberace Tranquil

Continued from page 5

been in a picture two years ago, any vehicle I was in would have been a hit. But when the public sees you on tv every week, year after year, they tire of you and don't have that desire to see you in a picture."

don't have that desire to see you in a picture."

"My ace in the hole is Europe, where tv is unimportant," he continued. "In the Philippines, where they have no tv, the picture was held over for eight weeks. It also did very well in Australia, where they won't have tv until September.

did very well in Australia, where they won't have tv until September. In fact, it was on the strength of my picture that my television series has been sold in Australia.

"Over-exposure hurts you at the film boxoffice. One banana spilt is terrific, but as for the second, you can't make it. It's the same way with tv stars over-exposed.

"Consequently, I am not going to attempt a second picture at Warners this year. We (Liberace and his associates) were co-producers on "Sincerely," and don't get any money out of it until it recoups tis cost. I can't afford to take 16 weeks out of my earning time for another picture, particularly since I have yet to make any money on the first. The picture has just about recouped its cost by now, but we still haven't seen any money. It's now being dubbed for foreign release, and I expect it to do much better abroad.

"We figured it cost us \$500,000 in outstanding contracts—deals we

March B.O. Holds Well; 'Picnic' No. 1, 'Carousel' Cops Second, 'Holiday' 3d, 'Tattoo' 4th, 'Cry' 'Conqueror' Next

March's Top 10

- March's Top 10

 1. "Picnie" (Col).
 2. "Carousel" (20th).
 3. "Cine Holiday" (Indie).
 4. "Rose Tattoo" (Par).
 5. "Cry Tomorrow" (M-G),
 6. "Conqueror" (RKO),
 7. "Oklahoma" (Magna).
 8. "Court Jester" (Par).
 9. "Golden Arm" (UA).
 10. "Guys, Dolls" (M-G).

Irvin Marks

Continued from page 2 =

man, Jack S. Connelly, chief of the Motion Picture Dept., U.S. Informa-tion Service, even had an FBI manhunt organized, but Marks eluded that too.

manhunt organized, but Marks eluded that too.

Once before the late theatreowner Col. Fred Levy thought he spotted Marks in the Brown Hotel, Louisville (Ky.), and tried to run after him from the diningroom but Marks eluded him. Latter later confessed that, because of financial reverses, he wanted to be "sure" his friends wanted him and rather than risk disappointment he took odd jobs, chiefly in Flortda and environs, as gas-station attendant, insurance and realty salesman, racetrack tipster, etc. Marks added that many from show business did see him at the Miami tracks but did nothing until Sadowsky sparked the late Lee and J. J. Shubert who "guaranteed" Marks a job "at anything he wants to do." The Shuberts, Sādowsky and Gilbert Miller pooled some funds which enabled Marks to return to his favorite city, Paris.

Incidentally, pals affectionately called him "Frenchy' because of Marks' complete defeat in mastering the language. A typical exasperation of Marks' losing battle even with "restaurant French" was his "donnez-mois" beginning and then a segue into English, invariably footnoted with, "Blankety-blank, don't any of you guys understand English!" It never occurred to him he was in their country.

Republic Meeting

atrical film industry. A year ago he made a threat, based on indi-cations of the time, "to stop making pictures for theatres and devote fulltime to our laboratory and television."

Such a move is not viewed by Yates as in immediate prospect, but the situation is "being studied very carefully by the board." He noted the drop in attendance over the past several years and disclosed that Rep's gross revenue this year will be surpassed by money from developing and printing pix and from the tv end. Thus while downbeat on theatrical business, he is, he said, optimistic on the lab work, rentals of studio space to tv interests, the sale of old product to tv and the licensing of both Rep's tv films and the dated, theatrical pix in the foreign market the latter part of this year. the past several years and disclosed

part of this year.

Smith, called upon to address the meeting by Yates, said he was pleased with the turn of events at the Rep helm. He related it washis and his associates' idea to strenghten the board by bringing in members not connected otherwise with the company and this has been done. He added he has assurances from Yates that another member of the directorate will be member of the directorate will be added subsequently.

added subsequently.

Smith reported that as part of his campaign he wanted an independent auditing of Rep's accounting procedures and this, too, has been done. Recommendations by the auditors of changes in the bookkeeping practices are now being studied by the board, Smith revealed.

The stockholders elected five board members to three-year terms —namely, Ernest A. Hall, A. Louis Oresman, Harry C. Mills, John J. O'Connell and Leon A. Swirbul.

Although exhibitors had to contend with the worst snowstorms in several years and severe weather in many spots, plus Lent, the national boxoffice held up remarkably well last month (March) More big b.o. pix were around, and all were doing great biz, even on longruns. The month saw the launching on an extensive scale of 20th-Fox's 55 C'Scope, and that was a plus factor. In fact, the trade held so well that the first four highestgrossing pix racked up \$4,020,000.

"Picnic" (Col), which was a winner as the month of February closed, easily copped first place in the March sweepstakes at the wickets. This opus from the stage production of the same title held in No. 1 spot for five consecutive weeks (three of them in March), before relinquishing its hold to "Carousel" (20th) in the final stanza of the month. Even in this final week it was a close second. "Carousel" wound up second, although a little late getting started. Upped-scale engagements in many keys helped, with the public displaying a "must see" yen for the improved C'Scope process.

"Cinerama Holiday" (Indie), ner as the month of February

improved C'Scope process.

"Cinerama Holiday" (Indie), which is rounding out final weeks soon in numerous key cities, captured third place, landing this spot every one of the four weeks in March. "Rose Tattoo" (Par) copped fourth money with nearly \$700,000 total gross in keys covered by Variety.

Fifth position honors were hotly contested by "The Conqueror" (RKO) and "I'll Cry Tomorrow" (M-G), with the latter finally edging out the other pic. Each picture topped \$600,000 gross, but "Conqueror" wound up sixth mainly because of a tendency to taper off on extended-runs. However, this John Wayne-Susan Hayward starrer managed to capture a second place one week during the month and is apt to prove the greatest moneymaker for RKO in more than a year. more than a year.

'Oklahoma' Heard From

"Oklahoma" Heard From

"Oklahoma" (Magna), which finally opened in enough keys to justify inclusion in Variety's weekly tabulations, finished seventh, although figuring in gross totals only three sessions. It climbed to fourth spot for one week in March.
"Court Jester" (Par), undoubtedly a disappointment for a Danny Kaye pic, still managed to wind up eight. "Golden Arm" (UA), which was third in February, wound up ninth despite being included in weekly tabulations only two weeks in the past month. "Guys and Dolls" (M-G), long high on the list and winner of monthly sweepstakes for three months in a row, rounded out the Top 10.

"Diabolique" (RUMPO) and "In-

"Diabolique" (RUMPO) and "Invasion of Body Snatchers" (AA) were the runnerup films last month.

month.

"Anything Goes" (Par) looms as one of the bright new entries, likely to be heard from in the future. "Meet Me in Las Vegas" (M-G) is in a like category, showing what it takes on initial engagements.

"Backlash" (U) showed surprising strength the one week it was out in circulation to any extent. It wound up seventh that week. "Serenade" (WB) opened up socko on its preem engagement at the N. Y. Music Hall as the Hall's Easter picture.

"Song of the South" (RW) heal

"Song of the South" (BV), back or reissue, also hinted nice possibilities, based on final-week-in-March showings. "Goodman Story" (U), champ in February, was ninth one week. "Doctor At Sea" (Rep) f displayed promise as a newie, being a runnerup pic two different weeks, although playing virtually exclusively in art houses.

"Last Hunt" (M-G) finished 12th another week in March. Exhibs were inclined to say sarcastic things about "Man Who Never Was" (20th), but it managed to be a runnerup film one week. "Never S Say Goodbye" (U) finished as a runner-up production another session.

"Littlest Outlaw" (BV) ended in 12th place still another week. "Song of the South" (BV), back

Picture Grosses

Bijou (Lopert) (603; \$1.50-\$1.80)

—"Richard III' (Indie) (4th wk).

Third week ended Sunday (1) was fancy \$16,000. Second was \$14,-Stays.

Stays.

Fine Arts (Davis) (468; 90-\$1.80)

— "Diabolique" (UMPO) (20th wk). The 19th week concluded Monday (2) was socko \$9,000 after \$7,300 for 18th round. Continues.

\$0,500.

Mayfair (Brandt) (1,736; 79\$1.80)—"Patterns" (UA) (2d wk).

First frame ended Monday (2) was
mild \$13,500. In ahead, "All Heaven_Allows" (U) (4th wk), \$7.000.

Normandie (Trans-Lux) (592; 95-\$1.80) — "Fantasia" (BV) (reis-sue) (9th wk). Eighth round finished Monday (2) was big \$6,500 as against \$5,000 in seventh week. "Lovers and Lollipops" (Trans-Lux) opens next but date not set.

Lux) opens next but date not set.

Palace (RKO) (1,700; 50-\$1.60)—
"Tribute To Bad Man" (M-G) and vaudeville. Week ending tomorrow (Thurs,) looks to hit sockeroo \$27,000. Last week. "Hot Blood" (Col) plus vaude, \$16,000.

Paramount (ABC-Par) (3.664; \$1-\$2)—"Anything Goes" (Par) (3d wk). First holdover session ended last night (Tues.) was big \$42,000.
First week was \$40,000. Stays.

Paris (Pathe Cinema) (568. 90.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Ballet of Romeo and Jul-iet" (Tohan). Opened Monday (2). In ahead, "Letters From Wind-mill" (Indie) (15th wk), \$6,000 for a solid longrun here.

a solid longrun here.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Serenade" (WB) plus annual Easter
stageshow (2d wk). Soaring to
huge \$195,000 in week ending today (Wed), being aided by extra
shows last Friday-Saturday and
three days starting Monday, with
house opening at 7:30 a.m. on each
of five days. This is one of top
figures at the Hall. Continues indef. First week was \$157,00, over
hopes.

Rivoli (UAT) (1.545; \$1.50-\$3.50)

—"Oklahoma" (Magna) (25th wk).

Present session winding up today (Wed.) looks to climb to great \$41,000, being helped. of course, by six extra shows. The 24th week was \$27,500.

was \$27,500.

Plaza (Brecker) (556; \$1.50-\$1.85)—"House of Ricardo" (B-B)
(4th wk). Third frame ended Monday (2) was great \$8,000 after \$8,-500 in second week. First was a sock \$10,800. Continues.

sock \$10,800. Continues.

Roxy (Nat'l Th.) (5.717; 65-\$2.40)
"Carousel" (20th) and iceshow onstage (7th wk). This stanza finishing up tomorrow (Thurs.) is pushing up to wow \$96.000 after \$51,000 for sixth week. Stays until "Man in Gray Flannel Suit" (20th) opens on April 12 with special preem show.

show. State (Loew's) (3.450; 78-\$1.75)—
"Miracle in Rain" (WB). First round ending Friday (6) looks to reach good \$25,000. Holding. In ahead, "Last Hunt" (M-G) (4th wk-10 days), \$16,000, with previews of "Rain" on final day.

Sutton (R&B) (561; \$1-\$1.80)—
"The Ladykillers" (Cont) (7th wk). Sixth stanza ended Monday (2)-pushed up to smash \$13,100 after \$12,700 in fifth week. Continues on,

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Doctor At Sea" (Rep) (6th. wk). Fifth week Included last night (Tues.) was smash \$7.500 after \$8,500 in fourth session.

after \$8,500 in fourth session. Stays.

Victoria (City Inv.) (1,060; 50-\$2)—"Man Who Never Was" (20th). Opened yesterday (Tues). In ahead, "Golden Arm" (UA) (16th wk-4 days), fancy \$15,700 after \$15,500 in 15th full week, to round out a highly profitable and long run here. It was one of best ever at this house.

out a fighty profitable and long \$1) — "Prisoner" (Col) '44ll wk.) run here. It was one of best ever at this house.

Warner (Cinerama Prod.) (1,600; third.
\$1,20-\$3.30)—"Cinerama Holiday" (1,600; third.

Stanley (WB) (3,200; 35-\$1)—"Mything Goes" (Par). Okay finished Saturday (31) soared to \$49,800 although did not have well and "Robel Without A benefit of Easter Sunday or any of Easter week. The 59th week was \$43,600. "T Wonders of World" (Times Film) (385; \$1- week of "I'll Cry Tomorrow" (Wed.) after fith World (Times Film) (385; \$1- week of "I'll Cry Tomorrow" ped with CinemaScope screen and \$1.50)—"Dark River" (Times) (6th M-G) hit socko \$8,000.

BROADWAY
(Continued from page 9)

"Slightly Scarlet" (RKO) (2d wk-8 days), \$10,000.

"Itast 10 Days" (Col) opens April 11.

LOS ANGELES

(Continued from page 9)

(AA) (reissue). Fair \$20,000. Last week, L. A., Loyola with New Fox, "Threshold Space" (20th) and "Lover Boy" (20th) (2d wk), \$12,900.

— "Diabolique" (UMPO) (20th "Lover Boy" (20th) (2d wk), wk). The 19th week concluded 18, 2900. Monday (2) was socke \$9,000 after \$1,300 for 18th round. Continues. (24) 1,106; 80-\$1.25)—"Forbidden Planet' (M-G.) Hefty \$25,000. Monday (1) (20th) (20

\$22,400.

\$22,400.

Hillstreet (RKO) (2,752; 80-\$1)

"Song of South" (BV) and
"Bend of River" (U) (reissues) (2d
wk). Slight \$4.000. Last week,
with Pantages, Ritz, \$13,300.

Hollywood Paramount (F&M)
(1,430; \$1-\$1.50) — "Court Jester"
(Par) (3d wk). Okay \$13,000. Last
week, \$13,700.

Vorue (FWC) (295, 90 6165)

week, \$13,700.

Vogue (FWC) (885; 90-\$1.25)—
"Man Golden Arm" (UA) and "Volcano" (Indie) 3d wk). Fine \$5,000.
Last *week, with Orpheum, Uptown, Fox Beverly, \$25,700.

Warner Beverly (SW) (1,612; \$1\$1.75)—"Picnie" (Col) (6th wk).
Sturdy \$14,000. Last week, same.

Chinese (FWC) (1,908; \$1.40-\$2)
—"Carousel" (20th) (7th wk).
Good \$14.500. Last week, above hopes at \$17,900.

hopes at \$17,900.

Four Star (UATC) (868; \$1.25-\$1.80) — "Cry Tomorrow" (M-G) (15th wk-5 days). Nice \$4,600.

Last week, \$7,700.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75) — "Oklahoma" (Magna) (20th at Egyptian, 15th at UA). Smooth \$37,500. Last week, \$40,900.

Warner Hollywood (SW) (1.364; \$1.20-\$2.65)—"Cinerama Holiday" (Indie) (21st wk). Into current session Sunday (1) after socko \$40,800 last week.

DENVER

(Continued from page 8)

---"Anything Goes" (Par). Fine
\$12,000. Stays. Last week, "Rose
Tattoo" (Par) (3d wk), \$9,500.

Denver (Fox) (2,525; 60-51)—
"Man in Gray Flannel Suit" (20th).
Fancy \$15,000. Holds over. Last
week, "Invasion Body Snatchers"
(AA) and "Atomic Man" (Indie), (AA) and \$11,000.

Esquire (Fox) (742; 75-\$1)—"Too ad She's Bad" (Indie). Fair 2,500. Last week, "Lease of Life" Rad

Bad She's Bad" (Indie). Fai \$2,500. Last week, "Lease of Life (IFE), \$2,000.

Orpheum (RKO) (2,600; 60-\$1)—"I'll Cry Tomorrow" (M-G). Bi \$23,000. Last week, on reissues.

Paramount (Wolfberg) (2,200; 60-S1)—"Alexander the Great" (UA). Terrific \$28,000. Continues, week, "Comanche" (UA) and "Storm Fear" (UA), \$13,500.

Tabor (Fox) (1,967; 50-75)—
"World Without End" (AA) and
"Indestructible Man" (AA). Good
\$3,500. Last week, on subsequents.
Vogue (Shulman) (442; 75-90)—
"Ladykillers" (Cont) (2d wk). Fine
\$3,000. Last week, \$4,500.

BALTIMORE

(Continued from page 9)

"Don Juan" (Indie). Opens tomorrow (Wed.). Third week of "Too Bad She's Bad" (Indie) was oke \$2,000.

Mayfair (Hicks) (980; 50-\$1.25)
—"The Conqueror" (RKO). Solid
\$6.000. Last week, "Kettles in
Ozarks" (U), \$3,000.

Ozarks" (U), \$3,000.

New 'Fruchtman) (1,600; 50-51.25) — "Alexander The Great"
UA). Terrific \$22,000. Last week,
"Wayward Wife" (Indie), \$6,500.

Playhouse (Schwaber) (410; 50\$1) — "Prisoner" (Col) (4th wk).
Okay \$2,500 after \$3,000 in the third.

VARIETY SAN FRANCISCO

(Continued from page 8) week, "Marty" (UA) and "Summer time" (UA) (2d runs), \$9,700.

Stagedoor (A-R) (440: \$1-\$2.20)
"Guys and Dolls" (M-G) (20th w)
Big \$6,000. Last week, \$5,800.

Larkin (Rosener) (400; \$1)—
"Diabolique" (UMPO) (14th wk).
Sock \$5,200. Last week, \$5,000.
Clay (Rosener) (400; \$1)—
"Samurai" (Indie) (4th wk). Nice
\$2,500. Last week, \$3,200.

Vogue (S.F. Theatres) (377; \$1)— "Prisoner" (Col) (5th wk). Fine \$2,300. Last week, \$2,400.

Bridge (Schwarz) (396; \$1-\$1.25)

"Doctor At Sea" (Rep). Great
\$4.800. Last week, "Beachcomber"
(Indie) '2d wk), \$1,500.

Rio (Schwarz) (397; \$1)—"Doctor it Sea" (Rep). Big \$3,200. Last

At Sea" (Repl. Big \$3,200. Last week, on reissues.
Coronet (United California)
(1.250; \$1.10-\$2.75) — "Oklahoma" (Magna) (6th wk). Socko \$28,000. Last week, \$22,500.

'Runaway'

Continued from page 4

production area won't mean much if the producers are free to ignore AFL-CIO pay scales and conditions by shooting their pictures a sleeperjump away from here..."
Also over the weekend, official slates for upcoming Guild elections were disclosed. Included are Cornello and the condition of the co

were disclosed. Included are Gordon. re-nominated as prexy; Franklyn Farnum, 1st v.p.; Tex Brodus, 2nd v.p.: Paul Bradley, 3rd v.p.; Kenner Kemp, recording secretary; Jeffrey Sayre, treasurer; all for one-year terms. Nominated to fill 11 three-year terms on SEG directors board, one two-year term and two one-year terms are Leo Abbey, Evelen Ceder, Paul Cristo, Ethel Greenwood, Kenner G. Kemp. Anna Mabry. were disclosed. Included are

der, Paul Cristo, Ethel Greenwood, Kenner G. Kemp, Anna Mabry, Emil "Larry" Mancine, Tina Men-ard, Frank Radcliffe, Max Reid, Roy Thomas, Sid Troy, Guy Gif-ford Way and Billy J. Williams. Indie nominations can be made by signatures of 35 Guilč members. Nomination committee consisted

Nomination committee consisted of Spencer Chan, chairman, Eve Gordon and Buddy C. Mason from the board, and Mary Ellen Batten, David Greene, Paul Gustine, William H. O'Brien and Joet (cq) Robinson, from the membership.

L. Wolfe Gilbert

Continued from page 1 =

Gilbert has the stature of both a Gilbert has the stature of both a board member and Coast representative. Gilbert frankly conceded that he burned up by the fact that the "Powerhouse" was behind the nomination of Paul Cunningham as the next ASCAP prexy interest of himself

stead of himself.
Gilbert hailed Cunningham for
the latter's work as ASCAP's rep
in Washington but he asked why

the latter's work as ASCAP's rep in Washington but he asked why Cunningham had clammed up for the past few months when the question of the ASCAP's presidency was raised. Gilbert said Cunningham knew that the "Powerhouse" was behind his candidacy but he did not take Gilbert into his confidence.

Calling himself "Estes Kefauver Gilbert." who has only the support of the ranks, Gilbert said he became an open candidate for the ASCAP presidency upon urgings from his friends. He spoke of the myth that ASCAP's prez could only be chosen from the so-called aristocracy. That myth, he said, has long been exploded and the fitness of the "commoner" for office has new been accepted.

Gilbert said he had been warned months ago that the "fix" was in against him as ASCAP's prexy. But, he said, he went on the assumption that the board members, who elect the presidency, would be responsive to the will of the

who elect the presidency, would be responsive to the will of the membership. He accused some membership. He accused some board members of an "autocratic superiority" which puts them beyond the influence of the ranks.

New Hardtop for Atlanta

Atlanta, April 3. Metropolitan Atlanta last week Aletropolitan Atlanta last week got its first new hardtop motion picture house in quite some time. Named Belmont Hills, theatre gets its name from shopping center where it is located on old U.S. Highway 41 at Cherokee Road, Smyrna. Ed Stevens is president of company operating this new 600-seater.

Film Reviews

Alexander, the Great Alexander, the Great tavo Rojo, as Cleitus, whose killing by Alexander turns the conqueror away from conquest; Marisa De Leza, who replaces Miss Darrieux as Philip's queen, and Teresa Del Rio, as Roxane the Persian princess whom Alexander marries, are among cast capables.

Set design by Andre Andrejew is topflight, so is the costuming and most other technical assists except editing, which is rough in its present state. The score by Mario Nascimbene is extremely effective.

Madamoiselle-Age 39

NIAGAMOISEHLE—Age 39
(Despinia Eton 39)
(Despinia Eton 39)
(GREEK)

Hellenic Flim pistributing Corp. release
of Milia Flim pistributing Corp. release
of Milia Flim pistributing Corp. release
series of the pistributing Corp. release
screenplay, Sakellariou and Chris Jianacopolouis music, Alfred Ryder, At Cameo
Theatre, N.Y., March 23, '56, Running
time, N.Y., March 23, '56, Running
time, Running
time, Running
Smaro Stephanidou
Foto Smaro Stephanidou

Basil Logothetidis
Smaro Stephanides
Smaro Stephanides
Thano Generalis
Dena Stathatou
Dvangelo Protos
Stephan Stratios
Michael Papadakis Fofo
Stamati
The Widow
The Pensioner
The Argentianian
Tax Appraiser

(In Greek; English subtitles)

(In Greek; English subtitles)
New Greek-language entry, although provided with English subtitles, is strictly for audiences who speak the lingo. Neither the story nor the subtitles will enable the film to obtain general arthouse bookings.

The subtitles, flashed on the screen after five or 10 minutes of uninterrupted dialog, are poorly written as well as inadequate. They are obviously written by a foreigner not too well versed in the English language. Misspellings such as "be sitted" for "be seated" stand out obviously. such as "be sitted" stand out obviously.

stand out obviously.

The film stars Basil Logothetidis, Greece's foremost comedian. Although played for comedy throughout — featuring pat comedy-of-errors and mistaken identity situations—the story ends on a sad note.

note.

A bachelor brother, anxious to get married, feels obligated to find a husband first for his unattractive, spinster sister. Ads in a newspaper bring two suitors, each of whom walks off with a bride but not with the "advertised merchandise." One gets a visiting cousin and the other nabs the brother's own fiance, thus leaving the brother and sister to an unmarried life of loneliness together. Performances, on the whole, are

married life of loneliness together.
Performances, on the whole, are
competent, although characterized
by the usual volatile quality of
European thesping. The technical
aspects of the film are fair but
they hardly measure up to U.S.
standards, It was filmed at the
Naha Studios in Cairo. Holl,

The Extra Day (BRITISH-COLOR)

BRITISH-COLOR)

London, March 27.

British Lion release of William Fairchild production. Stars Richard Basehart, Simone Simon and George Baker. Written and directed by William Fairchild; British and directed by William Fairchild; Crible; Inc. Parara Theatre, London, Running time, 23 MINS. Joe Blake Richard Simone Simon Steven Marlow George Baker Ton! Howard Josephine Griffing Steven Marlow George Baker Ton! Howard Josephine Griffing British Charles Victor Charles Victor Steven Marlow George Baker Ton Lurence National Bert Charles Victor Charles Victor Barney West Joan Hickson Buster West Joan Hickson Buster West David Hannaford Mr. Bliss Oga Lindham Mr. Bliss Jan Hondon Mr. Bliss Julia Bennett Guy John Humphrey Ronnie Baker Dennis Lotis Lou Skeat Meier Tzelniker Bertyl George Ronnie Sant Wallis

A quartet of cameos fit unhappily together in "The Extra Day."
The story has a film studio background and the action is focused on a search for four extras re-quired for retakes. Richard Base-hart gives the pic some marquee value in the U.S. but its b.o,

hart gives the pic some marquee value in the U.S. but its bochances are not very bright. Apart from the fact that each of the cameos has an air of unreality, the story is too episodic to sustain interest. Basehart, as personal assistant to the film director, is sent to round up the extras after the can of film is lost enroute from studios to laboratories. One of them is George Baker, a struggling artist who-has been doing crowd work to pay his way, and has been busy resisting the advances of Simone Simon, playing the star of the pic. Coincidence is stretched a little too far when, for a wager, he breaks into an empty house and finds himself in her bedroom. Then there is Sidney James, a tired pug, who has never won a fight and is due to meet a local champ when Basehart calls at his home. So the opponent has to be fixed not to disfigure James' face.

Josephine Griffin is a society

deb turned extra to get away from the social round and is due to marry a famous crooner the next day. There is a remarkably involved and unreal stunt to stop the nuptials. Finally there are Olga Lindo and Philip Ray, two old timers who plan to retire, but find they're unwelcome in their daughter's home.

Although trimmed to a neat 83 minutes, the story drags considerably. The principal players, Richard Basehart and Miss Simon, Richard Basehart and Miss Simon, do well enough with inadequate material. In smaller parts, Charles Victor, as a van driver, and Jill Bennett, as the daughter who refuses to have her mother stay with her, give notable portrayals. Meier Tzelniker does a fine job as the crooner's manager and Laurence Naismith is acceptable in the role of director. Dennis Lotis, a local recording star, and Shani Wallis, a pop musicomedy singer, make their screen debut as crooner and fan, respectively.

Abdulla the Great

Abdulla the Great
(ANGLO-EGYPTIAN—COLŌR)

Sonofilm release of Misr Universal
GRESCHEN RESEARCH OF MISS MARCH 27.

COLORDON RESEARCH OF MISS WAS ASSESSED FOR THE STATE OF THE STATE OF THE SIGNEY CHAPIEN, ALEX D'AFCY MARINA BERTI. Directed by Ratoff. Screenplay, Boris Ingster, George Saint George from Credital Court of the State o

This film was made in Egypt using the regal palace and yacht for the main scenes. It points up the public disapproval of the absolute monarch Abdulla the Great. Set in an imaginary country for the screenplay, the parallel with the life of ex-King Farouk is at times apparent. Farouk's threats to sue if the film is released have made for some interest here. However, the film is heavily romanticized and melodramatic, making Abdulla's fall one caused by his obsession for a girl rather than for political causes.

Lacking much name value, this

Discission for a girl rather than for political causes.

Lacking much name value, this will have to be heavily sold in the U.S. Ratoff has imbued this with opulent backing and some cleverjumennered bits. As soon as his thick Russian accent can be accepted as that of the King of an obviously Arab state, the film settles down to depicting the peccadillos and whims of this degenerate potentate whose tastes run from poker, women, caviar and ostentation to American electric trains. Main dramatic thread is his love for a beauteous English model (Kay Kendall) who spurns him for one of his young revolutionary lieutenants (Sidney Chaplin).

Abdulla kidnaps Miss Kendall

Abdulla kidnaps Miss Kendall but she still spurns him after he offers her fabulous treasures. The people and army rise up to oust him as he cavorts with a group of belly dancers, a la Nero, while his city burns.

belly dancers, a la livero, winne ms city burns.

Platitudinous dialog and complications do not help matters as the film vacillates between the comic and serious. The obvious story line, stilted direction and routine acting relegate this for exploitation playdates. Color is passable and general production dress good. Aside from the boistering antics of Ratoff, Miss Kendall, Chaplin and D'Arcy are only adequate in their roles although Miss Kendall's looks help. A fine bit is done by Marina Berti as the only girl to ever réally love the kingsize king.

'Requiem For **Redh**ead'

Continued from page 3 =

"'ALEXANDER THE GREAT' WEEK-END OPENING FRACTURED CAPITO THEATRE RECORDS!"

- ED SULLIVAN, N.Y. Daily News

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1056 MAR 29

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receip

NA225 PD=FAX NEW YORK NY 29 559PME= WILLIAM HEINEMAN. UNITED ARTISTS CORPN=

DESPITE HANDICAP OF CONTINUOUS DOWNPOUR THIS AFTERNOON ALEXANDER THE GREAT FINISHED MATINEE RIGHT UP WITH TOP

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What's a 'U.S.' Pic in Permit Setup? **Company Prexies May Have to Decide**

It now looks as if one phase of the projected "master" formula for the global division of permits may go to the company prexies for a decision.

Distribs, after several meetings Distribs, after several meetings, have been unable to agree on a definition of the term "gross" in the computation of the basic fornula. Specifically, there's a difference of opinion on what does or doesn't constitute an "American" picture within the formula framework

doesn't constitute an "American" picture within the formula framework.

Example might be Warner Bros." "Moby Dick," which is a British quota film, released by WB. When "Moby Dick," goes into France, it will go in under the British quota, giving WB an extra permit to import one of its own films. WB's competitors are now asking: Should the grosses from "Moby Dick" be a determining factor in how many of the total licenses WB should get in France? Same problem arises with "War and Peace," which Paramount says is a Par production while others see it as an Italian film. Columbia, too, has a multitude of productions which it gives the Columbia tag, but which were actually made abroad and only financed by Col.

Under the formula, which in principle has been accepted by the Notion Picture Export Assn. member companies, 36% of the available licenses in any one territory are split evenly among 10 distribs. Of the rest, 32% is divided on the basis of local billings in the country involved, and another 32% is figured via a combination of domestic gross and grosses in six key overseas markets, including Britain.

Ancient History

the brush from the critics but clicking with the public?
(3) Where is the point of diminishing returns on features running two and a half hours, and with several three-hour films due and one four-hour film promised (or threatened, depending upon the

(or threatened, depending upon the point of view).
Robert Rossen's production of "Alexander the Great," just released by United Artists, shapes as one of the top-money pictures of the year for that company on the basis of only a couple of dates. At the Capitol Theatre in New York the opening day's take of \$14,000, in the middle of Holy Week, exceeded the draw for "Not As a Stranger," which was the biggest money-maker in UA history.

biggest money many tory.

Meanwhile, the strongest picture which RKO has had in years is "The Conqueror," Dick Powell production given so-so reviews. The companys hail this one as a \$6,000,000 epic, probably one-third exaggeration. But that's beside the point. "Conqueror" in its first 90 dates is garnering tremendous coin point. "Conqueror" in its first 90 dates is garnering tremendous coin so while the investment in this John Wayne starrer is huge the first-run engagements alone indicate there will be a profit. For the present extent of the payoff draws a question mark, even RKO exces refraining from round-figure predictions. But it's for certain that, to date, the film has been blue chips.

to date, the harmonic chips.

Warners' current participant in the spec sweepstakes is "Helen of Troy," and here again the critics did no handsprings in jubilation over artistic merits. But this release has proved strictly a top-

lease has proved strictly a topno cher.

It should be noted that such pictorial extravaganzas usually are
very successful in the overseas
market. The revenue from abroad
flequently equals, or even surpasses, the domestic take.

Paramount's "Ulysses" is another recent example of how ticket-buyers are veering toward film
spectaculars. The notices anent
this were hardly conductive toward
business and some persons immediately associated with the picture
had misgivings at the outset. But
it grossed \$2,500,000 in local distribution income, which was far
more than expected.

Next "mighty" one on the Par
agenda is "War and Peace," set
for release in the summer. Company execs figure this can go as
high as "Greatest Show on Earth,"
or about \$26,000,000 in global rentals.

Slap Kefauver's Report As Politically-Timed

Hollywood, April 3. Strong exception is being registered in the film industry over the Senate Juvenile Delinquency Sub-Committee's report, released last week in Washington, which criticized Hollywood for asserted sadism, brutality and violence on the screen. Sen. Estes Kefauver, making pitch for Presidential Democratic nomination, is chairman of the Sub-Committee.

Speaking for the Motion Picture Industry Council, which reps all guilds and crafts in Hollywood ex-cept Screen Directors' Guild, prexy Ronald Reagan asserted:

"The investigation and findings of the Committee was based on the testimony of a few prejudiced witnesses, who have a long record of seeking to impose thought control on the entire entertainment industrue."

"The timing of the Committee's statement smacks very suspiciously of politics, coming as it does in the heat of the primary campaign."

Council is slated to take up the Sub-Committee report at this week's meeting.

United Artists exec producer Aubrey Schenck, whose film, "Big House, U.S.A." was among those cited in the report as placing too much emphasis upon violence and crime, accused Sub-Committee of unjustly putting pressure and blame on the Hollywood film industry.

More stress, he said, should have been placed upon parental control over children susceptible to such films, adding:

"The very fact that crime is vio-lent and brutal should be a de-terrent to crime." "Big House," he appended, was accepted in some of those areas where strict censor-ship is the rule.

Quigley Vs. Lord

Continued from page 5

's. In fact, he gives him credit the idea, but not for the execu-

Motion Picture Almanac, a Quigley publication, in its 1947-48 issue carries a brief history of the Code by the late film historian, Terry Ramsaye, then editor of Motion Picture Herald. This version sounds different again. sounds' different again.

sounds different again.

"Father Lord prepared a draft to which Mr. Quigley applied various contributions and modifications," he wrote. The letter to America puts it exactly the other way round. Also, in later editions of the Almanac, this part of the Ramsaye account is dropped.

In his letter to America Quige.

saye account is dropped.

In his letter to America, Quigley says Lord's contributions can't be understated and were important. However, he writes: "I am sure that if Father Lord or a collaborator who completed an autobiography, perflaps unfinished because of the fatal malady (he died for control had writhly the write. of cancer), had available the writ-ten record to refresh the memory, 'Played by Ear' would have read somewhat differently."

Friends of Father Lord's, responding to the book review of "Played by Ear" published by VARIETY (March 14) revealed that VARIETY (March 14) revealed that the priest originally hadn't intended to include the chapter on the Code. "We begged him to put in the little chapter on the Code of Decency and he finally consented. We hoped that one day he would be vindicated," wrote Mrs. Edward Porter of Atlanta.

Porter of Atlanta.

In his open letter, publisher Quigley says Joseph I. Breen, former administrator of the Code, knew of the Code project "shortly after it was originated by me" and "has published an account setting forth the facts accordingly." In a piece of his own, Breen had written, cautiously, that he "had the impression" that Quigley sought the guidance of a trained moralist (i.e., Father Lord) to review the work done "and to collaborate on the writing of the final document."

Accuette, in preparation for the first Canadian showing of "Oklahoma" via the Todd-AO system. The Alouette, which has been running French films exclusively for past two or three years, will revert to a reserved seat policy for duration of run, offering 16 performation of run offering 18 performation of run offering 19 performation of run offering 19 performation o

UPSURGE OF ATTENTION

Dailies 1956 Interest In Academy Awards the Greatest

The film industry is heartened The film industry is neartened by the increased newspaper coverage of the recent Academy Award ceremonies. Tearsheets coming in from newspapers throughout the country reveal that almost double the space was given the Oscar story this year than in 1954.

story this year than in 1954.

While unable to pinpoint the reason for the newspapers' interest, some industryites feel it may be due to the offbeat winners selected this year. It's pointed out, for example, that the selection of "Marty," Ernest Borgnine, and Anna Magnani do not represent the typical Hollywood glamour that some newspapers tend to shun.

Anyone For Oscars?

Continued from page 3

that exist among the various Coast

colony elements.

As for the distribs, it's apparent, too, that the also-rans among them

Oscar Stretches 'Tattoo'

San Francisco, April 3. Power of the Oscar was evidenced at the Paramount here last week, which held over "The Rose Tattoo" for a fifth week, thereby breaking a nineyear record.

year record.
Only four films—up to the current run—have played four weeks at this big Market Street house since Paramount took it over from Fox West Coast in April, 1947.

April, 1947.
The four were "The High
d Mikhtv." "Battle Cry."
ountry Girl" and "Emperor's

But gross of "The Rose Tat-But gross of The Rose Tat-too" jumped several thousand dollars in fourth frame over the third and, with trend con-tinuing strong, Manager Earl Long figures a fifth week was

wouldn't be keen on bankrolling a

wouldn't be keen on bankrolling a
tv airer focusing on "Marty."
The answer to this lies in a new
approach—that of agreement on
presenting the Oscar excursion a
year in advance. Thus, all companies would be on an equal competitive footing at the outset. At
least, this is the idea now being
talked up.

least, this is the idea now being talked up.

Importantly, the distribs have shown inclination toward unity with many projects in past. They've been together on support of the Council of Motion Picture Organi-

Follow Through

The payoff from last year's Oscars is an accomplished fact. Oscars is an accomplished fact, As Grace Kelly and William Holden were the winners, Paramount rushed to market with three pictures in which one or the other starred—"Stalag 17," "Rear Window" and "Sabrina." Exhibs were asked to select two to run as a package at terms of 30% and 35%. Par picked up slightly over \$1,000,000 in domestic rentals.

ations, arbitration, foreign trade

etc.
It follows that they could join It follows that they could join forces on the Oscar outing. They're partners with the studios, of course, but physically closer to that all-important theatre boxoffice where the Acad Award benefits

Mont'l House Revamps For 'Oklahoma' Preem

Montreal, April 3. With a possible mid-April opening set, Consolidated Theatres is ing set, Consolidated Theatres is revamping one of its deluxers, the A.ouette, in preparation for the first Canadian showing of "Oklahoma" via the Todd-AO system. The Alouette, which has been running French films exclusively for past two or three years, will revert to a reserved seat policy for duration of run, offering 16 performances a week with the top scaled to \$2.25 to \$2.50.

The Kelly

dental the Princess Ghislaine was also an actress at one time.)

The snobs in Europe, and the society columnists in America, have concentrated upon the social standing not of the actress' claim but of the prince's family, the Grimaldis who are not top-drawer royalty but only "Serene Highnesses."

royalty but only "Serene Highnesses."

It is believed that the bridal pair
had expected Princess Margaret or
her cousin Princess Alexandra
might attend for British royalty.
Not so. The British consul-general
in Nice seems to be all the British
rank that will be around. There
will be British warships, also
French and American on hand.
The revival of interest in royalty
is not without its subtle political
aspects in a Europe haunted by
fear of the Reds. The Catholic
nature of the wedding and the
stagemanagement of the romance
by an American priest, Father
Tucker, has also attracted speculative comment.

Tucker, has also attracted speculative comment.

Meanwhile the guess is that the Royal Family of Denmark, for example, would snub nobody but snobs. Present king's father, Christian X, often visited Monte Carlo and knew the Grimaldis well. Present Frederick IX is also acquainted. Danes think Prince Rainier and Princess Grace would be welcomed in Copenhagen, and the king's fondness for rowing

be welcomed in Copenhagen, and the king's fondness for rowing would be a bond with Jack Kelly I and Jack, Kelly II.

The French nation has been devouring details of the romance and its weekly illustrated weekly Match is commonly credited with making the match. A German weekly crowed about its beat in interviewing surviving relatives in Heppenheim, Germany, from whence came the bride-to-be-'s maternal grandmother. Actor John Wayne's recent crack about Monte Carlo now being Kellyville has been widely quoted in Europe. Carlo now being Kellyville has been widely quoted in Europe. There is widespread interest in the European countries with respect to the "housekeeping chores" which are transforming the Grimaldi palace and Monte Carlo for

raidi palace and monte cars is the occasion.

It's expected that the museum sections of the palace must be used to house the Kellys. Latter, with the bride and other guests, arrive in Monaco by yacht.

100 Fiddle Jig

Continued from page 5 Continued from page 5
lin has created a new ballet with
music by Stan Kenton. Ballet debuts April 17 with a special performance in the courtyard of the
palace for the prince and his
guests, followed the next day by a
grand gala in the Monte Carlo
Opera House and a big open air
gala staged at the football stadium
adioning the port, under the wing gala staged at the rootbal statium adjoining the port, under the wing of the prince's palace. Guesting with the Festival Ballet will be Dame Margot Fonteyn from Lon-don and Yvette Chauvire from the Paris Opera.

Also to be held in the football

Paris Opera.

Also to be held in the football stadium is a gigantic folklore presentation with 15 European nations taking part and grouping at least 2,000 singers, dancers, etc. The organizer, of this is Dutchman Carol Briels who has staged similar shows around Europe.

Prince Rainier has granted a concession to a special company, C.I.T.A.I., to film the wedding ceremonies and parties in color for subsequent commercial bookings around the world.

All the hotels owned by the Societe des Bains de Mer (whose chief shareholder is the wealthy Greek Aristotle Onassis), the Hotel de Paris, Nouvel Hotel de Paris, Hotel Hermitage (the Kelly and Rainier guests are all reserved in these hotels but place has been found for the rich regulars to look on), are booked to overflowing. In addition the Onassis company has opened their summer hotels, the New Beach Hotel and the Old Beach Hotel. All of these hotels are usually in the \$6 to \$20 a room plus service price brackets.

In the port of Monaco the problem is much the same because practically every luxury yacht

are usually in the \$6 to \$20 a room plus service' price brackets. In the port of Monaco the problem is much the same because practically every luxury yacht owner is looking for a mooring in Monte Carlo and so in addition to the huge yacht "Christina" of Aristotle Onassis, the two yachts of Prince Rainier, the many privately owned yachts already moored there, demands coming from all over the other French and Italian Riviera ports cannot be satisfied.

N.Y. Publicists Dicker **Broken as Bosses Take** Powder on 'Pressure'

Negotiations between the N. Y. Screen Publicists Guild and four film companies broke up on a sour note yesterday (Tues.). The film company reps walked out of the meeting when a two-man delegation from the SPG (not members of the negotiating committee) invaded the meeting room at War-ner Bros. homeoffice to demand an answer to the union's contract requests.

The unauthorized action caught the SPG conferees by surprise. As a show of strength, SPGites had gathered outside of the Warner building for an open air meeting while the talks were taking place upstairs. Receiving no word from the session for over two hours, the the session for over two hours, the rank-and-filers, without consulting their leaders, took it upon themselves to send two men upstairs to find out what progress was being made. The move, regarded as a pressure tactic by the film companies, angered the reps and they walked out of the meeting in a buff

huff.

SPG leaders, caught completely off guard, were working feverishly late yesterday to repair the damage. They are attempting to set up seperate meetings with Warners and Columbia since the contracts with the two companies expired Monday (2). Previous to the invasion of the unauthorized delegation, the SPG negotiators failed to convince the film companies to change their counter offer.

Previously, the SPG, currently

change their counter offer.

Previously, the SPG, currently negotiating for a new contract with Warner Bros., Universal, 20th-Fox, and Columbia, organized a strike-and-strategy committee. Unit, headed by Sheldon Raskin, was formed following a turndown of the SPGs demands by the four companies following a three and a half-hour bargaining session last week.

The film commanies last week

gaining session last week.

The film companies last week made a counter offer to the SPG's basic demands. They offered the pub-ad staffers a \$5 across-the-board increase and a three-week vacation after 15 years of service. The union had asked for a 15% general wage increase (including certain fringe benefits) and a three-week vacation after five years. years.

years.

A union spokesman termed the companies' offer as unacceptable since it represented an average increase of only 3%.

The film companies' negotiation team consists of Jack Lang, 20th-fox; Anthony Petti, U; Larry Lashansky, WB; and Henry Kaufman, Col. The SPG is represented by business agent Ben Berman, prexy Harry Hochfeld, veepee Harold Siegel, and secretary Martin Blau.

Admish Tax

Continued from page 1

claimed, the constituents express themselves for reduction of the unwieldy national debt.

Feeling here is that if that general attitude is to be combatted, cabaret and hotel interests, legit and concert entrepreneurs, and film company reps must produce the kind of grassroots drive that resulted in slashing the admissions tax from 20% to 10%.

An examination of the mail from Congressmen to the concert and

An examination of the mail from Congressmen to the concert and legit tax elimination committees shows many in favor of removing the levy and pledging help toward that goal. But some letters are non-committal.

Pinanski's Optimism on Tax End Film industry stands an "excel-lent chance" of obtaining elimina-tion of the 10% Federal admissions tax, according to Sam Pinanski, oc-chairman of the Council of Motion Picture Organizations, which is con-ducting the drive for repeal of the levy.

vy. Pinanski, who's also a Boston circuit operator, qualified his enthusiasm with the admonition that the prospects of victory are "excellent"



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Col's Circusy Cross-Country Bus Trek With 'Fall' Shows Heavy Payoff

been extended to 50.

Country is wide open for this type of promotion, "when a studio really has something to sell," according to Columbia flack Bob Yeager, just returned from accompanying Mike Lane, the glant fighter in picture, on first half of the tour. "We found excitement wherever we went, newspapers and other mediums waiting to cooperate with us. In addition to having a topflight picture, we had a promising unknown actor to talk about."

Tour has also been benefitting

Ising unknown actor to talk about."

Tour has also been benefitting by the boxing scandals that have been hitting front pages nationally, the publicist pointed out. Film, based on Budd Schulberg's novel and starring Humphrey Bogart, is an expose of the prizefight racket.

Party consisting of Lane—who

Hollywood, April 3.
Columbia's current cross-country bus junket with the "giant" of "The Harder They Fall" may cue the return of circus ballyhoo for a picture. Stunt has already paid off in heavy newspaper space and attention in the 25 cities visited to date, and what originally was to have been a 20-city tour, has now been extended to 50.

Country is wide open for this type of promotion, "when a studio really has something to sell," according to Columbia flack Bob Veager, just returned from accompanying Mike Lane, the giant fighter in picture, on first half of the

In New Orleans, at the Fair Grounds race track, Lane presented winning jockey of the feature race a bouquet of flowers before 10,000 spectators. In Oklahoma City, he was greeted by Gov. Raymond Gary before a large crowd.

been hitting front pages nationally, the publicist pointed out. Film, based on Budd Schulberg's novel and starring Humphrey Bogart, is an expose of the prizefight racket. Party, consisting of Lane—who starring the state of the country. Yeager's place was taken in Philas of the prizefight racket. Party, consisting of Lane—who starring the state of the country. Yeager's place was taken in Philas of the prizefight racket. Party, consisting of Lane—who starring the state of the country. Yeager's place was taken in Philas of the prizefight and the public of the prizefight and the public of the public o

LOVE THAT CRITIC

Industry Hails Ward Marsh at Cleveland Fete April 9

Cleveland Fete April 9

Cleveland, April 3.

Showmen in Cleveland as well as national film industry are saluting W. Ward Marsh, yet film critic of Cleveland Plain Dealer, at a testimonial banquet for him at Hotel Carter's Rainbow Room April 9.

George Murphy, Metro's roaming general public relations fronter, will be toastmaster of the \$15-pre-plate dinner in observance of Marsh's 40th anniversary in newspaper biz. Officially rated as dean of country's film critics in years of continuous service, he just returned from a three weeks' newshunting trip to Hollywood where he is intimately known by studio brass.

A large contingent of Hollywood and Broadway execs is expected according to heavy reservations alaccording to heavy reservations al-ready received by co-chairmen Frank Murphy, Loew's division manager, and Jack Silverthorne, Hippodrome's supervisor. Close to 100 Cleveland exhibitors, distrib-utors and circuit owners will also attend the testimonial shindig along with Governor Frank Lausche and Mayor Anthony Cele-breze.

Aver Exhibs 'Disinterested' In Special Children's Matinees

Rachmill Scouts Bryan Air Field for Columbia

Bryan, Tex., April 3. Columbia Pictures may film a major motion pic here at Bryan Air Force Base, it was disclosed here by Louis Rachmill, producer. Rachmill and a party from Hollywood were here to confer with Col. James A. Gunn, base commander; I. N. Kelley, prez of the Chamber of Commerce; Travis Bryan, banker, and others.

Producer declared that Washing-ton officials had recommended the local base as best locale for an unnamed story about an Air Force

Hippodrome's supervisor. Close to 100 Cleveland exhibitors, distributors and circuit owners will also attend the testimonial shindig along with Governor Frank Lausche and Mayor Anthony Celebreze.

Bennie Berger, president of North Central Allied of Minne-guois speaks Wed. (4) before Michigan Allied meeting.

In major.

If the film is made here, Columbia will bring in a party filay players and technicians.

Last feature film shot locally was Walter Wanger's Universal production, "We've Never Been Licked," released in 1943. (Later shown in April 2018) and the story about an Air Force and t

Distribution executives, blamed for the unavailabity of features with juvenile appeal for children's matinees, say the fault doesn't lie with them but but with the exhibitors who, basically, aren't interested in specific moves to develop the young audience.

Latest such distrib expression comes from 20th-Fox in a letter written by prexy Spyros P. Skouras to the Independent Theatre Owners of Ohio which protested, to all companies, the läck of features for the Motion Pleture Assn. of America's Children's Film Library, In reply, Skouras wrote that 20th had a sympathetic attitude "toward this important instrument of public relations" and he added: "We have been disappointed from time to time, that exhibitors in general, have not made the best use of these facilities, and if this project seems to have deteriorated, I am afraid that some of it is due to this lack of interest."

Other distribution spokesmen take a similar view, arguing that if the theatres were to show a more pronounced interest in booking product for children's shows, the prints would be made available. The distrib outfits have pledged renewed support to the Film Library, and some of the "Classie" children's pix are being restored to the branches. There had come a point where practically none of the old favorites—"Tom Sawyer." "National Velvet," "Biscuit Eater," etc.—were any longer available, the prints having worn eut.

The individual companies are aware of the need to draw the

cuit Eater," etc.—were any longer available, the prints having worn out.

The individual companies are aware of the need to draw the kiddie audience back to the b.o. and from the tv sets. Columbia, for instance, recently offered a feature-and-cartoons package to theatures in the Cleveland area for \$15.

One of the problems is that an increasing number of films are in color, and that it takes a long time before the cost of color prints can be recouped on a limited use basis. If producers make features of very specific appeal to youngsters, they then have the problem of a proper playoff since the evening business is necessarily spotty. It's noted that even the westerns, which at one time were tailored to the juvenile mentality, i.e. without romantic frills, today are mostly elaborate and full of the kind of love angles ("Tall Men," "Indian Fighter") which the juve set used to disdain.

Boys in Chariot Races And Turkish Towel Togas Part of 'Alex' Ballyhoo

Atlanta, April 3.

This town Friday was over-run with ancient Greeks. Everywhere one turned he was apt to see Helenes, large and small, dashing madly hither and yon, some bearing gifts, other dragging chariots at breakneck speed through Atlanta's downtown streets.

Closer observation of the garb worn by these Greeks revealed that across their huck towel costuming, front and back, was stencilled the legend: "Alexander The Great."

cilled the legend: "Alexander The Great."

That, of course, was the tipoff that the Robert Rossen production, released by United Artists, was opening at Loew's Grand Theatre Friday (March 30).

Here for the Southern premiere were Bill Gandall and Robert Sandbach, special UA exploiteers, and they were busy as bees working out stunts to attract attention to "Alexander." They worked hand in glove with Boyd Fry, Loew's manager. For the more dignifed publicity approach, they had David Ffolkes, who designed the costumes for "Alex," and they got him 17 radio interviews and placed him on Atlanta's three television stations in addition to space they got in local press. Ffolkes proved to be good copy.

VT. THEATRE BURNED DOWN

Winoski, Vt., April 3.
The 400-seat Strand Theatre and two other business establishments have been destroyed by a fire in the heart of the business section here, with total loss estimated at \$65,000.
One source set the value of the theatre building at \$20,000 to \$30,000 and its contents at \$15,000.



Official OSCAR awarded by The Motion Picture Academy te Anna Magnani-"Best Actress" of 1955

parade picks a winner...

and scores another news beat! In the March 18th issue, Lloyd Shearer, Parade's West Coast correspondent, named Anna Magnani as the probable winner of the "Best Actress" award.

Spotting her weeks ago as a good bet to cop the award, Shearer arranged a plane trip to Rome for a personal interview. Then, on Sunday, March 18th—just three days before the Awards—Anna Magnani's picture appeared on Parade's cover)



with Shearer's exclusive story as the lead feature. This exciting scoop is another example of Parade's detailed coverage of Hollywood-and the fascinating people who make up this fabled city.

... The Sunday magazine section of more than 50 leading news papers, covering some 2660 markets . . . with more than fifteen million readers every week.

WHEN IT COMES TO BEASTS

!! We Got 'em!!

THE KING OF THE MONSTERS

"GODZILLA"

The Mightiest of them all

with

A MONSTER CAMPAIGN THROUGHOUT NEW ENGLAND

to launch this

MIGHTIEST OF THE MIGHTY

400 TOP THEATRES

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AND THE FULL YANKEE RADIO NETWORK

COLOR ADS and a BLASTING NEWSPAPER CAMPAIGN

Under the Direction of

TERRY TURNER

Who With His Hollywood Colleague

DON THOMPSON

have handled a hundred pictures, among which were

"KING KONG" (RKO), "BEAST FROM 20,000 FATHOMS" (Warners), "WAR OF THE WORLDS" (Paramount), "THE CONQUEROR" (RKO)

and TERRY says:

Dear Joe—
"I think 'Godzilla' tops any monster picture we have ever handled. Don's TV and radio spots will be the best he has ever made because this baby really breathes fire. Why gents, one short snort from this monster and 'poof' there goes another city."

JOE LEVINE

Embassy Pictures Corp., 19 Winchester St.

Boston, Mass.

Local Judge Accepts Himself as Heir To Abolished Kansas City Censor

was exercised at the municipal level here last Wednesday when Judge Earle W. Frost ruled parts of the picture, "Lucrezia Borgia," are obscene and assessed a fine of \$250 on the manager of the Glen Theatre, midtown artfilmery of the

Dickinson circuit. Judge Frost in Municipal Court levicd the fine on James H. Strode. 42, manager of the Glen, and compared the picture to a rotten apple. "If an apple is partly rotten, it doesn't improve the rotten part to look at the good part," he was

quoted.

The court's objections were based on a portion of the film lasting several minutes and showing a banquet scene in which men cavorted with partly nude women. Judge Frost viewed this portion in a screening, but did not see the entire film, which selective action drew objection from attorneys for Strode. for Strode.

tion drew objection from attorneys for Strode.

Case arose when police officers saw the film at the Glen Jan. 15 and seized it, scissored the "objectionable" part, and charged Strode with operating an obscene show as a violation of a city ordinance. Clipped version of the film completed a week's showing, but was yanked after that.

The responsibility for censorship of motion pictures has fallen to the court, Judge Frost indicated, since the office of city censor was abollished some time ago. The Judge said he was guided by a city ordinance which clearly defines what is obscene.

The main consideration, he said. Is whether the film would stimulate lascivious thoughts and corrupt morals by instigating impure desires. The part of the picture in question would have these effects, he said. A small fine would not serve a good purpose in this case, he indicated, and slapped on the \$250.

the \$250.

Defense attorneys immediately filed an appeal of the decision in the Jackson County Circuit Court and said a jury trial would be asked.

Alberta Censor Nixed -Eight Films in 1955

Edmonton, Alta, April 3.
Out of nearly 5,000 films viewed last year, eight were completely banned by the Alberta censor. Fifty-eight 35m films were edited and 137 cuts were made. Among 16m movies, 38 were edited and 80 cuts were made

16m movies, 38 were edited and 80 cuts were made.

Films banned in 1955 were "I Am a Camera," "Blue Angel,"
"Blackboard Jungle," "The Wild One," "Street Corner," "She Wolf," "Children of Love," and "The Slasher," "She Wolf," en Italian film, was described as "dovnright indecent" by P. J. Fleming, chairman of the provincial theatre board.

Two new films banned in Alberta are "The Bed" and "Shadows Over the World."

Recently in the Alberta logisla-

Two new films banned in Alberta are "The Bed" and "Shadows Over the World."

Recently in the Alberta legislative it was pointed out that the province has no control over teleton bear must be approved by the censor house proceeds for March 9-10-11. Nolan was employed as a colbeen made to censor to films be leading to the censor to film the censor to film

'Cry' Cops a Top Take

Los Angeles, April 3. Metro's "I'll Cry Tomorvow" Metro's "I'll Cry Tomorrow" has established a new record film rental of \$114,100 for the first 13 weeks of its current booking at Four Star Theatre. Feature will pay Metro over \$118,000 rental after its closing 14th week, plus a few days. The 13-week b.o. take also hit another record, nearly \$160,000.

Previous high rental for 868-seater was \$107,000 paid Unit-ed Artists for 21-week stand of "The Moon Is Blue."

N. Y. Screenings **Now Out of Hand?**

Scheduling of private screenings by film companies in New York, it's said, is getting out of hand, with certain ad-pub execs claiming that their rivals are grabbing the choice time periods. Fingerpointing is at Columbia in many instances. Metro is squawking about United Artists, etc.

It's all a voluntary operation, having its roots within the Motion Picture Assn. of America. When a company wants to screen a picture to trade reviewers and others, the MPAA is notified and the time rescrived. Other companies, as per the gentleman's agreement, are to refrain from skedding showings of their product during this period.

But Col, it's reported, has taken to rescrving screening time as much as four months in advance. And other companies in some instances have ignored the MPAA practice. Recently, three different companies had pic unveilings simultaneously.

Subsequent Runs Get Look Magazine Break On Ball-Arnaz 'Darling'

A national magazine break in me to serve the neighborhood and sub-run engagements of a pic-ture has been snared by Metro. Usually layouts appear long before the release of a picture, frequently too early to help the subsequent

The unexpected break—a fourpage layout in Look Magazine—
comes long after the first-run theatres have played "Forever Darling," the Lucille Ball-Desi Arnaz
starrer. The April 3d issue of the
mag features the homecoming celebration for Miss Ball at Jamestown,
N. Y., where the premiere of "Darling" was held. Look is helping
the film company in promoting the
picture by distributing thousands
of newsstand cards. The unexpected break

Indict Theatre Employee

D. S. BRENNER & CO. 507 FIFTH AVENUE, NEW YORK 17, N. Y.

Specialists in Taxes and Management for THE THEATRICAL PROFESSION Announce the Opening

of a Hollywood branch at 8951 SUNSET BOULEVARD Hollywood, California

LEON B. TAYLOR, JR., West Coast Representative New York: MUrray Hill 2-7986 • Hollywood: Crestview 5-8454

Chandler's UA Deal

Hollywood, April 3.

Jeff Chandler's new independent production firm, Earlmar Productions, has signed a deal with United Artists for a total of six pictures. Chandler will star in three of the

films.

Presumably, Earlmar cannot be activated until Chandler finishes his present Universal-International contract in September. There is, however, a likelihood that the pact will be terminated shortly in return for a one-picture-a-year com-

Color Printing In Italian Labs Seen on Upbeat

Activities of Metro and Republic in doing most of their color print-ing in local Italian labs has made the position of the other U. S. out-fits difficult. It's expected that they will do more of their tint work

will do more of their tint work locally.

The Italians, which hold all the aces in this situation, want Hollywood to print 50% of its color releases in Italy in the local labs.

The American distribs, which originally are in the local labs. The American distribs, which originally promised to investigate that situation, have been doing only comparatively few features there, arguing that neither the quality of the work nor the price is satis-

or the work nor the price is satisfactory.

However, with Metro setting the pace, the position of the other companies has been weakened. Furthermore, the Italians have been holding up export visas for soundtrack and other materiel for shipping to London, where most of the Americans do their printing.

Metro is said to have informed the other outfits that, with proper guidance, the quality of the Italo tint work is acceptable. One of the problems has been the shipment of inter-negatives to Rome (they cost \$6,000) and the inferior quality of prints obtained from them.

Also, some of the foreign exees

ity of prints obtained from them.
Also, some of the foreign execs
fear that agreement to print a high
quota of prints locally might set
an unhealthy precedent, and could
be followed by similar demands
from other countries where labs
aren't fully occupied. Some believe
that printing locally, in Italy, actually comes out cheaper in the long
run than having the prints shipped
from N. Y. or London.

Junior Rhoden, Himself Now Veteran, Steps Into Commonwealth Presidency

Kansas City, April 3.

Elmer C. Rhoden Jr., was elected president of Commonwealth Theatres at the annual stockholders meeting held at headquarters here last Tuesday (27). With the circuit since 1937, he steps up from the position of executive vice president.

Top position was vacated by the death of Robert Shelton early in March. Shelton had been inactive for a number of months preceding-his death, a period during which Rhoden carried the load.

Richard H. Orear has now been elected executive vice president, up from purchasing, construction and maintenance veep. He has been with the circuit for 25 years. Byron C. Spencer, L. W. Morris and M. B. Smith were elected to the board of directors. Robert F. Withers was named chairman of the executive committee.

Commonwealth operates 52 conventional theatres and 32 drive-ins in six states. Kansas City, April 3. C. Rhoden Jr., w

Va. Exhibs' D.C. Meet

Va. Exhibs' D.C. Meet

Washington, April 3.

The Virginia Motion Picture
Assn. will hold an exchange area
convention here April 17-19. Motion Picture Theatre Owners of
Metropolitan Washington will take
part in the sessions, with all Virginia and Maryland exhibitors in
this area invited.

Jay Emanuel and Jack Braunagel are slated as speakers for the
convention, which will be attended
by approximately 400 exhibitors.
A special invitation showing of
Cinerama and a welcome by D. C.
Commissioner Robert McLaughlin
are also on the agenda.

U.S. Sen., Officer of Exhib Co., Among Three Sued for Rental & Ad Freeze Plot

You Win a Gray Suit Boston, April 3.

Boston, April 3.

A man in the gray flannel suit trudged through slushy downtown Boston streets Thursday and Friday (29-30) in exploitation gag for the 20th-Fox film, "Man in the Gray Fannel Suit," which opened at the Metropolitan Friday (30).

The first 50 Bostonians recognizing the flannel suit wearer got comps on Thursday and the first one person to spot him Friday got a gray flannel suit from a Hub clothier in tieup with distrib.

Drive-Ins' Snow Removal Chores

Boston, April 3.
Ozoners struggled back into business this week after coping with 41 inches of snow in four closely-spaced storms, all within two inches of snow in rout cross, spaced storms, all within two weeks. Some drive-ins had waisthigh drifts and because of the ramps, couldn't get snow ploughs in. All shoveling out had to be done by hand labor, except for

driveways.

Area drive-ins opened early in driveways.

Area drive-ins opened early in March as they have every year since they sprung up hereabouts some seven years ago. Hardest hit were the six drive-ins around Boston opened by Mickey Redstone, patrons of which had only recently been sent doggerel verse ads saying spring was on the way and drive-in time was here.

Cost of snow removal from the drive-ins in the Greater' Boston and Worcester-Springfield-Providence areas was estimated at \$5,000.

Two Censor Boards For Canada Seen as Enough: 'Ultra-Smarties' Rapped

"Ultra-Smarties' Rapped
Regina, Sask., April 3.
Two film censor boards for Canada, one for the east—excluding Quebec—and one for the western provinces, were recommended in the Saskatchewan legislature by Labor Minister C. C. Williams. He felt eight or 10 censor boards, as at present, were too many.

He said the same work could be done by two boards, consisting of "outstanding, fair and honorable persons who would stand for no nonsense on the part of film owners—and not be subject to political pressure."

Williams criticized the "ultra-smart" attitude and "sophistication" which, he said, "seems to wield considerable influence in the entertainment world."

"Some people scem to be of the opinion that censorship is not only unnecessary but undesirable, and that anything, regardless of cortent, should be allowed," he said. "Some motion pictures use the filthiest of words and expressions which have nothing to do with the theme or story—but it appears to be considered ultra-smart to put

which have nothing to do with the theme or story—but it appears to be considered ultra-smart to put them in dialog.

Williams also rapped the Cana-dian Broadcasting Corp. for a ra-dio production last fall of William Congreve's "Love For Love."

'Little Rascals' Package Surefire in Twin Cities

Surefire in Twin Cities

Minncapolis, April 3.

A "Little Rascals" kid show is
proving a boxoffice bonanza for
Twin Cities neighborhood houses,
where it has unfailingly attracted
big smallfry patronage. Conceived
by local Allied Artists' branch manager Irving Marks, it runs two
hours and comprises seven "Little
Rascals" reissues and the same
number of cartoon comedies.
Played on Saturday mornings or
afternoons and backed up by special newspaper advertising, it has
pulled as many as 1,500 kids into
a theatre at one time.

punea as many as 1,500 kids into a theatre at one time. United Paramount circuit here picked up the package and the AA homeoffice is placing it on a na-tional basis:

Three midwest theatre corpora were named last week in an tions were named last week in an antitrust suit by the Federal Government. They are the Central States of Des Moines, the, Center Drive-in Company of Lincoln, and the Midwest Drive-in Co. of Omaha. Complaint, an upshot of Grand Jury hearings held here in February alleges that computating in

Jury hearings held here in February, alleges that, commencing in February, 1955, the defendants conspired and agreed to fix prices for admission as well as for their food and beverages.

In addition, it is charged the de-fendants agreed upon the maxi-mum amount each would spend to advertise its pictures in newspa-pers circulated in the Omaha area.

It is further alleged they threat-ened to refuse to deal with "'m distributors who provide films to drive-in theatres charging prices below those of the defendants.

U. S. Senator Roman L. Hruska (Rep.) and Russell Brehm, Lancaster County commissioner, are officers in the Center Company that operates the 84th and Center Drive-in in Omaha. Herman Gould is the third member of the firm.

J. Robert and Beverly Hoff and Eugene N. Blazar are the officers of Midwest which runs Airport Drive-in at Carter Lake, Ia., a suburb of Omaha.

Suburd of Omana.

Heads of the Central States are
M. N. Blank and J. N. Blank and
operate West Dodge Drive-in in
Omaha and the Council Bluffs, Ia.,

Complaint asks that the Federal District Court issue appropriate injunctions preventing the defendants from continuing these alleged practices.

It's Civil, Not Criminal
Washington, April 3.
Federal action in Omaha against the three drive-in operating companies is a civil suit, not a criminal action under Sherman Act. It is interpreted here as Uncle Sam's reminder to exhibitors that they cannot violate the law while keeping up a drum-fire of charges against distributors.

Among the charges of "consoin

Among the charges of "conspiracy" are an alleged plot to fix prices on popcorn and other food dispensed at the outdoor theatres.

Explaining why the Government took civil, rather than criminal, action, Assistant Attorney General Stanley N. Barnes, head of the Anti-Trust Division, said:

Anti-Trust Division, said:

'This Department has repeatedly stated that it will normally proceed against hard-core violations, including price fixing, by criminal prosecution. However, a 1953 decision by the United States Court of Appeals for the 7th Circuit held that an anti-trust indictment of several drive-in theatres in the Chicago area for fixing admission prices did not charge an offense under the Sherman Act.

"The court took this position be-

under the Sherman Act.

"The court took this position because, it said, the allegations in the indictment did not charge that the defendants' activities restrained interstate, as distinguished from local, commerce. Although this 1953 court opinion involved different facts than those alleged in the present case and arose in a different judicial circuit, we determined to make an exception to our general policy and to proceed in this instance on the civil, rather than the criminal side of the docket, pending a definitive judicial ruling on the applicable law."



New York Theatre

RADIO CITY MUSIC HALL-Rockefeller Center MARIO LANZA

"SEREMADE"
co-starring JOAN FONTAINE
A Worner Bros. Picture
and THE MUSIC MALL'S GREAT EASTER SHOW

IT'S A LATE BUYING SEASON

That 'Titanic' TV Triumph

Day after "Kraft Television Theatre" presented its ambitious "Night to Remember" (sinking of the Titanic) last Wednesday (28), J. Walter Thompson agency, which produced the 60-minute live production, received a call from legit producer Guthrie McClinic, who expressed complete amazement at how everything fell into place with such perfection and suggested that this single ef-

tic, who expressed complete amazement at how everything fell into place with such perfection and suggested that this single effort will probably open up a whole new vista and scope in tv productions heretofore restricted to the dimensions of films.

McClintic's sentiments have since been echoed throughout the trade. Copping its highest rating of the season, which even knocked the "I've Got A Secret" rival CBS show out of the Top 10 box (unquestionably a big factor was the pre-telecast exploitation plusses which saw NBC spotlight at least 50 network station-break plugs). "Night" is now scheduled for a repeat performance if some union hassles can be straghtened out.

It was Kraft that incepted the repeat pattern via its "Patterns" of a couple seasons back, but whereas the former was done live this one will be a kine. (Since the Titanic sinking drama utilized 105 performers, probably the largest cast ever assembled for a single live tv entry, Kraft and its JWT agency can't envision themselves corralling the 105 troupers back for a live repeat or subjecting a production crew anew to a show which, in the first act alone, required more than half a hundred separate camera cues.)

Show was brought in for approximately \$80,000, tops for any Kraft venture to date, yet still considered less expensive than transferring such an ambitious undertaking to film.

NBC Hesitant in Going for That \$3,000,000 World Series TV Rap

NBC-TV's chances of getting the World Series ballcasts seem to grow dimmer, it's believed, with longtime Series bankroller Gillette not considered at all interested in paying the publicized \$3,000,000 per annum for tv rights. However, the Maxon agency left a slight wedge in place for its client by saying that it is "waiting to see" what kind of formal request baseball commissioner Ford Frick will make this summer.

see what with of formal requests baseball commissioner Ford Frick will make this summer.

The ballplayers, who will get some 60% of the Series tv take from now on, are clamoring for the \$3,000,000 take, and it looks pretty much as though that will be much closer to the final sale price than last season's \$1,000,000 by Gillette. The big asking figure is said to have NBC afraid to become "party of the first part" in a deal with Frick, for fear of having to sweat out the indebtedness on Madison Ave. doorstoops. Further explanation is that if a sponsor is interested in making the primary agreement with Frick and merely wants NBC facilities, the web is amenable.

In the last couple of week, it

wants NBC facilities, the web is amenable. In the last couple of week, it seems as though Frick has relaxed his original stipulations for a new Series tv contract. He's understood to have changed his mind somewhat about limiting the purchaser of tv rights to a one-year contract. Instead he seems willing to give the buyer "a couple of years of options" on his one-year contract.

contract.

What appears to have motivated (Continued on page 38)

'I Married Joan' Into Pinky's Slot

"I. Matried Joan" gets another crack at NBC-TV starting in May, when the Joan Davis filmed comedy series is given the "strip" treatment in the afternoon as replacement for Pinky Lee, who exits his comedy series in favor of one-hour "spees" next season. The NBC-TV deal for "Joan" marks a network "first"—it's the first time a web is using repeats of a film series on a strip basis, and buying it from an outside source to boot.

Rerun rights to the 96-film series belong to Interstate TV, the vidpix subsid of Allied Artists Pictures, which purchased the rights from Miss Davis a few months ago. Series originally ran on NBC Wednesday nights for General Electric. In using the comedy strip approach as opposition to "Mickey Mouse" on ABC-TV, NBC is following the lead of indie stations and CBS affiliates around the country who have been using comedy strips like "My Little Margie" and "Susie" effectively against the Walt Disney stanza.

What'd He Say?

A network sales exec, addressing a meeting of his staff last week, came up with this closing snapper:
"Now let's go down on all fours and look at this from the client's point of view."

Dicker 'Richard' % Pattern on TV 'Moulin' Showing

NBC-TV apparently intends to pursue further the pattern incepted with its one-shot purchase of "Richard III" for tv release. In that case the network paid \$500,000 for

case the network paid \$500,000 for the privilege of preeming "Richard" in the U.S. and is sharing in the gross on the theatrical release of the film in this country.

Somewhat similar deal is now being negotiated with the John Huston-helmed Moulin Productions. This one however, involves the film "Moulin Rouge" starring Jose Ferrer which was released theatrically a couple years ago but is now due for a re-release. For \$350,000 NBC can use the film as a two-hour tv spec immediately prior to the re-release date and can show it again after the U.S. theatre rerun. In return NBC will be cut in for a percentage of the theatrical gross to recoup some of its 350G.

At least that's the figure being

At least that's the figure being asked by Moulin Productions. NBC hasn't made up its mind yet.

Ch'field Agency Seeks

Top Radio-TV Director
Cunningham & Walsh is on the
prowl for a top radio-tv director in the wake of the resignation of John R. Sheehan as v.p. over radiotv after more than five years at

tv after more than five years at the agency. Seen as factor in the agency's desire for a strongman at the helm of its radio-tv activities is the recent shift by Liggett & Myers of its \$4,00,000 L&M Filters brand to Dancer-Fitzgerald-Sample and its plans to double the ad budget on the filters at D-F-S.

Whether the L&M brand move had anything to do with Sheehan's resignation could not be ascertained. Sheehan, who hasn't announced a new affiliation, joined Cunningham & Walsh in 1950, moving over from his radio-tv headman post at the Buchanan agency. Prior to that, he was with the Office of War Information and with General Electric.

This is turning out to be one of the latest buying seasons on record in tv. Everyody's assuming a "wait and see" attitude. The major networks are champing at the bit, anxious to formalize their '56-'57 plans, but they can't get any commitments from clients.

In view of the ever-increasing value of network time franchises value of network time tranchises, it was expected that perhaps every single program and time availability for next season would be gobbled up. Generally by April 1 the networks have a pretty good idea where they stand on sponsor commitments for the following season, although it might not be until June 15 that negotiations are finalized. But it isn't happening that way this year.

With the excention of a handful.

way this year.

With the exception of a handful of "sure bets" (Revlon's continued stake in "\$64,000 Question," Camel-Amana's standpat on Phil Silvers, etc.) few of the major clients are willing to pin themselves down as the moment in crystallizing their '56-'57 program plans. Some sponsors, like Texaco, have even turned in their night-time period franchise (Jimmy Durante.)

Thus the networks are riding the

Thus the networks are riding the horns of a dilemma. On the one hand they can rightfully boast to sponsors: "Look what we've got—choice time periods that not even money can buy, and they are yours for the asking." But with the exception of those sponsors already riding with a good thing, few are biting.

biting.

On the other hand, there's nothing the networks can do, despite their anxieties to "get rolling" on the final blueprint for the next season, in forcing the hand of the clients. That would be moving into a dangerous area in these days of Congressional-FCC-Justice Dept. of Congressional-FCC-Justice Dept. investigations of network practices (investigations which, on the basis of testimony and evidence over the past couple of weeks, now shape up as the mccoy.)

past couple of weeks, now shape up as the mccoy.)

It's precisely this "D.C. temper" and the uncertainty as to how it will all end that is chiefly responsible for the current standoff attitude on the part of the gilt-edge spenders in tv. They're asking: "Will the Government investigation prove that a monopoly on talent and programming exists, and if so what effect will it have on our stake in network tv? Will the investigations have the ultimate effect of strengthening the role of the agencies and outside packagers? Will it, too, have the effect of siphoning off the optional time periods from the networks and returning them to the stations?" All of these as yet unanswered queries will have a vital bearing on the overall sponsorship picture next season.

The uneasy market, particularly

The uneasy market, particularly as it pertains to the auto companies, is another factor cueing the wait-and-see stance.

the wait-and-see stance.

It's not only the networks that are affected. For until the clients make up:their minds on network programming, decisions on national spot buys are being held in abeyance. It even has an important bearing on the tv-film syndication biz, for the amount of coin to be siphoned into market-by-market and regional telefilm buys will be determined by which way the sponsor moves on the networks.

CLIENTS CAUTIOUS Jaffe Tenders Resignation As AFTRA National Counsel, But It's Rejected; However, He'll Step Out of N.Y. Local

Y&R Reshuffle

Y&R Reshuffle

A major reorganization within the tv-radio dept, at Young & Rubicam is on tap, now that Nat Wolff has officially checked out, with Robert Mountain solidifying his new status as tv-radio chieftain.

Several veepees will be affected in a reshuffle of duties and assignments, involving, it's reported, Joe Moran, Dave Levy and Rod Erickson, among others, along with tv supervisor Robert Buchanan.

Ponder Future of NBC Music-News In Plymouth Exit

Plymouth's cancellation of its twice-weekly sponsorship of the John Cameron Swayze 15-minute "News Caravan" on NBC-TV after the June 29 telecast (leaving Camel with the Monday-Tuesday-Thursday segments) is seen cued to the auto companies' tv retreat as result of the current soft market and dwindling of sales.

of the current soft market and dwindling of sales.

Plymouth bowout follows in the wake of the Pontiac notification that it was dropping its alternate-week "Playwrights '56" Tuesday night hour dramatic series on NBC-TV, which represents a hefty production coin outlay.

While NBC says there's a waiting list of potential "News Caravan" clients to move in on the Plymouth defection, nonetheless the sponsor's exit has served to heighten speculation as to whether NBC plans to scrap its present 7:30 to 8 music & news format in favor of kid-slanted adventure strips a la CBS and NBC.

It's no secret that the latter two

strips a la CBS and NBC.

It's no secret that the latter two networks have been taking the play away from NBC's Eddie Fisher-Dinah Shore-Gordon Mac-Rae, Swayze cross-the-board slottings and while Chevrolet still envisions a Dinah Shore in its tv future (and ditto for Coca-Cola on Fisher) there's been talk that both of these major personalities may move into the more ambitious full hour and 90-minute spec area of programming on NBC (as Miss Shore is currently doing with her periodic Tuesday night 8 to 9 shows.)

shows.)
In addition to buying outright the "Circus Boy" show from Screen Gems it's known that NBC has also taken options (from Official Films) on another brace of kidadventure film shows, "Sir Lancelot" and "The Buccaneer," all of which would be considered as "naturals" in competing with the ABC-CBS heavy 7:30 to 8 artillery.

Henry Jaffe, of the Jaffe & Jaffe legal firm, yesterday (Tues.) submitted his resignation as national counsel for the American Federation of Television & Radio Artists, a post in which he has served since the inception of the talent union nearly 20 years ago.

The National Board, meeting in special session yesterday afternoon, rejected the resignation by a unanimous decision, but at the same time requested that Jaffe sever his connection as attorney for the N. Y. local of AFTRA. The "local" resignation, climaxing a recent major schism between counsel and N. Y. board, will be submitted when the local board meets next week. Next question to be resolved is whether after makes his resignation as national counsel stick or goes along with the board's rejection.

In his letter of resignation, Jaffe

rejection.

In his letter of resignation, Jaffe alluded to his present status in Jaffe & Jaffe's helming of Showcase Productions, which is responsible for NBC-TV's "Producers' Showcase" and "Alcoa-Goodyear Playhouse." He also stressed the fact that he had wanted to step down 18 months ago but that with the death of national executive secretary George Heller, with its subsequent posing of a number of administrative problems, the board had persuaded him to remain.

main.

In turning down Jaffe's resignation bid, the National Board pointed out that Jaffe's Showcase Productions activities were with the full knowledge of the national body and took cognizance of the rift existing between the national board of AFTRA and the N. Y. local, which has been centering around the Clarification Agreement (involving jurisdiction on electronic filming). While the Agreement was approved unanimously by the National Board, the N. Y. local voiced its disapproval by a nine to six vote.

local voiced its disapproval by a nine to six vote.

However, the schism goes far beyond the Clarification Agree-ment. It's claimed in some quar-ters it has become a smokescreen

(Continued on page 34)

No Soap On 'Earp' If Parker Stays

ABC-TV is 'n the middle of one of those rare "contingency" sales situations involving Procter & Gamble, which has bought in on "Wyatt Earp" on an "it" basis. The big "if" is Parker Pens, which sponsors the western on alternate weeks with General Mills. Parker hasn't made up its mind whether it wants to stay with the Tuesday night western, and P&G's sponsorship is contingent on Parker's cancellation, since General Mills will retain its half.

Parker situation should come to

the wait-and-see stance.

It's not only the networks that are affected. For until the clients make up: their minds on network programming, decisions on national spot buys are being held in abeyance. It even has an important bearing on the tv-film syndication biz, for the amount of coin to be siphoned into market-by-market and regional telefilm buys will be determined by which way the sponsor moves on the networks.

EVE ARDEN TO SUB

FOR ED SULLIVAN

Hollywood, April 3.

Eve Arden subs as emcee on the Ed Sullivan show April 29 while he is vacationing.

Under terms of her CBS contract, she may do three outside shows annually. Actress heads for N. Y. April 18 after winding last of the season's "Our Miss Brooks."

WITH PAIR OF SHOWS

Paul Whiteman, who left ABC as a v.p. last year to concentrate on freelance band assignments on other webs, is rejoining the network with the penmaker will be back. Network, is gency. Tatham-Laird, has been steven the web sarsuring the web that the penmaker will be back. Network is agency. Tatham-Laird, has been steven the work for a pair of shows, one on radio and the other on television. Yideo stanza will go into the hummer by Bishop Sheen, and starts April 26. It'll be a dance show, featuring contestants, and starts April 26. It'll be a dance show, featuring contestants, and starts April 26. It'll be a dance show, featuring contestants, and starts april 26. It'll be a dance show and provided the start of the season's "our member of the five dance shows annually. Actress heads for N. Y. April 18 after winding last of the season's "Our Miss Brooks."

SENATE PROBE OF TV MOVING INTO HIGH WITH ACCENT ON NETWORKS

Washington, April 3.
Triggered by Dick Moore's highly articulate testimony last week on network practices, the Senate Interstate Commerce Committee inquiry into tw problems is now rolling along in high gear. The impact of the KTTV, Los Angeles, prexy's blast against time option and "must buy agreements will surely bring strong repercussions. Principal effect of Moore's testimony will be on the probe itself. It is almost certain that the network phase of the inquiry, which resumes next month, will be considerably broadened. It can be expected that independent ty film producers will testify, as recommended by Moore, on difficulties in clearing time for their programs. There may also be testimony from advertisers along the same line.

A corollary effect of the testimony may be to expedite antitust action by the Department of Justice which has been considering such a move for some time. Assistant Atty. Gen. Stanley Barnes indicated late in February in testimony before the Committee that the Department may assert jurisdiction in the broadcasting industry independently of the FCC it's understood, has been referred Transcript of Moore's testimony, to Barnes.

Significance is also attached to the reservitor of certain Senators

Transcript of Moote's testimany.
Significance is also attached to the reaction of certain Senators who were present when Moore testified. Sen. John W. Bricker (R-O), ranking Republican member of the Committee and sponsor of a bill to regulate the webs, expressed strong feelings against the networks. So did Sen. Charles Potter (R-Mich.), who was chairman of the subcommittee which studied UHF problems in 1954.

There is a good possibility that the Committee's inquiry may arouse the FCC into action on the network front before the completion of its comprehensive study of

network front before the completion of its comprehensive study of tv industry operations. When the Committee completes its network testimony, it might well issue an interim report which could have this effect. With Bricker and Potter sounding o as they did during Moore's appearance, such a report can be expected to contain strong language.

With the allocation phase of its inquiry about concluded, the Committee of the committee

language.

With the allocation phase of its inquiry about concluded, the Committee will next turn to subscription tv. Hearings on this phase begin April 23 and will probably include testimony from the major developers.—Zenith, Telemeter and Skiatron—and the principal opposition—networks, NARTB and the exhibitors. Much of the testimony will likely be a repetition of what has been given to the FCC but there may be something new in the light of Comr. Robert E. Lee's pitch (in Look Magazine and before the Committee) for subscription tv to help marginal stations. It's probable that as a rest! of this phase of the inquiry the Committee will call on the FCC for its opinion on the question of the legality of pay tv.

How long the inquiry will con-tinue will probably depend on sub-sequent testimony. It's likely that the network phase will extend into

WHAM (AM & TV) Brings \$5,000,000

Stromberg-Carlson this week sold its WHAM and WHAM-TV in Rochester to the recently-formed Transcontinent Television Corp. for \$5,000,000. Changeover of the powerful NBC affiliates is subject to FCC approval.

Transcontinent, headed by Buffalo financier Paul A. Schoelkopf Jr. as board chairman and David C. Moore as prez, intends no staff changes in the Bill Fay-topped outlets. In with Transcontinent on the purchase was the General Railoutlets. In with Transcontinent on the purchase was the General Railway Signal Co. of Rochester. Transcontinent was formed last fall with the announced purpose of acquiring and operating radio and television stations; this is its first major acquisition. WHAM-TV, which went on the air in 1949, has been one of the more prosperous pre-freeze VHF operations.

Just Plain Bill

Just Plain Bill

Sonny Fox has been tapped to emcee the Revlon-sponsored "Big Challenge" series which starts on CBS-TV Sunday (8) in place of "Appointment With Adventure." There's a change of billing in Fox's status: he'll be billed on the show as Bill Fox. He's been known as "Sonny" since coming to the web a year ago from KETC, St. Louis, to host "Let's Take a Trip."

Fox continues on "Trip," but whether under the name of Sonny or Bill isn't known yet.

No Buick-Texaco Sharing On Gleason: Show Will Retain Half-Hour Format

There won't be any uniting of Buick and Texaco (both out of the Kudner ad shop) for a co-sponsorship deal of a full hour of Jackie slip deal of a full hour of Jackie Gleason next season. For one thing Gleason is standing pat on his current half-hour format, and Bulck, happy with the rating returns since the comic moved into the 8 o'clock Saturday period, wants to leave well enough alone. Gleason's writers were back at their typewriters this week, ready to resume scripting, after a several-week hiatus, with orders from Gleason to "keep it 30 minutes."

In the wake of the Texaco can-

mg, after a several-week match, with orders from Gleason to "keep it 30 minutes."

In the wake of the Texaco cancellation of Jimmy Durante upon expiration of the current season, and the forfeiture of the NBC time period, CBS had made overtures to the Kudner agency to tie the two clients together for a 60-minute Gleason spread. In turning down CBS, Kudner agency indicated that Texaco may forego a new show in the fall and instead augment its spot campaign.

Durante and Texaco decided to call it quits after the comic rejected the client's demand for more live and less film shows. This year's pact called for an equal number but Durante yielded to sponsor's request to do 19 live, 11 on film. Weekly tab to Texaco, including time, is \$110.000. Durante recently told Myron Kirk, tv head of Kudner, that he wouldn't duplicate this year's 30 shows because of over-exposure and "live shows go down the drain. I have nothing to show for them."

CBS-TV UPS ED SAXE AS FALKNOR RETIRES

That CBS-TV administrative shuffle incepted a few weeks back when Merle Jones executive vice-president, along when Merle Jones was appointed with program chieftain Hubbell Robinson, Jr., continues apace with the elevation last week of Edward L. Saxe to the post of veepee in charge of operations for the tv net-

work.

Saxe, who has been v.p. and assistant to tv prexy Jack L. Van Volkenburg, replaces Frank Falknor. Latter is retiring but will continue to serve the network on a consultancy basis.

WOV's Rhythm & Blues, Spiritual Format Bids For Hefty Negro Aud

Since Morris Novik bought out WOV several months ago, the N. Y. radio indie with a corner on the Italo market has been intensifying its ayem evening drive for a heftier share of the Negro populace. Active WOV topper Ralph Weil has changed the 6 to 9:30 ayem and 8 p.m. to 3 ayem blocks into virtually solid rhythm & blues and spiritual on the assumption these are the hottest audio attractions for the burgeoning Gotham sepla market.

Novik picked up his radio philosophy in great part from the Italo market has been intensi-

sepla market.

Novik picked up his radio philosphy in great part from WLIB, one of the two major rivals for the Negro listenership in N. Y., which is run by his brother, Harry. WOV's format of a year ago included a wide variety of musical selections as well as a white disk jock during the Negro times, but the plan didn't make the station a threat in the Negro radio sweepstakes.

stakes.

The morning sked began and still begins with Thermon Ruth's spiritual record session, 6 to 7 ayem; in the next two hours there's music and news and from 9 to 9:30, when and news and from 9 to 9:30, when the Italian-language stuff kicks off, Hilda Simms does a femme gab stand. The nighttime is intensive programming stuff, with Ruth doing an 8 to 10 "Gospel Way" where there was general music before. From 10 to midnight, Jocko Henderson holds forth with solid r&b. Until 3 ayem, it's more r&b, with a little other material interspersed, on "Life Begins at Midnight."

Competitors WLIB and WWRL don't beam regula: y to the Negro groups of N. Y. in the evening, and WOV has determined via an Advertest special survey that Negro radio homes, which listen more

radio homes, which listen more heavily to radio than other groups as it is, give a pretty hefty share of their attention to audio.

CBS Seeks Ed Wynn For Summer TV Show

Ed Wynn huddled in New York with CBS-TV program execs last week, out of which may come a Wynn summertime entry. Network wants the vet comedian to do a magic show as a half-hour night-time summer replacement entry. Paul Tripp, it's recalled, had a similar program on the network last summer.

A couple of warm best with

summer.

A couple of years back both CBS and Wynn were tinkering with the idea of doing a daytime cross-the-board magic show, but nothing came of it.

Steve Allen to Hit Road

Fort Worth, April 3.

Definite Texas dates have been announced for the appearance of Steve Allen and his "Tonight" show. His first NBC-TV telecast will originate from Houston on April 20. He will also appear the following day in a big Houston Shrine benefit show.

Second telecast will originate here from the Will Rogers Auditorium on Monday (23)

Simmons & Lear Exit As

Martha Raye and writers Ed Simmons and Norman Lear have split and comedienne is shopping for individual scripts on the open market until status of the show is set. It has been reported that Miss Raye would be looking into the possibility of doing a revue type of show.

Simmons & Lear stated they requested the release in order to devote full time to certain NBC-TV projects now in preparation for filming by the network this summer in Hollywood.

'Disneyland.' 'Mickey' \$19,000,000 Biz But Still Lotsa Aft. Slots

Walt Disney provided ABC-TV with \$19,000,000 in renewals of "Mickey Mouse Club," but left the network with a major selling job on the latter in the form of at

"Mickey Mouse Club," but left the network with a major selling job on the latter in the form of at least eight quarter-hours that must be sold to bring the daytimer up to capacity. In announcing the renewed business on "Mickey," the web named seven returnes, with a check indicating that nine present sponsors occupying eight quarter-hours won't be back next fall. As to "Disneyland" itself, however, it's a business-as-usual proposition—about \$10,000,000 worth in time and program charges, since the new contracts run 65 weeks, from July to the following September, instead of the normal 52—with American Motors back for a half-hour every-week exposure and American Dairy Assn. and Derby Foods sharing the other half on a skip-a-week basis. It's the third year for all the bankrollers, despite a substantial hike in the program charges.

Similar hike in "Mickey," however, didn't work out so well. Returning to the fold are seven current sponsors occupying 12 quarter-hours (though there may be some cutbacks). These are Armour & Co., Bristol-Myers, Carnation Milk, Coca-Cola, General Mills, Mattel Inc. and S.O.S.

Out of the picture at this time are Campbell Soups, Vick Chemicalt, TV. Time Popcorn, Morton Salts, Johnson's Wax, Minnesota Mining & Mfg., Mars Inc. and Lettuce Inc.

Even with only a three-fifths-sold status, "Mickey" is providing a healthy \$9,000,000 status. A sellout would probably provide over \$20,000,000, since the present clients include multiple-segment sponsors with heavy discounts, while probable sales would go to single-segment bankrollers with smaller discount setups. In all with a "Mickey" sellout, Disney would be providing the framework for some \$30,000,000 time & talent billings for the web.

Merkle to ABC-TV

Joseph L. Merkle, former director of station relations for the DuMont web and latterly general manager of WTCN-AM & TV in Minneapolis, joined ABC-TV this week as a regional manager in the station relations department. He'll cover the 14 western states plus Alaska and Hawaii.

New post also marks a return

New post also marks a return for him to ABC-TV. He was a re-gional manager of station relations at the web for four years between 1950 and 1954.

NBC-TV's Sat. Nite Powerhouse

Sid Caesar will shift to Saturday nights in the fall as the fulerum of an NBC "power play" that will see two and a half solid hours of comedy arrayed against the CBS opposition. Caesar will follow Perry Como's 8 p.m. hour with his comedy display at 9 to 10, with George Gobel completing the lineup from 10 to 10:30. Time will open up since "People Are Funny" is slated to move and the Jimmy Durante show has been cancelled. As to Monday night replacements for Caesar, NBC-TV has set Ernie Kovaks in a half-hour summer replacement format, but the other half-hour is still open and no plans have been cemented for permanent programming in the 8-9 period for the fall. Move puts Caesar back into his original tv time period, since he started on "Your Show of Shows" in the 9-10:30 Saturday spot. Westinghouse's \$10,000,000 For

Radio-TV in Post-Strike Campaign of the past, Westinghouse is lining

tion campaign for consumer goods Martha Raye's Scripters in its history, a campaign that in-cludes a \$10,000,000 outlay in radio and television. Chris J. Witting, Westinghouse v.p. and general manager of the consumer products division, told a press conference at "21" in N. Y. Monday (2) that the drive, which includes the already-

set political conventions on CBS and the current "Studio One" but which will add intensive spot cam-

paigns on radio and tv, is aimed at building a \$1,000,000,000 annual sales volume in consumer goods and putting Westinghouse out in front in every consumer product field

neid.

Campaign, pegged to a "Watch Westinghouse" slogan and aimed more at a "sell" conception than a "public relations" angle, begins Westinghouse" slogan and aimed more at a "sell" conception than a "public relations" angle, begins with newspapers and then runs into a saturation radio spot campaign starting in May. The radio campaign, a "pre-sell" for new products as they come rolling off the production line, will use as many as 100 spots a week on as many as 100 spots a week on as many as 150 stations over a two-week period and may be extended beyond that if results warrant. A video spot campaign, also out of the McCann-Erickson stable, is currently in the works but details haven't been finalized. Both these efforts will supplement a new line of "Studio One" pitches plus the conventions-election coverage. Spots will be tied to the local dealers in the markets covered.

Westinghouse execs emphasized that the strike, while halting production, gave the company a chance for extended planning, design and retooling, and that it will 'bring out new product lines in many fields. Emphasis of the ad campaign will be to stress the new products and designs (e.g., Raymond Loewy's styling of the new to receivers). Also slated for a big push is Westinghouse's new color to line that features a 22-inch rectangular tube of all-glass construction that will provide the biggest

up its biggest advertising-promo-

tv line that features a 22-inch rectangular tube of all-glass construction that will provide the biggest tube in existence, according to Edward J. Kelly, g.m. of the television-radio division. Cabinet, said Kelly, will be no larger than the company's cabinet for a 24-inch black and white set, and the new color set will be manufactured "in great quantities."

Witting said the ad effort will "boost sales of our consumer products by 35% or more over 1955 levels in the remaining nine months of 1956."

Hub Changes Shift To Manager Level

Shakeup in Boston radio, which started with shifting of disk jocks and changeovers in programming, extended to the manag rial offices this week.

this week.

George M. Perkins, program chief at WHDH, leaves to become general manager of WROW, Albany, N. Y., May I. No successor to Perkins has been named, although educated guesses are that it will go to John Day, station's news director, who also does a WBZ-TV news show.

John C. Gilmore has been appointed by Len Hornsby, general manager of WVDA, as sales man (Continued on page 40)

(Continued on page 40)

Shades of Doc Brinkley

Washington, April 3, Congress was asked yesterday (Mon.) for legislation which would terminate fraudulent stock promotions via international radio, television and talkaphone.

terminate fraudulent stock promotions via international radio, television and telephone.

Justice Department asked Congress to amend the laws to permit prosecution of those who peddle fake stock from Canada and Mexico. Assumption, of course, is that the promoters could be gotten back into this country for court action.

Attorney General Herbert Brownell Jr., pointed out that our laws cover interstate use of radio, ty and telephones. However, in a case last year, the stock promoter phoned from Mexico to Los Angeles. The court ruled this was "foreign" rather than "interstate" and so not covered by our laws.

Brownell wants an amendment to cover foreign communications, as well. Model section, proposed by Brownell for inclusion in criminal code would cover "fraud by wire, radio or television communication in interstate or foreign commerce."

Issue brings to mind the Doc Brinkley case of some years ago. The FCC withdrew a radio broadcast license for advertising goat gland rejuvenation over the station. The "Doc" moved over to Mexico, set up a powerful station near the U. S. border and continued to operate.

TV'S BID FOR 1-CARD GUILD

Respect for the 'Introspecs'

Growing respect accorded the network "introspecs," particularly since the "four in a row" on NBC and CBS of a couple of weeks back, was pointed up this week with purchase by Shulton Inc. (Old Spice shaving accessories) of the Ed Murrow-Fred Friendly "See It Now" treatment of Africa. Shulton will bankroll the introspec as a two-parter, an expansion of the original conception, with the first going late in April and the second definitely set for May 20.

May 20.

Shulton buy points up the "new look" being given the introspecs by sponsors since the "Richard III"-"Egypt & Israel". "Twisted Cross". "Out of Darkness" parlay a couple of weeks back. All garnered high praise and high ratings, though only two were sponsored. Decision by Shulton to get into the act is further accented by the fact that its sponsorship record in the past has consisted of participating buys, spot sponsorship of the "Paris Precinct" vidpixer in 30-odd markets and heavy spot schedules. "See It Now" crews are still shooting the two-parter all over Africa, and Murrow himself planes to Algiers next week for an interview with the mayor of Algiers plus establishing shots for other segments.

Brownrigg in Six-Month-After Appraisal of Brit. Rediffusion TV

"It took CBS-TV six years to be-come a profitable operation; we aren't astonished over the fact that aren't astonished over the fact that we've been losing money in our first six months." That's the attitude taken by Capt. T. M. Brownrigg, general manager of Associated Rediffusion, over the commercial contractor's losses thus far. Capt. Brownrigg, who left for London Friday (31) after two weeks in the U.S. which included conferences with the networks and film distributors plus a swing around the northeast, feels that A-R went into commercial operation prepared for the long pull.

Problems encountered thus far

into commercial operation prepared for the long pull.

Problems encountered thus far in the losing proposition have been the reluctance of some advertisers to buy into television; the failure to convince other advertisers that daytime is just as economical or more so than nighttime; heavy early programming expenses; and most important at this time, the tightening of Britain's economic belt. In this latter category is the restriction on credit buying, which forces Britons to pay 50% down on anything they buy on the installment plan. Once—or rather when—this restriction is lifted, Capt. Browmrigg expects his problems to be over; circulation will zoom, and so will advertising.

The 50% down payment proviso

The 50% down payment proviso has the effect of registering a sharp dropoff in set sales, because the average Briton can ill-afford to plunk down \$150 for a set. Nor can

'Robin Hood' Gets \$1,500,000 Pickup

Among the first of the renewals for next fall is the British-made "Robin Hood," which among the kidstrips 7:30-8 entries on CBS-TV is the first-man of Robin Hood," which among the kidstrips 7:30-8 entries on CBS-TV was the only real winner. Johnson & Johnson (Young & Rubicam) and Wildroot (BBD&O) have both signed for 39 pix to start in the Monday 7:30 slot in the fall at a healthy increase in budget, with the new cycle in the Richard Greene starrer set for the neighborhood of \$1,500,000. Official Films, which has a stake in the Richard Greene starrer and also holds distribution rights to the series, did a wholesale foreign mopup as well, setting a J & J. When shift comes, the station's selling the show to Japan (NTV, Tokyo) and to Australia (Sydney and Melbourne) as well.

Series, which got off to a good critical reception has been building in spectacular fashion on the Nielsen in Series, which got off to a good critical reception has been building in spectacular fashion on the Nielsen is spectacular fashion on the Signment, headed both WOR. Andn-TV, retains command of the tv arm. Part of O'Neil's decision to import Leder, it was sort of the tw station.

Gereral Foods has picked up the grey more time to work on the growing responsibilities of the tv station.

Gereral Foods has picked up the format revision of the tw station.

General Foods has picked up the format proposed a heavy merchandising rights. Series' success also touched off a spree of "period" series being pitched at national sponsors, among them Official's new "Sir Launcelot" and CBS Television Film Sales' "King Richard Richard" for Jello. Time participations weekly for a content of the first time the Jello brand has advertised on the web.

Deal set via Young & Rubicam.

Deal set via Young & Rubicam.

LEE SEGALL TO HELM

Lodge To the neigh work in the tantic the the chick in the music new is independent to the the same departs of the cert that the music new official work provide the subject of the part of the part of the part of the cert than the music new of the pa

Tonsil Switch

Grand opera stars have been on a "pops" kick via guest shots on radio, tv and in niteries, but here's a switch. Hilbilly singer "Texas Bill" Pickett, featured on CBS Radio's "Saturday Night — Country Style" series out of WHAS, Louisville, is turning opera star.

Louisville, is turning opposite.

Pickett will make his opera debut April 11 with the New York City Opera Co. singing the male lead in the Gotham premiere of Rolf Liebermann's "The School for Wives." He's a baritone, by the way.

Leder Prepping A Big Music-&-News Format for WOR

over his post as topper of WOR Radio, appointment of the WINS ex-manager to the network key is beginning to take on meaning for a number of insiders. WOR, part of the RKO Teleradio empire con-trolled by Tom O'Neil and the flag

a number of insiders. WOR, part of the RKO Teleradio empire controlled by Tom O'Neil and the flag for Mutual, has in the past built its local fame and fortune as the only "practically all gab station" in N. Y. But the word is out that Leder is there, despite the station having become rich on the gab format, to shift it principally to a music and news operation.

Leder, who is taking a brief respite before starting his new job, hypoed WINS, also in N. Y., into a revenue winner from its losing status of two years back via the rock 'n' roll route. It's not likely that O'Neil will tolerate rock 'n' roll as a steady WOR diet, but Leder can adapt his indle background to other types of music in the anticipated format revision. An unofficial WOR report has it that the music news shift will concern mostly afternoon and evening times, where biz can use a boost. The morning hours are doing well at present on the gab formula. When shift comes, the station's responsibility to the network, being slight, will not interfere with a daytime music-news formula. Gordon Gray, who until the Leder assignment, headed both WOR-AM-and-TV, retains command of the tv arm. Part of O'Neil's decision to import Leder, it was sort of semi-officially proclaimed, was to give Gray more time to work on the growing responsibilities of the tv station.

WILL AFTRA, SAG MERGE?

By ART WOODSTONE

A permanent merger of American Federation of Television & Radio Artists and Screen Actors Guild is being viewed as the only means of preventing serious damage to the entire industry. All earlier attempts to bring the major talent finions together under one banner have failed. However, hope is being taken in two important changes in the situation since the last try at amalgamation in 1953. Employers, for the first time, are showing an active interest in establishing a single talent union for tv, and it's believed that the additional pressure they can exert in creating a one-card guild could be of great help. Previous tries at a collective shop have been of principally internal origin, and when merger negotiations failed, actors mostly took it simply as a continuation of "inconvenience." Naturally, some were troubled by the additional cost incumbent in holding many different union cards, but it still wasn't a great problem. the additional cost incumbent in holding many different union cards, but it still wasn't a great problem. But today a glear possibility of loss to employers as a result of prolonged jurisdictional hassling can affect the carning power of the actors themselves, and that has the farsighted ones worried.

The second change is a point of principal to the actors and not necessarily one directly concerned with economics. Live and film camera techniques are getting more and more alike, so it's not as though actors are working in two distinct and different media any longer.

others Would Fall in Line
Incidentally, there are tradesters
of the opinion that if AFTRA and
SAG come to agreement, the other
talent unions will follow suit with talent unions will follow suit with hardly any trouble. Actors Equity recently went on record as wanting a one-card guild, Equity's measure has an important converse effect on AFTRA and SAG, since many legit thesps belong to both the other unions and serve as a core for concelled ting propagate.

thesps belong to both the other unions and serve as a core for consolidation propaganda.

AFTRA-SAG jurisdictional disputes mean the greatest loss of coin to producers, networks and camera equipment people in tv's eight-year history. Today the medium is tying up great sums in production and in commitments to distributors, sponsors, laboratories, etc. Since work stoppages are so costly, producers try to skirt them by not getting involved with camera systems under dispute, leaving companies such as DuMont Labs, which owns the much-disputed Electronicam, to take the financial rap via loss of revenue potential.

But soon producers won't have any place to turn for camera equipment, etc., it's felt, since it will all be in dispute. Both AFTRA (Continued on page 40)

LEE SEGALL TO HELM

Manie Sacks' Fulltime NBC Exec Status, Alan Livingston's Shift As **Kagran Prexy Keyed to Expansion**

Battle of the Longies

While the trade raised its collective eyebrow a few weeks bak with the disclosure that CBS-TV was planning two and a half consecutive hours of drama on Thursdays with its back-to-back "Climax" and "Playhouse 90," ABC-TV was quietly preparing to do exactly the same thing, and on the same night.

the same thing, and on the same night.

Web has slotted as Thursday night fall entries its "International Playhouse" hour series to be produced by Sheldon Reynolds, and its 90-mine "Command Performance" series being filmed by John Gibbs' Meridian Productions. Slotting calls for "International" to follow "Lone Ranger" at 8, and "Command' backing it up at 9-10:30. Slotting, of course, is by no means final, since neither property is sold yet and both are in the pilot-only stage.

Liebman Exiting Sat. Spec Series; **Olds Pulling Out?**

Although his '56-'57 status has not been fully resolved as yet, it's virtually certain that Max Liebman will bow out of the Saturday night spec series next season. Understood, too, that Oldsmobile is relinquishing its sponsorship of the one-a-month tint displays, preferring to stake a greater claim in one-shot special productions with their virtual sure-guarantee rat-ings. Understood six such one-shots are ready on the '56-'57 Olds calendar.

However, there will still be a Liebman in NBC-TV's spec future with the producer-director tentatively slated to do Sunday nighters next season. (In addition to the Saturday night specs. Liebman' has also been doubling into a number of the Sunday 90-minuters this season.)

Liebman's major concentration

uters this season.)

Liebman's major concentration next season will probably be in the half-hour area of programming. He's already finished a pilot of the Buddy Hackett comedy series, called "Stanley," on which the network is plenty bullish. There are a flock of potential clients on tap for this one. It's just a case of grabbing off a suitable NBC time slot when one opens up.

BILL MORWOOD NAMED **CBS-TV STORY EDITOR**

president and general manager of the RCA Victor Record Division, the RCA Victor Record Division, the shift of Capitol Records' executive veepee Alan Livingston to the RCA-NBC fold will take place on April 15. Sacks, of course, remains a staff vicepresident of the parent Radio Corp. of America and a veep of NBC.

of NBC.

The demand on his time with NBC and RCA, particularly as a key aide to NBC prexy Robert W. Sarnoff, is the cause of his exiting from the record division, according to the formal statement by RCA prexy Frank M. Folsom. Intratrade, it was inevitable that Sacks would have to divorce himself from the record phase, where he had been shifted in January, 1953, when diskery operation required hypoing.

been shifted in January, 1953, when diskery operation required hypoing.

It was likewise inevitable that Lawrence W. Kanaga, former sales chieftain who had been made veepee and operations manager of the Victor record division last May, would ultimately succeed to the top spot. Kanaga will report to Robert A. Scidel, executive vice-president, RCA Consumer Products. Folsom's statement accented, "In recent months Mr. Sacks has been spending more and more time on staff activities at RCA and NBC. Because of the expansion of color television, and new programming as well as talent requirements, the demands on his time will be even greater in the months ahead."

The Alan Livingston shift from Capitol Records to NBC will focus on the film production division and will be centred in Kagran Corp. This was the "Howdy Doody" holding corporation which NBC bought for a reported \$1,000,000 and, in a deliberate slough-off announcement around Jan. 15, last, it was revealed that Sacks had become board chairman of Kagran and J. M. (Mack) Clifford president thereof.

Clifford is stepping down from

board chairman of Kagran and J. M. (Mack) Clifford president thereof.
Clifford is stepping down from the makeshift title to his post as executive administrator to NBC prez Bobby Sarnoff. Sacks and Clifford are the two closest aides to the president of the network.
To Expand Film 'Enterprises' Kagran handles the film syndication among other enterprises. These "other enterprises" will be extensively reactivated with Livingston's advent.
Primarily it will focus around vidpic production. NBC's probable extended theatrical activities would likewise go through Living-(Continued on page 38)

(Continued on page 38)

Bloomer Girl' A No-Star Romp

The May item on the "Producers' Showcase" calendar on NBC-TV will inaugurate something new in the realm of high-budgeted specs without a single star. The

CBS-TV STORY EDITOR

First in a series of new appointments in the CBS-TV program structure under executive veepee Hubbell Robinson Jr., came through last week with the designation of Bill Morwood as story editor. Morwood was formerly with MCA and the Theatre Guild.

Appointment is keyed to the network's recognition of the growing importance of tv properties in the ever-expanding dramatic field now that the films and legit arc looking to tv for more and more story material.

HARBERT TO KGE

Edward L. Harbert 2d has joined Kenyon & Eckhardt as director of program development. Harbert has been a producer-director at NBC-TV, handling closed-circuit color television shows.

Prior to his NBC affiliation, he was with Metro.

will inaugurate something new in the realm of high-budgeted specs in show in the realm of high-budgeted specs in the realm of high-budgeted specs in the realm of high-budgeted specs in show in the realm of high-budgeted specs in the realm of high-budgeted specs. The same without a single star The May presentation will be a revival of the "Bloomer Girl" musical which was seen on Broadway some years back, which Alex Segal will be a revival of the "Bloomer Girl" musical legit and can stand on its own without marquee names. Originally there were negotiations with Nanette Fabray to go into the lead, but these were called off last week and instead it's probable that Barbara Cook, of the "Plain and Fancy" cook, of the "Plain and Fancy" and the dances for the original, has been pacted for the same assignment, which will include a revival of the standout "Sunday in Cicero Falls" second-act ballet production.

Auditions were slated for last night (Tues.) for the remainder of the cast.

NBC-RCA Cutting Some Fancy Chi Capers for All-Tint Station Bow

Chicago, April 3. One of the biggest Windy City promotion offensives ever mounted is rolling at the Chi NBC-TV head-quarters in connection wi'h WNBQ's switch to an all-color operation April 15. Joining in the hippodroming whirlwind designed to make the Chicago public tint conscious are the combined NBC-RCA forces with an active assist from the Carl Byoir public relations firm.

from the Carl Byon public smin firm.

The "spectrum spectacular" as It's dubbed, is geared for the April 15th unveiling of WNBQ's multihued facilities which have been removed from monophrome at a cost

network to join Lou Edelm have for the cooled from monochrome at a cost of \$1.250,000. Dedication of the "pilot plant," to be used as a tinted showcase for color telecasting at the local level, has been timed to coincide with the gathering of the broadcasting fraternity for the National Assn. of Radio-Television Broadcasters the same week.

Possibly RCA chairman David Sarnoff, and for certain NBC prez Robert Sarnoff and chairman Sylvester Pat) Weaver, will head the top echelon delegation due in for the Sunday (15) teeoff. Curtain rising ceremonies will be a "Wide Wide World" feature that day and will be followed by a reception hosted by WNBQ veep Jules Herbuveaux for the network brass and the visiting affiliated firemen.

The warmup campaign got underway last week is pearheaded by last week by NBC financial ve

will be followed by a reception hosted by WNBQ veep Jules Herbuveaux for the network brass and the visiting affiliated firemen. The warmup campaign got underway last week, spearheaded by Howard Coleman's ad-promotion depar'ment and Chet Campbell's press crew. Coleman has unleased an advertising and promotion barrage with a book value of \$150,000 when the on-the-air promos on both the tv station and the sister radio station WMAQ are coun'ed. Actual out-of-pocket costs will run about \$35,000 for the spreads in other media such as the local dailies, fan mags, trade press and car cards. Chir RCA-Victor Distributing Corp., is backstopping with dealer placards and window posters. Station spots are a specially filmed series of 10 and 20 second blurbs featuring a Tommy Tint character. (Merchants & Manufacturers Club bar, the local NBC'ers oasis, is in the act with a Tiny Tint cocktail).

Hoopla is taking on real circus dimensions through the use of skywriting planes which are to do their doodlings above the city in red, green and blue smoke.

Campbell's publicity support broke out Sunday (1) with a spread in the Chicago Tribune's Sunday mag. The Daily News comes through with a roto layout April 14 and the Sun-Times with a pix-copy feature in its Midwest mag the next day. TV Guide and Chicago Magazine have likewise scheduled yarns on the rainbow pi'ch.

pi'ch.
A big play will be made to the NARTB assemblage in a calculated effort to get the station men stirred up about color. Tint receivers will be scattered through the Conrad Hilton convention site and other strategic legations around rad Hilton convention site and other strategic locations around town for special closed-circuiting of continuous color film shows. It's also planned to set up a shu'tle bus arrangement between the Hilton and WNBQ's Merchandise Mart homebase so the delegates can take the town through the marker's first nomenase so the delegates can take the tour through the na'ion's first tele plant when the back and white camera chains have been given ob-solete billing.

WCOP IN BOSTON **SOLD FOR \$500,000**

Boston, April 3. Radio station WCOP, owned by the Boston Post since March 25 1954, was sold last week to the Plough Broadcasting Co. of Mem-Tenn., for approximately

The Post bought WCOP from Roy V. Whisnand of Boston and two Nashville partners. Whisnand hab been running the station. The sale is subject to FCC approval.

sale is subject to FCC approval.

It was the second major purchase in two weeks for the Plough Broadcasting Co. First purchase was WCAO in Baltimore, Md., wholly owned subsidiary of Plough, Inc., manufacturers of cosmetics and medicines. The broadcasting firm also controls WJJD in Chicago and another Plough subsidiary owns WMPS in Memphis.

Laffey's Closed-TV Slot

Frederick P. Laffey has joined ABC-TV as closed-circuit program manager, reporting to talent-programming v.p. Bob Lewine. Laftey until recently was traffic and continuity supervisor at WBZ-TV, Boston, having formerly been with WLAW as program manager.

Closed-circuit post has been open at ABC-TV for several months, since Bill Balaban left the network to join Lou Edelman's telefilm production outfit on the Coast. manager, reporting to talent-pro-

Tax on Color TV **Sets Now Likely**

Washington, April 3.
Prospects for elimination of the 10% manufacturers' excise on all-channel color sets have brightened considerably as a result of testimony given before the Senate the service of th

ened considerably as a result of testimony given before the Senate Interstate Commerce Committee last week by NBC financial veepee Joseph Heffernan.

Heffernan's dual purpose proposal—to give color a needed push and at the same time build UHF circulation—was warmly received by the Committee. His argument that the plan would cost the government little in the way of revenue, as contrasted with the substantial loss which would result from repeal of the excise on all-channel monochrome receivers, particularly impressed Sen. John O. Pastore (D-R.I.) who indicated the Committee would go all-out to win over the Treasury and the House and Senate tax-writing committees.

Removal of the tax on all-chan-

House and Senate tax-writing committees.

Removal of the tax on all-channel color sets would give color aboost by reducing the retail cost of such receivers by about \$50.

Some manufacturers, notably RCA, equip all their color receivers with all-channel tuning. If the excise is taken off, it's quite certain that all new color sets would be all-channel as there would no longer be any price incentive to make VHF-only sets.

While development of the UHF audience through sale of all-channel color sets would be considerably slower (it might take around 10 years) than through all-channel black and white, it's probably the only thing in sight to help UHF. Sen. Pastore indicated that, despite efforts of the Committee to repeal

only thing in sight to help UHF.
Sen. Pastore indicated that, despite
efforts of the Committee to repeal
the excise from all-channel monochrome receivers, the Treasury is
adamantly against it.
The Senator revealed that a major reason for the Treasury Department's opposition (aside from
the loss of revenue) is the fear
that if the excise on all-channel
monochrome were removed there
would be concerted pressure for relief by other industries, including
the exhibitors for repeal of the tax
on admissions. It's recalled that
Congress was on the verge of removing the excise on all-channel
sets in 1954 when pressure by
other appliance makers for "metoo" exemptions stymied action.

Quaker Oats' Brace Of CBS Radio Buys

Quaker Oats moved in on the CBS Radio sponsorship scene last week via a pickup of a pair of segments weekly on the "Wendy Warren & the News" soaper for its Puss & Boots Cat Food and also buying in on Galen Drake's Saturday morning series on the web.

On the nighttime front, C-7 Lettuce picked up two segments a week of "Amos 'n' Andy Music Hall." Same bankroller recently signed for cosponsorship of the Grace Kelly-Prince Rainier nuptials on CBS.

Skinner, Arlen Scrapped As WCBS-TV 'Strips Up' Morning With Reruns

Trend toward the use of rerun films as daytime strip programming gathered momentum in New York this week when WCBS-TV scrapped its George Skinner vascrapped its George Skinner variety show and Margaret Arlen capsule in favor of scheduling a pair of comedy series, "My Little Margie" and "Amos 'n' Andy," in the 9-10 a.m. period. Change goes into effect April 16, with Skinner retaining some of his CBS identity via his "Make Up Your Mind" network radio segment but now completely off of television at Columbia.

WCRS-TV purphesed the "Marging and the CRS-TV purphesed the CRS-TV

bia.

WCBS-TV purchased the "Margie" series some months back from Official Films, but held back on scheduling the package until now. "Margie" goes in at 9 a.m., followed by "A 'n' A" at 9:30. Latter is a CBS Television Film Sales property, but the WCBS-TV slotting marks the first time it's being used as a strip, with its use up to now restricted to one-a-week or two-a-week slots. Station, incidentally, explains the move with the reasoning that it's after an adult audience and feels the situation comedies are the way to get one.

HOSMER'S 'WHAT'S THE USE?"

Calif. Solon Despairs of Drive Against Obnoxious Com'ls

Washington, April 3.
Rep. Craig Hosmer (R-Calif.) admitted last week that his campaign against "loud, noisy and therefore obnoxious" commercials on radio and tv is "faltering." Although he has received considerable sympathetic mail, Hosmer said, the FCC has not responded to his complaints and neither have the networks. the networks.

the networks.

"With such discouraging results," he asserted, "perhaps the campaign ought to be abandoned. Broadcasters and the FCC apparently believe that it is only the people who object anyway and if they do not like loud commercials they can eat cake. But in my book the people still are important and I intend to keep the campaign going."

Hosmer said that one broad-caster "dignified" his campaign by writing him that "commercials really are not loud, they just seem that way."

San Antonio—Will Rogers Jr., who runs the CBS-TV "Morning Show" will visit the city during its annual Fiesta Week starting April 16. He is scheduled to be the parade marshall on Saturday, April 21, of the Fiesta Flambeau.

From the Production Centres

IN NEW YORK CITY .

week swing through the baseball training camps.

Mutual exec producer Edwin Thomas Otis feted by the radio network in a triple 21 deal: retiring after 21 years in Mutual employ, it's the web's 21st year and the party (natch) was at 21 Club last week, Going to Holliston, Mass. hideaway . . Same network preeming Dr. John Henderson's (Johnson & Johnson medical director) "For Parents Only" next Saturday (7) ayem . . . Harriet H. Hester, ex-veep of Marshall-Hester Productions, launching Harriet H. Hester Productions . . . Singer Steve Gaynor, now at Glen Cove (L. I.) nitery, does guest stint on Betty Reilly's WGBB "Your World At One." . . Betty Green, 26-year-old secretary to RKO Teleradio topper Tom O'Neil, died last week in St. Joseph's hospital after a long siege of leukemia . . . Jim Shoemaker to Radio Ad Bureau's station relations staff—from commercial manager of WWCA, Gary, Ind. . . . WINS' Brad Phillips does an anniversary stanza Sunday (8) and makes a special pitch for a Harlem Y, with The Chordettes, Tony Bennett, Eydie Gorme, Sammy Davis Jr. and Betty Madigan committed to help in the airing.

Barbara Carpenter, 20-year-old daughter of Mutual station relations

with The Chordettes, Tony Bennett, Eydie Gorme, Sammy Davis Jr. and Betty Madigan committed to help in the airing.

Barbara Carpenter, 20-year-old daughter of Mutual station relations topper Bob Carpenter, elected prez of the student government council at U. of Connecticut. WLIB topper Harry Novik back from a Florida vacation. WLIB, incidentally, carried dally broadcasts on the Exposition of Progress at Wanamaker's, and is now planning a full-hour show for April 15 on the anni of the founding of Israel, to feature tapes from Israel from top government leaders.

Lew Fisher named manager of news and special events for WINS, to report to news topper-announcer Peter Roberts; was apparently Bob Leder's last official appointment before he moved over as boss of WOR-AM... Bill Berns, WRCA and WRCA-TV director of news-special events, to Atlantic City, Friday (6) for National Headliners Awards... Karl Hoffenberg, Martha Raye producer, will address Triad League, the students ad club at NYU, on May 3... Suzy Gilbert of WRCA's "promotion department, off to Florida for week... Joe Friedman has joined WRCA's "Pulse" as a production assistant... Ted Steele WOR radiocast at 6:15 p.m. has 14 out of its 15 spots sold in under three weeks on air ... Alan Jay, WNYC gabber who also handles WOR's "Church World News," into an Arena Players' performance of "Arsenic and Old Lace."

Hal Davis (Kenyon & Eckhardt) and Mrs. to Greenbrier, White Sulphur Springs, to celebrate 15th wedding anni...

Lawrence J. Pollock has joined ABC as manager of radio research. He moves over from Dancer-Fitzgerald-Sample, where he was a project director in charge of creative media research and in his new network spot reports to Dean Shaffner, director of research & sales development for ABC Radio. Research spot has been vacant since Shaffner took over the department following its split-off from a combined radio-tvo operation.

IN HOLLYWOOD . . .

Five years to the day after he joined J. Walter Thompson, on a moveover from Foote, Cone & Belding, Bob Ballin pulled stakes and April 1
joined Sullivan, Stauffer, Colwell & Bayles in Hollywood. After a
month in N. Y. he'll base on the Coast... James Ingraham took a
sales job at Don Lee-Mutual after serving as the coast radio net's Continuity acceptance editor... Ed Mahoney of Benton & Bowles in Hollywood to research the new animation processes for commercial tv...
Pabst moved the Eastside account into the Leo Burnett agency, which
puts all the Pabst brewery billing under one roof... Jeanette Davis
of the Arthur Godfrey troupe scouting the coast for an all-June origination of the show. The headman may pass much of his off-time with
the Arabian horses at the Kellogg ranch at Pomona, an easy drive from
Hollywood... Cal Smith, manager, and his spinner of classical records, Tom Cassidy, received the year's radio award of California Federation of Women's Clubs... Charlie Cantor, long time friend and
co-comic on Fred Allen shows, proposed to the Television Academy
that an award in Allen's name be made to the one who does the most
to elevate comedy in tv... Sarah Churchill takes her bow on "Lux
Video Theatre" April 12 as the tv counterpart of Merle Oberon in
"Temptation."... Tom Hargis took leave as producer of the Gene
Autry radio series after major surgery.

IN CHICAGO . . .

E. Richard Peterson, son of Keystone veep Edwin (Pete) Peterson, signed on with the transcribed web as an account exec ... NBC-TV central division promotion chief Hal Smith out of action for a couple of weeks after a knee operation ... Sally Foster, WBBM producer Earl Steele's spouse, new staff chirper at the Columbia station ... It's the Redheart dog food division of the John Morrell packing firm that bought a daily five-minute slice of ABC's "Breakfast Club" ... Ned Locke replaced Dan Driscoll on WGN-TV's "Lunchtime Little Theatre" ... NBC weatherman Clmt Youle vacationing this week ... Eddie Ballantine, music director of ABC's "Breakfast Club," conducting a special 10-week course at the U. of Chicago ... George S. May Co. will again sponsor WNBG's "Championship Golf" show which resumes from the Tam O'Shanter club June 5 with Norm Barry calling the shots. Barry is taking in the Masters Tourney in Augusta, Ga., this weekend ... Carolyn Gilbert has checked out as planist on the ABC-TV "Kukla, Fran & Ollie" strip to join Chi CBS as talent supervisor. ABC staffers Bill Moss and Marty Rubenstein will split the keyboarding duties on KFO ... Don Balsamo shifts this week from the WBKB sales crew to a ditto post with KABC, Los Angeles ... Buddy Black is subbing for vacationing Frazier Thomas on WGN-TV's "Garfield Goose" and Pat McCaffrie is working his morning "Route 56" strip ... Connie Mitchell getting a tryout this week as vocalist on WBKB's "Open House" latenighter.

WEEI named Arthur C. King director of public affairs with complete supervision of all local, educational, religious and civic programs and all Boston originations for the CBS network in the same categories this week... Charles Ashley WEEI news chief, gets assignment as

(Continued on page 28)

TV 'Ideas' Are Taxable

Washington, April 3.

A writer and idea man who makes a "program idea agreement" with a television network is an employee of the net for Federal employment tax purposes, even if the writer also has a separate "employment agreement" with the web, the Internal Revenue Scrvice has just ruled. Thus, the writer or "idea man" may be an employee under two separate contracts.

In response to a request for advice, Internal Revenue said:

"The television exercises or has the right to exercise such control over the individual in the performance of his services as is necessary to establish the relationship of employer and employee.

"The nature of the services performed under the 'Program Idea Agreement' is such as to make close supervision impracticable, but the information shows that, under both arrangements, the individual is required to perform the services personally, that he is at all times subject to call by the network, that he is required to confer with persons in regard to the work at places designated by the network during the time the agreements are in effect.

"Accordingly, it is held that under each agreement the individual is an employee of the network for Federal employment tax purposes."

AGENCY-CLIENT TV SHOWDOWN

Nielsen's Top 10

Total Audience

I Love Lucy (CBS) ... 52.5
Ed Sullivan Show (CBS) ... 49.4
Ford Star Jubilee (CBS) ... 47.6
Disneyland (ABC) ... 45.6
Jack Benny Show (CBS) ... 44.4
December Bride (CBS) ... 43.1
Perry Como Show (NBC) ... 40.2
Dragnet (NBC) ... 39.5
Millionaire (CBS) ... 39.5 Average Audience
I Love Lucy (CBS) ... 50.1
\$64,000 Question (CBS) ... 46.3
Ed Sullivan Show (CBS) ... 40.5
Jack Benny Show (CBS) ... 40.5
Jack Benny Show (CBS) ... 37.4
Dragnet (NBC) ... 36.7
Millionaire (CBS) ... 36.6
You Bet Life (NBC) ... 36.3
G. E. Theater (CBS) ... 36.3

'Takes More Than a Technician'

New Producer of 'GE Theatre' Takes Cognizance Of All Creative Facets

Television is getting away from the era when technicians ruled the the era when technicians ruled the creative Toost, in the opinion of Leo Davis, vet writer-script editor, who's just been named producer of all live shows in the "General Electric Theatre" series, Davis, himself script editor of the series for the past year and prior to that editor for "Omnibus" and a freelance video scripter, feels that the time is coming to an end when producers and directors were chosen for their ability to handle a camera and booms rather than for their abilities in translating a script into solid dramatics. solid dramatics.

"More and more producers and directors are cropping up who have had real stage experience, who have worked with actors and stage directors and who know how to read a script and make it come alive," Davis says. Networks are full of young talented people from the stage who have come into tv as floor managers and unit managers and are just waiting for their chance. "I wish we could take some of the very talented Broadway directors and make tv directors out of them," says Davis, "but we can't. They've got to know their camera direction and their television techniques as well as staging and handling actors."

Too often in the past, the networks made producers and directors out of technical directors or assistant directors who had their technical talents down pat but who knew nothing of scripts, actors and staging. Even writers were often judged by their technical sililities—the ability to knock off a script in a hurry, to fit it to a given situation—instead on the basis of the content of the scripts themselves. Another new source of producers and directors is writers and editors, says Davis, using his own case to make the point. "I'm not talking about a 'desk editor' who never moves out of his-office. I'm talking about an editor who does his work (Continued on page 38) "More and more producers and

(Continued on page 38)

FCC in Big Push For More VHF's

Washington, April 3.

The FCC is intensifying its efforts to obtain more VHF channels to provide for tv expansion. An important meeting was held last week with Office of Defense Mobilizer Arthur S. Flemming and other members of a special government committee in pursuit of this objective. It was the third such meeting and was marked by the attendance of all seven commissioners.

What progress was made could not be determined but the fact that all commissioners were present was regarded as significant. Flemming is expected to Issue a statement this week. There's speculation it may be more than a routine progress report.

ress report.

Efforts to get more V's have been under way for some time but have apparently been accentuated since the Senate Interstate Commerce Committee began its current inquiry into tv problems and exposed to public light the hopelessness of (Continued on 1992 35)

(Continued on page 35)

John Daly's SRO

Polaroid Cameras has moved into sponsorship of the Monday segment of John Daly's ABC-TV newscast for a seven-week ride starting in May. Camera outfit in the past has bought tv on a participating basis. Buy will give Daly an SRO during that period, with Miles Labs taking three a week and Time Inc. in for one.

Don't Be Surprised If Westinghouse Still Buys WINS

Westinghouse's hopes to buy WINS, N. Y. radio indie, from Elroy McCaw are still alive. McCaw and Don McGannon, WBC prexy, will meet in Chi at the time of the NARTB conclave to discuss the purchase further.

Talks were ended temporarily, according to one WBC official, with according to one WBC official, with McCaw out in the northwest U. S. and McGannon in N. Y. This, he felt, led many tradesters to think WINS purchase talks were off. But the McGannon-McGaw discussions, he added, "never reached a really final stage."

final stage."

It is known that some observers thought the deal was off when McCaw brought his man Jock Fernhead from the Coast (to fill the managerial vacancy made recently by Bob Leder who is going to WOR, N.Y.), and especially when Fernhead took up residence in N. Y.'s suburbs. However, since Leder's decision to move may have come rather quickly for McCaw, Fernhead's transfer east, some think, is an "interim" measure.

WBC reports that McCaw asked

think, is an "interim" measure.
WBC reports that McCaw asked
\$2,500,000 for the station. A spokesman explained that WBC would
not go that high for WINS, but
that McGannon and McCaw could
probably reach some agreement.

probably reach some agreement.

In what is seen as an effort to save overhead, WINS management has axed freelancer Tom Reddy as emcee for its "Cashbox," etc. programs and subbed with a staff announcer. In addition, Richard McKee, whom Leder brought in some time ago as advertising and promotion chief, has also been tet go. The Peter Roberts ayem show was bounced too.

Texaco Shifting All Billings To One Agcy.; Wasey Axed

Texas Co. (Texaco), which has its billings spread over three agencies, is consolidating its ad program into one house and alprogram into one noise and arready has dropped one of its agencies. Out is Erwin, Wasey, which handles radio and magazines, while it's still a tossup as to whether Kudner or Cunningham & Walsh will wind up with all the business.

Kudner handles the company's radio-tv business; C & W its print

INVITES TROUBLE

A growing restiveness is becoming evident in the relationship between clients and agencies along Madison Ave., a restiveness that may erupt into a fullscale battle involving millions of dollars in commissions and other agency charges. The coming battle—and vet agencymen see it as inevitable—will center on the matter of commissions for television programs and will effect the entire situation as regards network control of programming. The root of the trouble is a

me entire situation as regards network control of programming.

The root of the trouble is a growing feeling on the part of clients—particularly in light of the recent 4A's consent dccree—that agencies are not entitled to 15% they collect for television programs which they do not package. This feeling pertains to commissions on time charges as well. Simply for screening programs and helping us to select one, and for placing our business, say the clients, the agency could very well get by with 7½%. Or we can place our business direct since we make the final program choice.

In fact, it's been bruited about

since we make the final program choice.

In fact, it's been bruited about for the past few months that some client shifts in volved "deals" for lower commissions. These pricecutting tactics need hardly take the dangerous form of an outright cut in commission—top agencies would be foolhardy to jeopardize their relations with longstanding clients. But those "deals" can and often do take the form of hidden rebates; the agency, while collecting its 15°6, can pay out of its own pocket a portion of the program charges or assume all costs of commercial production. Moreover, not only has the matter of "deals" been evident, but there's a growing feeling clients that they can place their business direct.

Not all the agencies are standing still for this Caught in a

feeling clients that they can place their business direct.

Not all the agencies are standing still for this. Caught in a squeeze between a client who demands that the agency do something to earn its commission by packaging or producing shows for the client and a situation wherein the agencies couldn't get a show on the air if they wanted because of network control over programming, the percentaries are starting to exert some pressure of their own. There have been continual reports that it has been the agencies more than any other single group who have been lobbying in Washington with Congress, the FCC and the Dept of Justice with an eye toward getting antitrust action against the networks. If the agencies can prove antitrust, they can justify themselves before their clients, for one thing, and get back into the producing business, for another.

other.

There's one other element that enters the picture, namely, that of the cost of equipping an agency with a production staff. Many commission houses claim that they can't come out on program production at a 15% bite, that the commission must be higher for them to break even on

(Continued on page 40)

'HY GARDNER CALLING' SOLD FOR WRCA-TV

SOLD FOR WRCA-TV

After a session with the Lou
Cowan office and no sale, Hy Gardner has recouped his own "Hy
Gardner Calling" video package
and finally sold it solo to WRCATV, New York. The N. Y. Herald
Tribune columnist tees off in the
Sunday 11:30-midnight slot on
April 29, with American Airlines,
the Latin Quarter (N. Y.) and the
Ambassador Hotels International
(Dominican Republic) as participating sponsors.

This Friday (6) marks Gardner's
finale on WPIX, N. Y., where he
showcased sans sponsorship. He is
taking a three-week hiatus by doctor's order before the shift to the
NBC flagship in N. Y.

THAT 15% BITE TV Doesn't Move Cars?' Them's Fightin' Words, Prexy Jones Finds

Emmy in Red

Hollywood, April 3.
Initial returns show that Academy of TV Arts and Sciences is going to come out about \$1,200 in the red on the March Is going to come out about \$1,200 in the red on the March 17 Emmy ceremonies, according to dinner chairman Robert Longenecker. Receipts will apparently be that far short of the \$8,000 cost of renting, decorating and catering the Pan Pacific aud affair here, as well as costs of making up various statuettes and plaques. Last year, Emmy ceremonies at Moulin Rouge restaurant here made the Academy a profit. The \$30,000 fee from NBC-TV for telecasting the event will offset the deficit, but coin represents major part of Academy's operating budget for the entire year.

Emmy's Back On The TV Shelf But **Gripes Linger On**

Hollywood, April 3.

Hollywood, April 3.

The annual Emmy Awards (held March 17) may be over, but the squawks aren't.

Writers Guild of America West has sent the Academy of Television Arts & Sciences a strongly-worded letter of protest over the way tv writers were "sloughed off" at the awards, while Emmy winner Paul Gregory disclosed he was so "cm-barrassed" at receiving an award which he felt should have gone to Herman Wouk he walked out without even accepting.

WGAW in its letter to the Acad complained about the writers receiving their awards on the closed-circuit, not national, telecast. Same thing happened last year and the Guild was told it was an oversight but the Guild said in its letter it found it hard to believe it was an oversight two years running. Writers feel they're important enough to rate inclusion in the national telecast.

WGA East shares the writer grumbling, being considerably annoyed over the fact when Rod Scrling went up to get his award for "Patterns," there was no one to present it to him.

WGAW, in a bulletin sent members the past weekend, complained about Gregory, producer of the tv version of "Caine Mutiny Courmartial," and Franklin Schaffner, its director, receiving an Emmy for the tv adaptation, asserting the credit belonged to Wouk, author of "The Caine Mutiny" and the legit version of "CMCM."

Guild said it met long ago with (Continued on page 40)

WNEW Program Shuffle As Bill Kemp Exits

WNEW, N. Y. radio indie, has shuffled its program schedule around among key staffers to close up the vacancies left by Bill Kemp, who ankled the station last week because there were "certain things we couldn't get together on," a station spokesman noted. Kemp had 9:30 to 10 ayem and noon to one cross-the-boarders, latter being a live music stanza. live music stanza.

live music stanza.

Klavan and Finch get a half-hour added to their early ayem stint, so that they now extend to only handled platter spinning, will do Kemp's live show at noon, with the help of singer Bill Hardington. and Roy Ross's band. Dick Shepard will assume the Williams vacancy at 1 p.m.

will assume the Williams vacancy at 1 p.m.

Bob Howard, the newest WNEW staffer—a former New Orleans gabber—will host "Sunday Serenade," from 5:35 to 7:30 p.m.

MacManus, John & Adams a week following his statement last Friday (30) that television is incf-fective as a "prime" medium for "durable" goods. Jones, whose agency handles Pontiac and Cadil-lac, claimed that video doesn't move cars. But the Television Bu-reau of Advertising, a competing automaker and a film syndicator, moved quickly to the rebuttal with a diversity of arguments. week following his statement last

a diversity of arguments.

TVB president Ollie Treyz charged that Jones based his criticism of tv "on experience which simply docsn't exist" and offcred a suggestion that "he refrain from c iticizing tv as a "prime" medium until he uses it that way." Dodge v.p. Jack Minor said tv is too paying off as a prime medium, with dealers reporting that customers mention Dodge commercials when they buy and often commenting on whether they like the blurbs. Minor also pointed out that the measure of video's wort, is not in the number of families who run out to buy a car after seeing commercials

nor also pointed out that the measure of video's worth is not in the number of families who run out to buy a car after seeing commercials but in actual sales levels. And Ziv Television Programs reported that local dealer sponsorship of its telefilms is up 17% in the past year. Ziv statement didn't refer to the Jones hassle, but its implication was clear.

Treyz declared that Jones' "durable goods clients have used television as a supplementary and not a 'primary' medium," pointing out that "we certainly don't question anyone's right to criticize television, but when that criticism is based on first-hand experience, we feel that the experience, we feel that the experience, should justify the criticism." Treyz took up other points: the statement that tevision lacks "selectivity," replying that the "mass-produced and mass-bought" auto market "is broader and less selective thanmost package-goods markets, including cigarets" and that "more families drive and buy automobiles than smoke cigarets"; and that "more families drive and buy automobiles than smoke cigarets"; and that "before Mr. Jones entertains further ideas of downgrading television on the ground that 'the public's honeymoon with television is over,' perhaps he would like to reflect on the evidence which proves that the honeymoon is maturing into the happiest marriage that any medium has ever enjoyed with the American public . . indicated by the Nielsen-documented fact that (Continued on page 38)

(Continued on page 38)

Monroe Exits In Mutual Shuffle

Two of the three top executive posts at Mutual Broadcasting are expected to be affected within the next few weeks. Jack Poor, who is exec veep in charge of the radio network, is reported taking over as president, and veep-program chief Bob Monroe is quitting, probably for a job as a film producer (not with RKO Teleradio), it was learned from another source.

If the Poor promotion goes

with RKO Teleradio), it was learned from another source.

If the Poor promotion goes through, it will leave Tom O'Neil, who as boss of RKO Tel also serves as prexy-chairman of the network, with only the chairmanship. Move is being contemplated to increase Poor's stature even further within the RKO empire.

"Monroe, program chief for about a year, shaved the network's operational costs by several hundred thousand dollars, a network source declared. When Monroe goes, his "companionate radio" ("Standby" series) will probably end shortly thereafter. It's said that the network will have something new to offer affiliate stations shortly. Monroe's departure is believed entirely of his own volition, in order to get into film production. The third key post at Mutual will not be touched, that being Harry Trenner's sales vicepresidency.

So. Cal. Radio's \$15,000,000 Business In '55, New Highs Already on Tap

Hollywood, April 3.

"They tried to kill radio, but it won't die." summed up Howard Gray, station manager of KGIL, San Fernando, as the Southern California broadcasting industry ventured into what promises to be its most profitable year.

be its most profitable year.

Expectations voiced last August were that L.A. area radio alone would gross an alltime high of \$15,000,000 during 1955. This figure has been pretty well realized and income registered for the first months of this year are running far ahead of like 1955 months, indicating an even larger gross for 1956.

1956.

Local trade group, Southern California Broadcasters Assn., has compiled a survey from a mong its member-stations, released last week. In L.A. area alone, average station gross rose 34% during 1955, survey shows. (Rise in all 10 Southern California counties covered showed an overall hike of 24%, according to survey).

But going into 1956, a spot check conducted by VARIETY shows a continuing local radio boom, with advertisers apparently foregoing the normal post-Yule holiday hiatus. KMPC, Hollywood, reports a whopping 52% hike in January, over Jan., 1955; KWKW, Pasadena, 50%, KBIG, Avalon, 45% for Jan. and Feb.; KFAC, LA., 23%; and KGIL, 20%. Other stations, already running close to capacity, report lesser gains, with KIF, LA., NBC affiliate, registering a solid 8% and KLAG, Hollywood, prominent d.j. outlet 8 to 10%. outlet 8 to 10%

KLAG, Hollywood, prominent d.j. outlet 8 to 10%.

Although station toppers, flush from a round of rate hikes last years, are reluctant to air the topic, indications are that local and rational sponsors are in for another series of boosts hereabouts. KNX, CBS o&o, has put in a 10% hike as of last January. Cal Smith, KFAC topper, neatly sums up his station's position and inferentially, that of some others. KFAC has a waiting list of prospective clients and a strict policy of limiting plugs. Under these conditions, the station can't increase revenue without resorting to higher rates. KFT's Charlie Hamilton disclaims immediate plans, but leaves the door open with a careful, "It might come to pass." KLAC, KBIG and KWKW all are reported to be seriously considering the matter.

to be seriously considering the matter.

Further indication of the rosy broadcasting picture in this vicinity is the fact, reported in the SCBA survey, that station income has consistently risen since 1949. (In other words, through the worst of tv competition). Average annual gross hike has been 16%, showing that stations have doubled their revenues during the past six years.

Still another facet of the 1955 SCBA survey shows that the radio industry in Southern California currently employs some 1,200 fulltime workers, with an annual payroll of over \$7,700,000.

Programming on the local indies continues in the music-newsports vein, but with a trend toward added ingredients to determine one station from another. In some cases, the stations have concentrated on developing personalities (which has sometimes backfired, with the personalities demanding more coin with increased popularity). Still another programming trend, especially notable during the past year, is the development of service features. Many stations now make a great point of hourly weather and traffic bulletions now make a great point of hourly weather and traffic bulletins, of five-minute news capsules, while others have gone in for an intensive local news kick, maintaining extensive news staffs.

taining extensive news staffs.

To cater to a large Spanish-American population, other stations, including KWKW within the past year, have shifted to nearly 100% Spanish-language broadcasting. Still others have gone in for specialized music, while KPOP, L.A., reports a large increase in biz since shifting call letters from more prosaic KFVD.

San Antonio—"Quiz Em On The Air" has made its bow here on KENS-TV and KENS Radio each Saturday for a half-hour. Local high school students participate in the quiz shows based on current events.

Sacks Combining Wedding **Trip With RCA Business**

Trip With RCA Business RCA v.p. Manie Sacks has switched his original plans to accompany the Grace Kelly wedding party to Monaco aboard the U.S.S. Constitution today (Wed.) and will instead fly over April 12 to attend the wedding ceremonies. Sacks and the Kelly family are old Philadelphia friends.
Sacks will combine the overseas hop with business stopovers in Spain. Rome, Switzerland, London and Paris to 0.0. RCA's subsid and affiliate operations in the various countries. Sacks is conferring with Al Watters, RCA International v.p., this week after the latter's return from a Florida vacation. Sacks plans to be back in the U. S. by April 26.

Can't Read a Standard TV Contract Without A Battery of Lawyers

A Dallery of Lawyers

Complete field of television
legal negotiations and contracts is
covered in a new manual published
by the Practicing Law Institute under the title "Television Agreements." With the growing complexity of the television field providing more and more headaches
to the legalites, the PLI has laid
out sample contracts for performers and packages, has covered the
union, agency and copyright aspects of tv pacts and has also included edited transcriptions of the
PLI's course on radio-tv law.

Transcriptions of panel sessions

Transcriptions of panel sessions from the courses, moderated by David M. Solinger (Solinger & Gordon), counsel to Foote, Cone & Gordon), counsel to Foote, Cone & Belding, includes comments by George Elber of Davis & Gilbert; W. Spencer Harrison, CBS-TV legal v.p.; Henry Jaffe of Jaffe & Jaffe; Jack Katz, General Artists Corp. counsel; Robert A. Dreyer, Dumont Broadcasting counsel; Michchael Halperin of Wilzin & Halperin; James R. Schule of Tompkins, Boal & Tompkins and Leonard H. Steibel of Smith & Steibel.

and H. Steibel of Smith & Steibel.

Contents include clause-byclause coverage of a performer
contract and a package contract, excerpts from the AFTRA
Code and Standard AFTRA Engagement Contract, obligations of
performer, producer and sponsor,
ownership of title and material,
rate and computation of payments,
use of records, transcripts and
kinescopes, sponsor's right to cancel or suspend, producer's right to
terminate or reinstate, artist's failure to perform, ad lib risks, morals
clause, summer hiatus, radio and
motion picture rights and others.
Also included are discussions on
the matter of performer exclusivity and sponsor control over scripts
and program policy.

Rousseau Tagged As 'Fireside' Producer

Hollywood, April 3. Rousseau is the new Hollywood, April 3.
William P. Rousseau is the new
producer of the Jane Wyman vidpix series, "Fireside Theatre," for
Lewman Productions, replacing
William Asher, who resigned to direct a feature film at Columbia.

Rousseau has been a tv scripter and produced a few "Public De-fender" telefilms for Hal Roach Jr.

Hank Warner to ABC

ABC's ad-pub v.p., Mike Foster.
made his major first raid last week
on his old CBS Press hunting
grounds by grabbing off Hank Warner, who moves to ABC April 9 as
director of press information. Warner was at CBS for 13 years, as
copy chief and latterly as manager of operations. Al Seton, publicity manager at ABC, m ves up
to assistant director of p.l. under
Warner, with the latter as No. 2
man to Foster in the flackery
setup. setup.

Just a couple of days carlier, Foster had hired another of his exaides at Columbia, Art Danashon, who became copy chief at ABC, succeeding Don Higgins, now han-ding program publicity.

Fun (?) in Chi

run (1) in Chi
Chicago, April 3.
WBBM gabber Paul Gibson, who has built up a big hausfrau following with his sardonic, sometimes grumpy, comments re the foibles of life, clashed swords on the air one morning last week with the Columbia station's asistant general manager Ernie Shomo. Latter had suggested Gibson give the time and temperatures at regular intervals. peratures at regular intervals. Suggestion didn't set will with Mr. G. and after lambasting the bossman he invited his 6 a.m. listeners to call in their

protests.

Phone number he gave out was for Shomo's suburban residence.

State-by-State Study On 'Freedom of Access' Launched by NARTB

NARTB is beginning an all-out push to get radio and tv "freedom of access" to courtrooms. Group's Freedom of Information Commit-tee is taking the first step by doing

reedom of .information Confirme tee is taking the first step by doing a state by state survey to measure the amount of accessibility to the courtrooms by broadcasters.

Org also plans to work with Sigma Delta Chi, the national professional journalism fraternity, on the matter. NARTB plans to coordinate with SDC and the American Society of Newspaper Editors, plus other national professional groups in mass communications, on "problems of mutual concern." SDC suggested that there be an annual conclave of the three organizations "to initiate and coordinate a cooperative attack on the freedom of information problems and projects at the national lems and projects at the national and state levels," and NARTE

and state levels," and NARTB agreed.
Survey of courtroom amenability to tv and radio will be handled in 33 states by the State Broadcaster Assn. Freedom of Info groups and in the rest of the U. S. by presidents of the state assn's.

Silver Apple Trophies To Mary Martin, Peggy Wood

Hartford, April 3.

Now it's the teacher giving apples—that is, silver apples to performers.

Mary Martin and tv actress Peggy Wood are among several notables slated to receive silver apples from the Connecticut Education. Association for their contributions to Connecticut education. The awards are restricted to Connecticut education.

The awards are restricted to Connecticut residents.

The accolades will be delivered at the special awards banquet of the education body on May 12 at the Hotel Statler here.

DeRussy, McGredy Get WCAU Promotions

Philadelphia, April 3.

John S. deRussy and Robert M.

McGredy, directors of sales for radio and television, respectively, for WCAU, have been elected veepees, it was announced by Donald W. Thornburgh, president and general manager.

W. Thornburgh, president and general manager.

DeRussy and McGredy both joined the executive sales staffs in May, 1950. Prior to that deRussy was manager of NBC National Spot Salès. New York, while McGredy was assistant director of the Broadcast Advertising Bureau.

Nag-Happy CBS

CBS has wrapped up exclusive television rights to a string of nine CBS has wrapped up exclusive television rights to a string of nine top horseraces including the Triple Crown (Kentucky Derby, Preakness and Belmont Stakes) and will air the races via radio and television kicking off April 21 and ending Sept. 1 on Saturday afternoons. Gillette Razor Co., which has been a regular bankroller of the Triple Crown events, has bought in on the Kentucky Derby sponsorship already but hasn't indicated whether it will go along on the other two events. Besides the Triple Crown, other events slated for coverage are the Wood Memorial, the Withers and Brooklyn Handicap at Jamaica, the Carter Handicap at Belmont and the Saratoga Handicap and the Hopeful at Saratoga. John Derr will produce and direct radio coverage while Judson Bailey dittoes for video. a string including the

From the Production Centres

judge on April 8 of a debate between Dartmouth U. and inmates of the Mass. State prison in Walpole. Topic is: "Should colleges continue co-education?" . . . Carl Moore gets a new program in WEEI; "Carl Moore Remembers" 6:30-6:45 Mon. thru Fri. following big rush of wwore remembers 0:50-0:40 Mon. thru Fri. following big rush of fan mail for his "Beantown Matinee" . . . Priscilla Fortescue, WEEI's traveling reporter, filled a request from Carol King of WCAX, Burlington, Vt., for tapes of interviews she made in Germany's Black Forest last year . . . Rev. Norman O'Connor, C. S. P., Catholic Chaplain at Boston U., and jazz authority, did an hour interview with Carmen McRae, appearing at Storyville, George Wein's jazz palace, over WGBH-FM Sat. (31) p.m.

FM Sat. (31) p.m.

Jim Pike, film director WNAC-TV, getting kudos for his special Channel 7 film project, "River of Life," produced and diregted by H. Jeff Forbes, supervisor of special film projects, which showed how plasma and whole blood were instrumental in saving the lives of persons injured in the recent north shore train wreck. "River" debuted Mon. (26) with Gus Saunders narrator. On-location scenes were shot at Boston City Hospital where staff members reenacted acted shock procedure with actor patients . . Alan Dary, new disk jock at WBZ, offered \$25 worth of platters to first person phoning from west of Mississippi and got first call from Waterloo, Iowa, second from San Diego, Cal.

IN WASHINGTON . . .

Charles Macatee switched from tv production assistant of WMAL-Charles Macatee switched from tv production assistant of WMAL-ABC to head of station's radio promotion. Jim Christenat, of station staff, has been made tv production manager for WMAL, replacing Phil Melillo, who will head staff of tv directors . . . WTOP-CBS debuts a new tv "Chapel of the Air" next Sunday (8), featuring weekly 30-minute services conducted by Protestant chaplains assigned by Office of Chief of Chaplains, U.S. Air Force . . . CBS' radio public affairs show, "Capitol Cloakroom," teed off ninth year on air last week, with time slot switching to Mondays, 9:30 p.m. . . . Local viewers voted overwhelmingly for extension of Daylight Time in write-in poll conducted by ABC newsman Brysan Rash . . U.S. Civil Defense Amateur Radio Alliance, organized last year, has skedded its first annual conference at Federal Civil Defense h.q. here at week's end.

IN PHILADELPHIA . .

Earl Selby, Evening Bulletin columnist, now doing five minute Mon-Fri. WCAU newscast in addition to his cross-the-board WCAU-TV five-minute session . . Newsreel cameraman Harold Hodgman has rejoined the WFIL-TV staff . . . Hy Lit added to WHAT and doubling on "Platter Party" with Charlie O'Donnell . . . Benn Squires, WRCV-TV producer-director, marks ninth anni with station (3) . . . Convention Hall (13,000 seater) jammed for Dodge-sponsored Lawrence Welk concert, with several thousands turned away . . . Jan Clayton visited sponsor, Campbell's Soups, and met press (26) . . . Alan Scott, emcee of "Let Scott Do It" and "Scott and the Mechanical Man" inked to new two-year contract by WRCV-TV . . . Bill Givens, WRCV farm director, preemed early morning session (5:45-6 a.m.) "Farmer's Almanac" (2) . . . General Precision Laboratories installed a closed-circuit tv hookup to handle overflow of congregation at Easter services of the First Presbyterian Church . . Taylor Grant, WRCV-TV newscaster narrated mammoth Boy Scout kickoff rally at the Academy of Music

IN MINNEAPOLIS . . .

WTCN already has inked a bankroller, Twin City Federal Saving & Loan, for its play-by-play broadcasts of U. of Minnesota football next fall. At least five other Twin Cities' radio stations also will air the contests... As the result of a more than \$14,000 grant from the Fund for the Advancement of Education, use of tv as an educational tool will be tested in a three-year research program being set up in the U. of Minnesota education college. Program calls for high school teachers' experimental training through use of closed circuit video... Two former WTCN announcers, Max Henderson and Curt Edwards, received district court severance pay awards of \$1,187.95 and \$1,690.66, respectively, despite the fact that when their WTCN employment terminated they were immediately engaged by the station's purchaser ... In his haste to claim a radio station's \$128 cash giveaway which he hedrd over his car radio. Robert Smith, a motorist, crashed through a plate glass window and nearly lost one of his ears. He won the money, however ... F. Van Konynenburg, WCCO-TV and Radio vice-president and video general manager, personally donated a 21-inch color ty set to the U. of Minnesota to be made available to faculty and students for program study and evaluation.

IN SAN FRANCISCO . .

Nice step up for Dave McElhatton to the announcing job on the KCBS-California Columbia "Masters of Melody" show . . . Bill Adams has departed KGO to become commentator for the California Farm Bureau Fedération . . . KQED's starting a \$127,500 sponsorship campaign which the Gross & Roberts flackery will produce. Part of the money will be used to move educational station's transmitter from the top of the Mark Hopkins Hotel to a spot ensuring broader Frisco area coverage . . Jules Dundes, KCBS general manager, has been named boss of the Frisco United Crusade's public relations program . . . Frank Cope, KJBS deejay, is mending after a heart attack . . KLX, the Knowlands' Oakland radio station, is moving to new quarters . . Thomas G. Mallen has been named an account exec at KFRC . . . KPIX telecast Easter sunries services from Mt. Davidson and KYA handled the radiocast . . . Martha Concer has switched to radio-TV in the Frisco office of J. Walter Thompson.

IN CLEVELAND . . .

IN PITTSBURGH . . .

Ed Schaughency being relieved of his deejay hours at KDKA radio by Art-Pallan, has been appointed director of community service for the station and its tv affiliate, Channel 2 . . . Mival Harvey, of WCAE staff, rushed to hospital for emergency appendectomy . . . Hilary Bögden subbing for Beckley Smith on WJAS while newscaster is in Huntington, W. Va., settling father's estate . . . John Kulamer named to KDKA radio news staff with resignation of Ray Watterkotte, former Post-Gazette reporter, to go with Bond-Starr advertising agency . . . Dick McNamara, cameraman at KDKA-TV for last three years, left to join NBC-TV staff in New York

Tele Follow-Up Comment Tele Follow-Up Comment

Kraft TV Theatre

If any show to date rated the "spectacular" tag, it was the hourlong adaptation of Walter Lord's non-fiction bestseller, "A Night To Remember," on the NBC-TV "Kraft Television Theatre" last Wednesday night. This show, a documentary-like dramatization of the sinking of the S.S. Titanic, was in substance video's declaration that it could handle any job, no matter how vast the canvas or complex the details—and handle it live.

Cause of Mitchell's outspoken attempts to have an Air Force set up affect from Yayy or Army interference.

Stanza's first half-hour was a first-rate film, "How the F-100 Got first-rate film, "How the F-100 Got first-rate film, "How the F-100 Got more from the property of the sinking of the S.S. Titanic, was in substance video's declaration that it could handle any job, no matter how vast the canvas or complex the details—and handle it live.

Gib.

it live.

The Kraft stanza was a brilliant feat from any angle. As sheer story-telling, its re-creation of the tragic sinking was clearly superior to the several Hollywood film productions framed around the same theme. The George Roy Hill-John Whedon tv adaptation hewed only to the facts and these were supenseful and harrowing enough to make the commercials, for once, a welcome breather.

Despite the fact that the Titan-

a wercome preatner.

Despite the fact that the Titanis sinking is well-known, this ty
slow gave it a fresh and powerful
inpact chiefly because it completely avoided the temptations of sentimentality mentality.

mentality.

The story-telling was so compelling that the mammoth scenic apparatus underlying this stanza could easily have been overlooked. That's as it should be since the technique was only a means to the dramatic end. The physical framework for this show, however, was noteworthy for its scope and intricacy, which made it all the more remarkable that this show was shot live without a single miscue.

Over 100 performers were di-

live without a single miscue.

Over 100 performers were directed by George Roy Hill through some 31 shipboard settings, designed with unstinting realism by Duane McKinney. The camera swung from the crow's nest to the third-class quarters, from the bridge to the engine room, from the staterooms to the radio shack, from stem to stern in a way that vitally established the dramatic actuality of the S.S. Titanic in its last hours.

But most important, the show

vitally established the gramatic actuality of the S.S. Titanic in its last hours.

But most important, the show succeeded as a human document. The opening act depicted the interplay of error and negligence that resulted in the captain's failure to heed several iceberg warnings. And after the ship was struck, the show's tempo mounted fast. Skillful interlacing of camera shots from every quarter of the ship delineated the initial confidence in the ship's unsinkability and then captured the varied moods of resignation, panic, cowardice and heroism as the truth became known. The show pulled no punches. The trapping of several hundred third-class passengers, including women and children, below decks was spotlighted in wincing fashion. So were several other details, including the escape of the ship line's head and the faillure to fill all of the lifeboats to capacity despite their inadequate number.

Claude Rains was excellent as narrator, his script hitting the right note of questioning and moralizing. The large cast of players within the actual drama played their, parts to the hilt.

Domnbus

For its final effort of the cur-

Omnibus

Omnibus

For its final effort of the current season CBS-TV's "Omnibus" whipped up a stirring reenactment of the Army's 1925 court-martial of Col, Billy Mitchell. Of the 90-minute Sunday (1) show, some 60 minutes were devoted to a fine script by E. J. Kahn which painstakingly sifted the original trial record and jelled it into an absorbing dramatization.

Cast of some 45 players, headed by James Daly as Mitchell, ably portrayed the top brass and other dignitaries of the mid '20s who participated in the two-month trial. They were aided by topdrawer physical values which viewers have come to expect from the TV-Radio Workshop of the Ford Foundation, "Omnibus" producer.

Of course, there will be the inevitable comparisons with the Warner Bros, version of the trial. which has Gary Cooper as Mitchell. But it would appear that the tv renactment will aid rather than hinder the current Cooper release for there's the natural impulse to see the film to observe at first hand just how Hollywood handled the subject.

For that matter "Omnibus" emcee Alistair Cooke sagaciously noted at the program's windup that Mitchell, was being tried for insubordination and as far as other aspects were concerned the viewer could form his own opinion on the basis of what he had just seen. It seemed obvious, however, that the verdict of guilty came entirely be-

apart from ference.

Stanza's first half-hour was a first-rate film, "How the F-100 Got Its Tail," depicting a day in the life of a supersonic test pilot at Edwards Air Force Base, Calif. Excellent footage, lensed in documentary fashion, showed how Maj. Stuart R. Childs corrected faults in tail assemblies of Super Sabrejets by a hazardous test flight.

Wide Wide World
Perhaps all the poetry of the
arrival of spring wasn't realized
on the NBC-TV exposition of the
event on Sunday's (1) edition of
"Wide World" but it did
manage to indicate the variety of
meanings and celebrations of the
vernal rites in many parts of the
country. country.

meanings and celebrations of the country.

As the show pointed out, spring means a lot of things to a lot of people. For some, like the Coast Guard off Massachusetts, it means the installation of new marking buoys. To the natives of Natchez, it means reliving the past with a pageant at an antebellum estate. But at Palisades Amusement Park. N. J., and the N. Y. Botanical Gardens show reached closer to the truer meaning of the annual springrites. In the former joy, was registered in a lot of young faces, and the profusion of flowers at the latter point gave an indication of what nature had been saving up during the long winter.

However, "World" tries too much for odd effects, some of which do not come off. But the show must be commended for trying. Placement of a camera in a helicopter for photographing the placement of the marker buoy shook up the pictures to such an extent that the trick had to be abandoned. The camera in a roller-coaster at Palisades lost out entirely.

An experimental farm which conducts tests on elements that aid growth also demonstrated a facet in which man tries to aid nature. At New Mexico there was an account of the Acoma Indians in their elevated city.

Of course, since the show came on Easter Sunday, there had to be the inevitable looksee into femme fashions, which took place on the Atlantic City Boardwalk, where judging of women's hats took place. It seemed like an appropriate bit of springttime fluff. The purposes of the gender at the various birds of prey at a Florida animal farm seemed obscure. The show ended with a note of reverence with a choir voicing the religious aspect of the day.

Alcoa Hour

Alcoa Hour
Unlike Hollywood, television doesn't seem to have any qualms about using a typically Jewish character as the central figure of a play. "Finkle's Comet," offered on the Alcoa Hour on NBC-TV Sunday (1), told a gentle and amusing fairytale about Morris Finkle, a candystore owner on the lower East side, who discovered a planet by training his amateur telescope out of his backwindow "across Monaghan's empty back yard."

across Monagian's empty back yard."
Script by Herman Raucher wasn't aiming for much more than a pleasant diversion and it achieved that goal. "Finkle's Comet," peopled by unreal people, had a charm of its own, and it was greatly helped by a sock performance by David Opatoshu in the role of the unassuming Finkle whose sudden fame overwhelmed him.

role of the unassuming Finkle whose sudden fame overwhelmed him.

It was something of a tour-deforce for Opatoshu, and he handled his assignment admirably, without overdrawing the character. As his "sidekick," playing a temperamental painter, Hans Conried struggled with his accent, but managed to be reasonably funny. In the smaller parts, Norman Feld seemed at ease as Finkle's future son-in-law, and Lenka Peterson was pretty as the daughter. Henry Lascoe etched a sympathetic portrait of Minsky, the softdrink man, and Donald Marye and Reynolds Evans injected the necessary note of humor in their roles of astronomers who first marvel at Finkle's discovery and then find that his comet has been around before and is destined to disappear again, which it does.

Betty Furness stepped out of her perennial role as a sateslady for Westinghouse and appeared in this one as a tv reporter doing a show on Finkle. It was a funny bit, and as usual, Miss Furness brought to it her accustomed efficiency. Dora Weisman had an in (Continued on page 40)

(Continued on page 40)

ley, W. C. Chaplin, John Chancellor, Randall Jesse, Bill Guyman
Producer: Reuven Frank
Director: Jack Sughrne
30 Mins; Sun., 2:30 p.m.
NBC-TV, from N. Y.
Just what NBC-TV's news department had in mind when it was planning "Outlook" is difficult to imagine. It figured that the web would make another try for a "news-in-depth" program as its answer to CBS and Ed Murrow, with Chet Huntley as the personality counterpart to the "Murrow influence" on the rival web. But the NBC press blur's speak of "Outlook" as a "hard news" show, which leads to the question of why the program was ever started in the first place.

For hard news it was, plus some "soft" feature stuff. For the "hard news" portion, Huntley at the tail end of the show briefly surveyed world headlines and displayed a meaningless socalled "exclusive" telephoto shot of Cyprus' Archbishop in exile, then switched to NBC regional correspondents W. W. Chaplin, John Chancellor, Randall Jesse and Bill Guyman. The best they could offer was weather and murder stories.

The rest of the program, fore and aft, was strictly off the feature story belt. Starter was a filmed piece on the problems of atomic waste disposal, shot in Brookhaven, L. I., in Pittsburgh and out at sea where cans of the waste are dumped. A rather stimulating story, but nothing pressing and certainly not for use as the show's "lead" story in view of the explosive Page One issues of the day. Next was David Brinkley from Washington and how they stick around Washington. So what? Next was played Brinkley from Washington and how they stick around Washington.

day. Next was David Brinkley from Washington with a piece on retired and defeated Senators and Congressmen, all about why and congressmen, all about why and how they stick around Washington. So what? Next, a pickun of a two-years-old election speech by Sen. Eastland of Mississippi, the leader in the anti-interration fight. A timely and frightening piece, the only legitimate news piece of the show. Finally, the news roundup, and then a light frature on film on the Stalin disenchantment, showing what the Russian leaders must be up against in terms of physical work by a simulated stripping of all statues. Distinct an areferences to George Washington in the U.S.

From the looks of the show, an awful lot of money must have gone into the making of it, and somehow, it seems a waste. If NBC wants to spend dough in an effort to finally find a foolproof method of television news presentation, or at least a stimulating or provocative method, then why fool around with froth when there's so much serious business to be covered. And why do it in a style that adds nothing to what's already been proven sterile in the way of video presentation?

What "Outlook" adds up to is nothing more than an expensively trapped duplication of what's gone before it in half-hour weekly form on the networks. The only difference is the "hard news" regional pickups, and if the only thing they can bring forth is murder yarns, who needs it? Producer Reuven Frank, who did such a standout job on the web's previous newsin-depth stanza. "Background" before that was dropped, ought to know better by now. So should NBC. As for Huntley, he's got the potential—a clipped, authoritative tone, though lacking in warmth—to become a video standout, but not in this framework. Chan.

ACCENT
With Bette Hayes, Bob Kerr, Bill
Leeds, Mel Mains
Director: Norman Bernauer
1:1:45 p.m. Mons-Fri.
Participating
WDAF-TV, Kansas City
New program entry at WDAFTV here is a three-quarter-hour
spread beginning at 1 p.m. five
days a week, designed with special
interest for the homemaker and
incorporating some notes of general interest. Featured on the
show are Bette Hayes and Bob
Kerr, who formerly were the crew
handling the "Kitchen Klub," now
eliminated.
In this format Miss Hayes expands her material from cookery
and kitchen items to homemaking
in general, bringing in cakemak
ing, floor polishing, table settings,
etc., where formerly the emphasis
was on recipes, gadgets and what
have-you.
Program department also has in-

was on recipes, gaugets any many averyou.

Program department also has included segments of more general appeal, including a stint by Mel Mains of the news department, and a brief weather roundup by Bill Leeds, also of the news department.

ment.
Tying it all together is Bob Kerr,
in m.c. fashion, and this gives entree to public service items, such
(Continued on page 38)

AS THE WORLD TURNS
With Helen Wagner, Don MacLaughlin, Hal Studer, Rosemary
Prinz, Ruth Warrick, Anne Burr,
Les Damon, Bill Johnstone,
Joyce Van Patten, others; Dan
McCullough, announcer
Producer: Charles Fisher
Directors: Ted Corday, Bill Howell
Writers: Irna Phillips, Agnes Nixon
30 Mins, Mon-thru-Fri. 1:30 p.m.
PROCTER & GAMBLE
CBS-TV, from N. Y.

(Benton & Bowles)

If anybody got the idea that
Procter & Gamble was pioneering
something by sponsoring the first
half-hour soap opera, they were
greatly misinformed or mistaken.
There is an advantage in doing the
first of the 30-minute soapers, but
it may not prove to be of enduring
importance. Weighed against it,
the disadvantage is emphatic in
nature. As the first of its kind to
reach beyond a quarter-hour, "As
the World Turns" has the potential, if only because of its size, of
overwaelming the viewers and
temporarily capturing their favor
to a larger degree than its antecedents. But from the point of program content, 30 minutes simply
require the writers to fill twice
the usual amount of imme with
twice the usual amount of pap, as
was so painfully evident in the
procent (2) telecast.

If P&G were interested in innovations, it might have started by
hiring a staff of writers which
hadn't remotely been connected
with the old way of soap opera, a
way much exposed over the years
to the worst of critical barbs. Veteran soap opera scribe Irna Phillips and Agnes Nixon, the team responsible for the storyline, secmed
to confuse quantity with quality.
Depending on how they're counted, the pair contrived six or seven
plots and they all came out in the
all-expository first program. Evidently, Misses Phillips and Nixon
didn't want to get caught short, as
the problem of creating new situations get tougher with time. Not
all of the cast members were introduced in the initial undertaking
on Monday, but the viewer met
(Chris and Nancy Hughes,
about 15 or 16, hates her mother
Nancy; (2) Penny wants to go away
for a week during spring vacation
with friend's d

Hughes' sister, to appear at a later date.

POLKA TIME
With Bruno (Junior) Zielinski, to Carolyn DeZurick, New Polonia Dancers (10), Stan Wolowic & Polka Chips (7)
Producer'-director: Dan Schuffman 60 Minutes; Mon., 8:30 p.m.
WBKB, Chicago
Newest fad on Chicago television is these polka fests which like the recent deluge of local bowling shows may be overdoing a good thing. Nonetheless, this attractively-mounted and well-staffed WBKB entry looks to have an excellent chance of copping the lion's share of the specialized fandom. Big plus from the visual standpoint is the New Polonia Dancers who, as regulars, serve up some nice examples of the polka "art," and the guesting terp groups who give the display an even broader nationality appeal.

Backbone of the hour is Stan Wolowic and his seven-man instrumental crew. Sidemen, recruited from the ABC staff orch, are a versatile bunch who not only have the polka beat down pat but can branch out into neat solo and duo work to alter the pace. Good case in point on session seen (19) was the "Tavern In the Town" banjo duet.

Emcee Bruno (Junior) Zięlinski

BARRETTS OF WIMPOLE

STREET
(Producers' Showcase)
With Katharine Cornell, Anthony
Quayle, Henry Daniell, Nancy
Coleman, Margalo Gillmore,
Brenda Forbes, Donald Harron,
Geoffrey Lumb, Edward Hunt,
Lisa Daniels, William Podmore,
Charles McCauley, Charles Forsythe, Rhoderick Walker, Kendall Clark, others
Producer: Guthrie McClintie
Director: Vincent J. Donehue
Adaptation: McClintie
Settings: Otis Riggs
Costumes: Jerome Boxhorn
Musical Director: George Bassman
90 Mins., Mon. (2) 8 p.m.
RCA, Ford
NBC-TV, from New York (color)
(Kenyon & Eckhardt)
Katharine Cornell, making her
tv debut Monday night (2), recreated her most famous stage portrayal, that of Elizabeth Barrett,
in a stunning production of "Barretts of Wimpole Street' that was
an incandescent gem. It was one
of the top, magnificent performances in the whole catalog of 90minute Producers' Showcase color
spectaculars.

Indeed, the whole was a fusion
of cnormous talents. Produced,
staged and adapted by Guthrie
McClintic, one of Broadway's most
gifted shownen, who was also responsible for the original stage
production, this tv version of the
romance of the great Victorian
poets. Elizabeth Barrett and Robert Browning, emerged as a vibrant poetic love story. And almost of equal stature were the
performances of Anthony Quayle,
co-starring as Robert Browning,
and Henry Daniell, as the stern,
father of the Barrett brood.

For that matter, there were a
multiplicity of plusses in Nancy
Coleman's excellent performance
as Elizabeth's spirited sister, and
in Brenda Forbes and Margalo
Gillmore, recreating their respectury ors including stage revivals,
films, radio and previous hour tv
form, but Monday's Producers'
Showcase production ranks among
the finest. For McClintic's adaptation and staging captured the tensions and exquisite nuances of the
fear-ridden Barrett household and
the sweeping, magnetic love of the
devenue of the surface of the surface of the surface of the surface
chosen for Miss Cornell's tv debut.
The years spanning her initial
"Barrett" run on Broad

abeth Browning.

The studied quiet, the frugality of movement, the lack of any affectation or stylized stage business—here were the genuine attributes that put Miss Cornell on the same lofty tv strata that she attained as a legit actress. It was wellnigh inconceivable that this was hel first television performance.

Arthony Guayle, who starred in

ance.
Althony Quayle, who starred in the recent Froadway production of "Tamburlaine the Great" (he also staged last month "Caesar and Cleopatra" on tv, was an excellent choice for the role of the tempestous lover. With a voice more resonant yet as melliflous a Miss Cornell's, he carried off the assignment with fervor and conviction.

assignment with fervor and conviction.

Henry Daniell as the forbidding and foreboding parent was superb. His mounting, sadistic emotions culminated in a poignant scene of complete defeat.

The settings by Otis Riggs were magnificently detailed and established the time and mood, while Jerome Boxhorn's costumes were lush and lavish and adequately complemented the sets. Rose.

is straight out of the "foreign

is straight out of the "foreign language" station tradition, sprinkling his patter with plenty of Polish points of reference. Yodeler Carolyn DeZurick shares vocal assignments with members of the band. On this outing dancers Mildred Lawnick and Richard Hodyl and an Ilkrainian group lent an authentic note to the proceedings with their realistic looking costumes and traditional dances. But as noted before, not everybody digs this sort of thing because for most setowners the old country nostalgia is at least second hand.

PARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time-day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | FEBRUARY RATING | SHARE (%) | SETS IN USE | PROGRA | OP COMP | ETING I | ROGRAM STA. | RATING |
|--|-------------|-----------------|--------------------|--------------------|--------------|-------------|------------------------|---------------------|-----------------|----------------------|-----------|
| BUFFALO _, | | Approx. Set Cou | nt-430,000 | | Stations | WGR | (2), | WBEN | (4), | WBUF | (17) |
| 1. Annie Oakley (W) | .WBEN | CBS | Tues. 7:00-7:30 | 37.9 | 85.5 | 44.4 | | | | | |
| 2. Count of Monte Cristo (Adv) | . WBEN | TPA | Fri. 7:30-8:00 | 31.1 | 59.8 | 52.0 | Coke Tim | e | <i></i> | WGR WGR WGR | 17.9 |
| 3. Highway Patrol (Adv) | WGR | | Tues. 10:30-11:00 | 28.6 | 48.5 | 59.0 T | | | | WBEN . | |
| 4. Superman (Adv) | | | | | | | | | | WGR | |
| 5. Cisco Kid (W) | | | | | | | | | | WGR | |
| 6. Studio 57 (Dr) | .WGR | MCA | Wed. 8:00-8:30 | 25.6 | 36.7 | 69.7 | Godfrey ar | d Friend | s | WBEN . | 40.9 |
| 7. Soldiers of Fortune (Adv) | | | | | | | | | | wgr | |
| 8. Liberace (Mus) | | | | | | | | | | WBEN . | |
| 9. Secret Journal (Dr) | | | | | | | | | | . WBEN . | |
| SAN DIEGO | | Approx. Set Cou | nt—290,000 | | Stations— | | | | | V (6), 7 (5), Los | |
| 1.6 | TERRED | 71 | 35 800 800 | | | <u>`</u> | | | | | |
| Superman (Adv) | | | | | | | | | | . KNXT . KFSD | |
| 3. Sheena of the Jungle (Adv) | | | | | | | | | | XETV | |
| 4. Annie Oakley (W) | | | | | | | | | | XETV | |
| 5. Star and the Story (Dr) | | | | | | | | | | KFSD | |
| 6. I Search for Adventure (Adv | | | | | | | | | | KFSD | |
| 7. Wild Bill Hickok (W) | | | | | | | • | - | | XETV | |
| 8. Wild Bill Hickok (W) | .KFMB | Flamingo | Wed.,6:30-7:00 | | 35.5 | 49.9 | | | | XETV | |
| 9. Secret Journal (Dr) | | | | | | | | | | XETV | |
| 10. Highway Patrol (Adv) | .XETV | Ziv | Fri. 9:00-9:30 | | 30.6 | 53.4 | Crusader | • • • • • • • • • | | KFMB . | 14.8 |
| SAN ANTONIO | | Approx. Set Cou | nt-225,000 | | | St | ations- | -WOA | I (4) | , KEN | S (5) |
| 1. Confidential File (Doc) | WOAI | Guild | Thurs. 9:30-10:00 | 37.3 | 72.5 | 51.5 \ 8 | Sherlock F | Iolmes | | KENS | 13./ |
| 2. Celebrity Playhouse (Dr) | KENS | Screen Gems | Tues. 9:30-10:00 | | 67.5 | 51.1 | | | | WOAI | |
| 3. Badge 714 (Myst) | WOAI | NBC | Fri. 8:30-9:00 | 32.6 | 59.3 | 55.0 | Playhouse | of Stars. | | KENS | 22. |
| 4. Annie Oakley (W) | KENS | CBS., | Thurs. 6:30-7:00 . | | 67.2 | 41.4 | Dinah Sho | re: | | WOAI | 12. |
| | | | | | | 1 | News C | aravan.:. | | WOAI | 14. |
| 5. Secret Journal (Dr) | KENS | | Tues, 7:00-7:30` | | 53.1 | 51.3 | Martha R | aye | | WOAI | 23. |
| 6. Science Fiction Theatre (Adv |). WOAI | Ziv | Wed. 8:00-8:30 | 26.3 | 39.7 | 66.4 | | | | KENS | |
| 7. Highway Patrol (Adv) | WOAL | Ziv | Thurs. 8:00-8:30 . | | 41.6 | 62.3 | | | | KENS | |
| 8. Mr. District Attorney (Myst) | WUAL | Zlv | Mon. 9:30-10:00 . | | 46.2 | 50.5 | | | | KENS | |
| 9. Eddie Cantor (Com) | KENS | | Fri. 9:30-10:00 | 22.8 | 54.9 | 41.6 | | | | WOAI | |
| 10. Superman (Adv) | KENS | Flamingo | Fri. 6:30-7:00 | 22.6 | ,. 59.4 | 38.1 | | | | . WOAI . WOAI | |
| | | • | ··· | | | 1 | News C | aravan | • • • • • • • | . WOAI | 15. |
| PORTLAND, ORE. | | Approx. Set Cou | ınt—205,000 | | Stations- | –KOIN | (6), F | LOR | (12), | KPTV | (27) |
| 1. Science Fiction Theatre (Adv |).KOIN | Ziv | Mon. 8:30-9:00 | 44.4 | 68.7 | 64.7 | Voice of 1 | Firestone. | • • • • • • • • | KLOR | 10. |
| 2. I Search for Adventure (Adv |). KQIŅ | Bagnall | Thurs. 7:30-8:00 . | 38.5 | 59.0 | 65.3 | Lone Ran | ger | | KLOR | 22.8 |
| 3. City Detective (Myst) | KOIN | MCA | Sun. 5:30-6:00 | ,31.0 | , 64.8 | 47.9 | | | | KLOR | |
| 3. Annie Oakley (W) | KLOR | CBS | Fri.6:00-6:30 | | , 63.0 | 49.3 | | | | KOIN | |
| 5. Superman (Adv) | KT.OR | Flamingo | Tuon 6,00 6,20 | 00.1 | F0.0 | | | | | KOIN | |
| (34,) | · . ILLOW . | ····· | 1 ues. 0:00-0:50 | 30.1 | 56.9 | 52.9 | | | | KOIN | |
| 6. Jungle Jim (Adv) | . KLOR | Screen Gems | Thurs 6:00-6:30 | 20.2 | 55.0 | -0- | | | | KOIN | |
| | | | | | | 1. | | | | . KOIN | |
| 7. Kit Carson (W) | KOIN | MCA | Wed. 6:30-7:00 | 26.2 | 66.4 | 30.5 | | | | . KOIN | |
| 8. Western Marshal (W) | KLOR. | NBC | Wed. 6:00-6:30 | 24.5 | 50.2 | 48.8 | Weather; | | • • • • • • • | KOIN | |
| | | | | | | 1 | CBS Ne | - | | KOIN | |
| 9. Judge Roy Bean (W) | KLOR. | Screen Craft | Mon. 6:00-6:30 | 22.0 | 51.6 | 42.6 | Weather; | | | KOIN | |
| 9. Studio 57 (Dr) | KOIN | | Wed. 10:00-10:30 | 22.0 | 46.7 | 1 | CDC N- | | | KOIN | 17. |
| FORT WAYNE | | Approx. Set Con | | | .1 | | | · | | | |
| 1. My Little Murgie (Com) | 3111516 | | | | Stations- | | | | | | |
| My Little Margie (Com) I Married Joan (Com) | WKJG. | Official | Wed. 8:30-9:00 | | 84.7 | 65.2 | Charlie Cl | nan Callin | g | . WIN-T | , Ż. |
| | | | | | | 69.9 | Godfrey a | nd Friend | ls | . WIN-T . | 15. |
| - Squad (MJSE) | W Kall * | A RC | Wad 0.00 0.90 | 40.4 | 040 | | | | | | |
| | | | | | | | Pantomim | e Quiz | | . WIN-T | 10, |
| | | | | | | | | | | | |
| | | | | | | | This Ic th. | Tifa | | ***** | 3. |
| 7. Kit Carson (W) | WKIC | MCA | m 0:00 = 00 | 40.0 | 83.9 | 20.0 | TIME TO THE | c Line | | . WIN-T | |
| 6. Cisco Kid (W) | WKJG. | MCA | Tues. 6:30-7:00 . | 43.5 | 86.2 | 50.5 | Hoosier I | Ioedown | | . WIN-T | 7. |
| 8. Amos 'n' Andy (Com) 9. Wild Bill Hickok (W) | WKJG. | CBS | Sun. 7:30-8:00 | 41.1 | 64.1 | 64.1 | Hoosier I Private S | loedown ecretary | • • • • • • • | . WIN-T | 7. 23. |
| 7. Kit Carson (W) | WKJG. | CBS | Sun. 7:30-8:00 | 41.1 | 64.1 | 64.1 | Hoosier I Private S | loedown ecretary | • • • • • • • | . WIN-T | 7. 23. |

VIDPIX DISTRIBS' ASSN. ON TAP

Harold'll See To It

Editor, VARIETY:

A portion of an article appearing in VARIETY makes reference to an "unilateral" publication of a standard form film contract, to an "unilateral"
It further relates:

to an "unilateral" publication of a standard form film contract. It further relates:

(a) That no distributor was consulted prior to this action;
(b) It was more than a year ago that any distributor recalled hearing from the film committee;
(c) The parties which were pressing for a distributor organization were the "little guys" with collection problems, etc., etc.

It is a matter of record that the undersigned, acting as an individual station manager and, in cases where I possibly could, as the Chairman of the NARTB Film Committee, have had voluminous correspondence with the "big guys" since 1954. This correspondence has dealt with the contents of many film contracts which are "unilaterally" in favor of the distributor. Most of the "big guys" and "little guys" have known for some time from many sources that stations were dissatisfied with the attitude reflected by many distributors in their contracts on the subject of warranty, indemnification, shipping, compliance with the broadcasters code and many other items. Several of the larger distributors met in New York on Nov. 15, 1955, to hold final discussions with respect to a possible distributor organization. They were notified by telegram on Nov. 14 that the NARTB Committee would probably release a guide to film contracts on Jan. 12, 1956. The telegram closed with the following phrase: "Entire industry in better condition if responsible distributor organization available to coperate."

As an individual station manager, I will be very much interested nany "blasts" which the "blistered" distributors interested and the state of the larger interested and the state of the properties.

perate."

As an individual station manager, I will be very much interested any "blasts" which the "blistered" distributors intend to make.

Harold P. See.

KRON-TV, San Francisco.

'N.Y. Confidential' Goes on Location

McGraw & Post All Over Gotham, Environs But Nobody's the Wiser

If New Yorkers and the trade in particular haven't noticed a lot of film shooting in and around the streets of Gotham during the past week, it's because of a "hidden camera" trick by Walter McGraw and Ted Post, producer and director of "New York Confidential," pilot of which got the finishing touches yesterday (Tues.) Pair virtually took over all of Gotham last week for location shooting, this including a dozen streets plus the run of Pennsylvania Station and the adjacent subway maze, but except for the latter, they did their filming sub rosa.

Idea was (1) to keep the people

cept for the latter, they did their filming sub rosa.

Idea was (1) to keep the people out of the way of the cameras and therefore stay on schedule and (2) get natural shots of Gotham and not the customary o.o. from the passersby. McGraw grabbed up a truck with a "window" from which the camera shot outwards for all of his street scenes but one. That was when he had to shoot a jewelry window on W. 47th St. in the diamond exchange and hundreds of people gathered round to watch the camera and dolly tracks set up and the scene shot. The one take took more than 45 minutes, not including time spent setting up, and that decided McGraw and Post on aticking to the truck.

Three days of location on the Lee Tracy starrer saw the crews hitting Second Ave, on 58th St. and 55th St.; 47th St. off Sixth Ave. and then down on 5th; plus (Continued on page 38)

(Continued on page 38)

Producers Form Nat'l Telepix Org

Chicago, April 3.

National organization of film producers is in the process of beformed as the result of a meeting hosted here by the American Assn. of Film Producers. Nucleus of the AAFP is in Chicago and other midwest points and parallels similar groups in New York and Frisco.

Reps of the individual organizations are to meet in N. Y. April 13-14 in an attempt to meld the several outfits into a single federation. Wilding's Chi veep Lang Thompson is chairman of the organizing committee which includes Jim Holmes, Vogue-Wright, Chicago, Robert 1 Jim Holmes, Vogue-Wright, Chi-cago; Robert Lawrence, N. Y. Film Producers Assn.; Hans Teisler, Loucks & Norling, N. Y.; Marvin Becker, San Francisco; Larry Sher-wood, Galvin Co., Kansas City, and Sam Orleans, Knoxville.

4-Star Sets 'Diamond'

Hollywood, April 3.
Telefilming of "Richard Diamond," former radio series, has definitely been set by Four Star Films, with Don Taylor cast in leading role. leading role.

Dick Powell, one of Four Star producer-star-owners, will produce the series, in which he starred in the aural medium. Dick Carr has been assigned to script the pilot.

No Summer Slump **For Syndicators** Of Vidpix, Either

The gradual abolishment of the The gradual abolishment of the summer hiatus isn't restricted to the networks, it seems. The syndicated telefilm business is also making strides in keeping its sponsors during the dog days, according to a report from Ziv Television Programs, which claims that less than 2% of its 2,200 different sponsors (spread over 280 markets) plan to take a hiatus this summer. Sales vp. M. J. (Bud) Rifkin

plan to take a hiatus this summer.

Sales v.p. M. J. (Bud) Rifkin
points out that last summer, the
percentage of bankrollers taking
off for the hot spell was 9% and
the year before it was 12%. Some
of the reasons attributed by Rifkin
for the decrease in summertime
anklers are peak levels of business
in the country, new marketing
techniques that make the so-called
"summer slump" a piece of fiction

(Continued on page 38)

(Continued on page 38)

JACK LONDON SERIES ON TAP FOR GUILD

ON TAP FOR GUILD

Guild Films has set its second new property of the year—and incidentally its first adventure series—with the acquision of full video rights to the works of Jack London and an initial decision to put London's "Captain Grief" character into series form. Yarns about a sea captain with a South Seas setting will be ready for the fall, but apart from the fact that some of the footage will be shot on location and in color, no production or casting details have been set yet. Rights to the London works were acquired from Jack London Productions Inc., which in turn had acquired them from the London estate: Guild plans a second-series

GROUP FOUNDERS

tablishment of an association of television film distributors is due television film distributors is due within a week. The five companies which have been meeting informally over the past few weeks on vital industry matters have decided to make their association a permanent one and are presently drawing up a charter and budgets which envision a permanent office with a fulltime staff topped by an important industry figure as fulltime prex. time prez.

Five companies involved are Screen Gems, Ziv, Television Programs of America, Official Films and Guild Films. Execs of the companies have been meeting for several weeks on preparing a presentation on the issue of network control over time and programs, on the issue of the NARTB standard contract form and on the overall relationship of the syndication industry to the NARTB. In these meetings, they found for the first time that they could cooperate; hence the decision to go ahead with an industry association. So far as is known, invitations haven't been sent out to other companies yet; this will probably be part of the formal announcement.

Decision to go ahead with an as-

the formal announcement.

Decision to go ahead with an association follows an abortive attempt by a wider group of outfits to do the very same thing less than six months ago. The attempt last fall failed, it is said, because the larger companies felt that there were no pressing and urgent issues that warranted the formation of such an organization. The smaller companies had a collections problem which they considered urgent; the larger outfits didn't face the same problem, at least to the same extent.

Since that time, however, the

clidn't face the same problem, at least to the same extent.

Since that time, however, the larger distribs were invited to draw up a presentation on network control by the FCC's network study committee, the NARTB standard contract form was issued (see letter by Harold See, head of KRON-TV and chairman of the NARTB Film Committee, who takes issue with the distribs' feeling that the contract was drawn and issued "unilaterally" and the entire matter of the NARTB "brushoff" of the distribs have arisen. Drawn together by these problems, considered by the five companies of a vital nature, and convinced after a few sessions that there is area for cooperation among distribs, the decision on a permanent organization was made.

The association will not only act a stockersen for the industry on

The association will not only act as spokesman for the industry on matters of controversy and con-flict, but will operate in the man-

(Continued on page 35)

Jon Hall Parlaying TV & Theatricals On New 'South Seas' Series

Hollywood, April 3.

Unique telepix-feature parlay is being tried by Jon Hall, currently shooting "Knight of the South Seas" series. Half-hour segs are being filmed so that they can be released simultaneously as a vidpix series here and a feature pic ahroad.

5 KEY FIRMS AS Dick Moore Testimony Spotlights **Plight of Telefilm Industry**

Col Pix in 21 Markets

COI PIX IN 21 MARKETS

Screen Gems' "Hollywood Movie
Parade" package of 104 Columbia
features, already set in 11 markets,
has been sold in another 10 cities,
bringing the total up to 21 markets and a gross well over the
\$2,250,000 mark.

Package was sold to WARM-TV,
Scranton; KARK-TV, Little Rock;
WCCO-TV, Minneapolis; KOA-TV,
Denver; WDXI, Jackson, Tenn;
KPRC-TV, Houston; WSYR-TV,
Syracuse, KOOL-TV, Phoenix;
KIBO-TV, Boise and KGMB, Honolulu.

Father Duffy Out **Of Telepix Series** So Nolan Dittoes

Hollywood, April 3.

Television is "defrocking" New York's famed Father Duffy.

Lloyd Nolan, who starred in the pilot film of a new vidpix series, "Father Duffy of Hell's Kitchen," wants out on the deal, because in a revised version Father Duffy will be eliminated from the series and the lead will be a social worker. That is not his cup of tea, dramatically speaking, said Nolan, currently working in Wanner Bros.' "Toward the Unknown."

A sponsor very interested in the property after viewing the pilot insisted the lead should become entangled in romantics, so a new pilot film is being prepared with the priest no longer in the series, the new leading character to be a social worker in Hell's Kitchen.

Consequently, the Bischoff Diamond team producing the show for Desilu Productions has signed Jay Ingram to script a new pilot, "Danny Violin," in which the lead is a social worker. Karl Malden is being sought for the lead, it's reported.

Snorted Nolan: "They said, 'let's

social worker. Karl Malden is being sought for the lead, it's reported.

Snorted Nolan: "They said, 'let's take his collar off and make him a settlement worker.' This doesn't strike any spark with me. I think 39 weeks of being a Mr. Do-Good can be pretty dull, and you wind up with egg on your face. It's not utilizing my talents. With this new concept, I fail to see any attraction or challenge."

"Maybe it just wasn't meant to be," he commented philosophically, adding, "Maybe it wasn't a good idea in the first place. I thought it was a very fine idea." Nolan said the producers have a claim on him until July 1, but reiterated he wasn't interested in their new version, to be tagged "Duffy of Hell's Kitchen."

Scoffing at the idea of being a weekly social worker on ty, the actor remarked "tv burns up material like a volcano. When I go into a series, I want to be on for at least three years, and have my pockets lined when I leave."

Dilemma faced by the film syndicators—that of a steadily contracting syndication market on the tracting syndication market on the one hand and a tightly restricted national or network market for their product on the other—was never so forcibly demonstrated as in last week's testimony before the Senate Interstate & Foreign Commerce Committee by Richard A. Moore, KTTV, Los Angeles, prexy. Moore's testimony was all the more important and significant because (1) this was the first time the plight of the telefilm industry had been made known to the Government publicly, and (2) because Moore's testimony was all the more induential as that of a prosperous station manager who has overcome his difficulties, rather than one who is moaning low with a glitedged axe to grind.

In attacking "restrictive agreeone hand and a tightly restricted

his difficulties, rather than one who is moaning low with a gittedged axe to grind.

In attacking "restrictive agreements" in the form of "must-buy" lists and "time-options," Moore laid the stress not only on what such agreements are doing to stations, advertisers and the public, but on their effects on the telefilm industry. By squeezing syndicated programs out of prime time availabilities in local markets through option time agreements, the networks have put the syndicators in a position whereby "today, the only means by which a film producer can be assured of time periods in a sufficient number of markets is to sell the program to a network or to an advertiser who is able to place the program on the network. Without such a guaranteed release, the film producer or syndicator can now scidom afford to produce a series."

Prime Vs. Fringe Time

Moore continued, "It is true that a number of fine syndicated films have been produced for non-network use and have been sold in many markets, but the number is steadily dwindling because of the restraints imposed by time options." To say that class B and C times are available to the syndicators "is no answer," Moore declared, for it is the prime evening hours "when there is the greatest likelihood that the advertiser will pay a program fee which is sufficient to defray the cost of the show. Yet, these are the very time periods which are covered by the network option, and from which (Continued on page 38)

Walerstein Sets Mex-Made Telepix

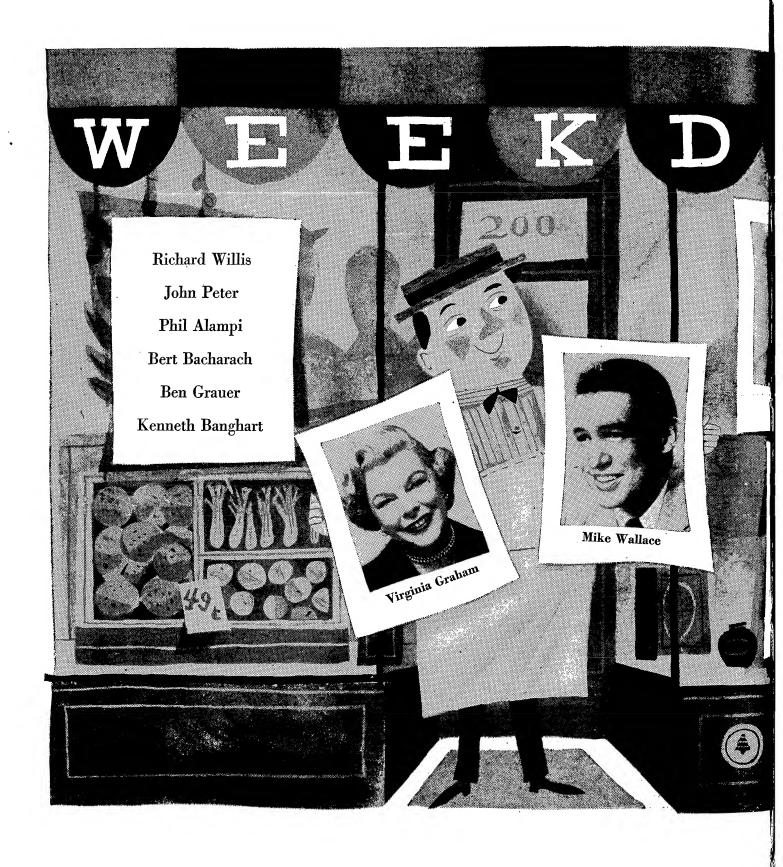
Mexico City, April 3.
Gregorio Walerstein, Filmex Productions prexy, has borrowed \$200,000 from the Bank of Mexico for the filming of tv shorts in his newly-remodeled America Studios. Lot was formerly known as Cuauhtemoc Studios and was operated on a part time basis by Henri Lubbe, former French production man.

Hollywood, April 3.

Unique telepix-feature parlay is being tried by Jon Hall, currently shooting "Knight of the South Seas" series. Half-hour segs are being filmed so that they can be released simultaneously as a vidpix series here and a feature picabroad.

Way plan works, Hall is shooting telefilms in groups of three, with all castings and plot situations revolving around three-groupings. Besides offering economic savings, the telepix, shot in color, can be edited into either 50-minute or 85-minute features, liberally interspersed with outdoor footage shot on Hall's schooner.

Hall reports that British exhibs, especially, have shown considerable interest in the 50-minute feature version, to fill out billings with longer large-screen offerings issuing from the States. To make the 50-minute length, Hall plans to spilce two telepix together; the 55-minute length, for the Continent and elsewhere, three half-hour segments. man. Walerstein

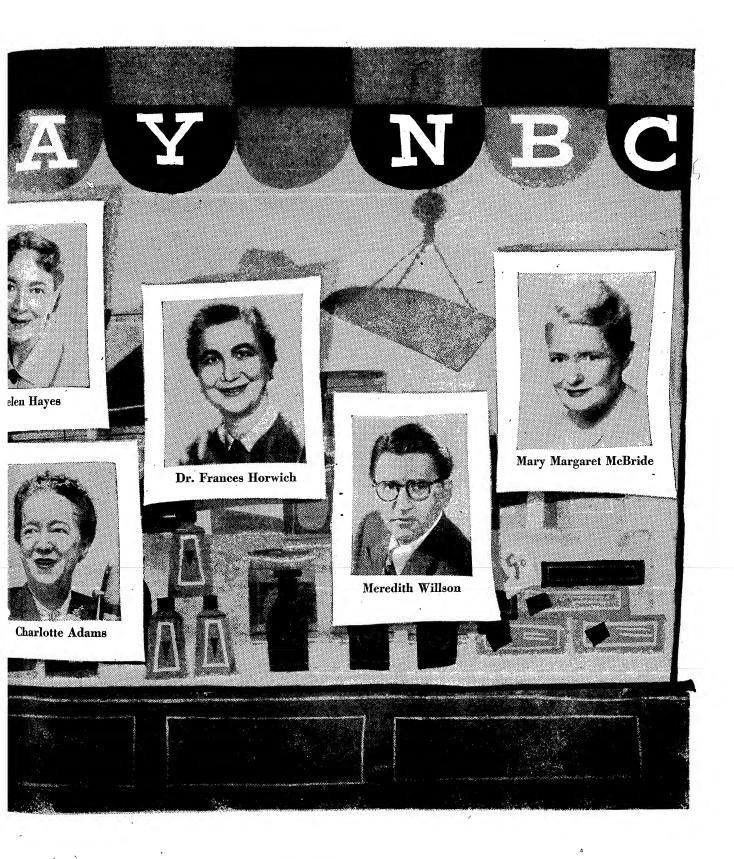


WEEKDAY, NBC Radio's daytime program service which is attracting millions of housewives, now offers the newest selling attraction of all. Now WEEKDAY presents the largest galaxy of famous personalities in daytime radio, every one a well-known authority...starring as salesmen!

These stars - popular co-hosts Virginia Graham and Mike Wallace,

Mary Margaret McBride, Helen Hayes, Dr. Frances Horwich and all the others—will work with you, telling millions of housewives about your product, recommending it personally, selling it across the nation.

Your product can be associated with the biggest stars, the newest, most merchandisable programming service in all of daytime radio and at a



specials every day?

ow-low cost that will amaze you. Special tie-ins tailor-made for mass nerchandising are also available on weekday.

Because WEEKDAY plays a personal role in focusing women's minds on ood store and drugstore shopping, it's currently selling for many major lational advertisers...General Foods, Standard Brands, Sterling

Drugs, Miles Laboratories, among others. Join these leaders. Consider WEEKDAY's star personality-salesmen, its low-low cost and total flexibility which permits you to buy a single announcement or an entire campaign. Then talk to your NBC Radio Network Representative.

exciting things are happening on the



Television Chatter

New York

Thomas J. Tilson becomes salesman for the newly-named Peters, Woodward (nee Free Peters), coming from Benton Bowles' research - timebuying department . . . George Weiss, veep in charge of Studio Films syndication, has a sideline-is veep of tion, has a sideline—is veep or Cylinder Finance Corp., lessors of compressed gas cylinders . Yes-terday (Tues.) WABD picked up at Manhattan Center the strike meet-ing of Macy workers, a special that bumped the start of the Sandy Becker kidcast from 8:45 to 9 ayen.

ing of Macy workers, a special that bumped the start of the Sandy Becker kidcast from 8:45 to 9 ayem. Robert Bergmann, former head of radio-ty production at the Norman, Craig & Kummel agency and onetime packager, joined Transfilm as a production supervisor. Also at Transfilm: Collier's mag has a two-page color spread on "Man of Action" film produced by Transfilm for the American Council to Improve Our Neighborhoods (ACTION); Robert H. Klæger, v.p. over tv commercial and industrial film production, off for a two-week vacation at Chickasha, Okla... Bob Bernstein, flack with the Lynn Farnol office, returning to his old post as publicity aide at Guild Films. Television Programs of America exec v.p. Mickey Sillerman and family off for a vacation in Florida... Joe Franklin honoring the late James Dean on his WABC-TV "Memory Lane" show Friday (6)... Joan Hoffman, secretary to TPA treasurer Sy Malamed, to wed non-pro Sheldon Cymrot April 8... Barbara Joyce joins the cast of the "Date With Life" soaper on NBC-TV for the month of April ... Herb Ross, producer on the Martha Raye show staging her act for Las Vegas and also staging Constance Bennett's turn for the Pierre Hotel, N. Y., for late April; he also expects to go to London later to stage the Aquacade for Esther Williams... Guy Kent, who designed the Claire Bloom costumes in the NBC-TV "Caesar & Cleopatra" and "Cyrano," doing the costumes for the upcoming "Wake Up Darling" on Broadway ... Patricia Barry, wife of Alcoa-Goodyear associate producer Philip Barry Jr. and herself on NBC-TV's "First Love" soaper, set for a featured role in the forth-coming "Goodbye Agaln" legiter ... Lynn Dollar, traveling for the "\$64,000 Question," visits home-



turday Night, April 7, N.B.C.-TV Mgt.: William Merris Agency



town Bismarck, N. D., this week, and makes a p.a. in the local drug store where she had her first job ... Cleo Moore and Lilo guest today (Wed.) on Ray Heatherton's WABC-TV "Celebrity Club"... Robert Young profiled via his "Father Knows Best" series in Cosmopolitan under the title "Father of Two Families."

Bas Shaya cantonial songstress

"Father Knows Best" series in Cosmopolitan under the title "Father of Two Families."

Bas Sheva, cantorial songstress, made her initial tv appearance-on Ed Sullivan's March 24 CBS-TV show. Reference to her impressive delivery of a Hebraic number was inadvertently omitted in last week's Variety review of the show. Sue Ellen Blake plays opposite Farley Granger on Monday's (9) "Robert Montgomery Presents."

Toni Gillman signed with the Martin Goodman agency . Arthur Treffeisen of the Lew & Leslie Grade agency named casting director of 'Revlom's new "Most Beautiful Girl in the World" . Shuddy Piper, sub for Jack Barry on "Winky Dink," does a p.a. at Macy's second annual children's week this frame . . Ronald Dawson doubling from "Witness for the telefilmed "The Goldbergs," and also doing some of the Coke spots for McCann-Erickson . . Norma Veney into "Footlight Frenzy" on "Goodyear Playhouse" Sunday (8) . . Stuart German has a role in "Modern Romances' this week and James Millhollin dittoes the week of the 9th . . Joe Mantell stars on "Kraft Theatre' tonight (Wed.) . . Paul Kasander, associate producer with Walt Framer, and his wife Estelle are producing the North Valley Stream Cerebral Palsy Assn.'s third annual musical. "Money Isn't Everything" at Valley Stream Central High Friday (6), Saturday (7) and the following Saturday (14), with proceeds to UCP.

KMTV Tints Up Opera In Major Local Push

Omaha, April 3. KMTV will become the first television station in the U. S. to present a full-length, live and multi-chrome opera cast locally. This coming Saturday (7), outlet will do the Omaha Lyric Theatre's "Prodigal Son," with full orch, and a cast of 35.

a cast of 35.

As the NBC affiliate (switched from CBS at the beginning of the year), KMTV is pushing tint programming through three other local color programs this month. Apart from "Prodigal," it will show the Maurice Evans-Robert Morley "The Great Gilbert and Sullivan" feature as well as another pic, "The Tales of Hoffman." "Alice in Wonderland," an afternoon presentation for juves at the end of April, is the remaining pic.

WBBM Ups Mercier

Chicago, April 3.

Chicago, April 3.

WBBM has appparently dispensed with the program director berth, vacant since Al Bland departed last month for a veepeeship with Crosley Broadcasting in Cincinnati. Meanwhile, Art Mercier, an 18-year vet with the Columbia station, has moved up as production director, replacing Gene Daily who has joined Bland in Cincy as director of the Crosley news operations.

Foreign War Vets In Swipe at N.Y. AFTRA's 'Middle of the Road'

VARIETY

Washington, April 3.

The December victory of the "middle of the road" slate in the New York AFTRA elections is further proof of a softening attitude toward Communism in this country, charges the Veterans of Foreign Wars.

The VFW publication, Guardpost for Freedom, says this is one of several developments showing that several developments showing that Americans are letting down their guards again. It says the victorious AFTRA slate whipped one which had successfully opposed Commie efforts to take over the local for nine years.

The winning tickets, adds VFW, had the support of 14 members of the local who had defied the House Un-American Activities Commit-

Un-American action—tee.

"The two new vice presidents," says Gyardpost, "have Communist Front records and the president, CBS correspondent Charles Collingwood, has publicly challenged the statement of the House Committee on Un-American Activities that there is a 'militant Communist faction in the New York local of AFTRA.' Under Collingwood, the New York local has taken no action AFTRA: Under Collingwood, the New York local has taken no action against the identified Communists in its ranks, or against its members who defied the House Committee.

"On the contrary, the new board passed a resolution this month, committing the local to take action against any employer (network, producer, sponsor, etc.) who refuses to hire a performer because of Communist affiliations."

NBC Dickers Televising National Milk Bow

San Antonio, April 3.
Eugene C. Weafer, executive director of the National Milk Bowl, a junior football game for the benefit of Texas Crippled Children and Orphans, has announced that NBCTV is interested in televising this year's game which is to be played here at Alamo Stadium on Dec. 8 and is getting ready to seek a sponsor for the event.

Last year's game was aired coast

Last year's game was aired coast to coast by the Mutual Network and telecast locally by WOAI-TV, local NBC affiliate.

ADLER'S No. 2 SLOT AT 27

Youthful WABD Exec in Upped Status; Seek Program Man

Bill Adler, who has been WABD Bill Adler, who has been WABD, N. Y., program director for six months, has just become the television station's sales manager, making him a clear-cut second-in-command to general manager and veep Ted Cott. Promotion for Adler, who is 27, makes him the youngest major exec in N.Y.'s local to picture.

Cott is now on the prowl for a program sub for Adler. Salesmen Burt Lambert, Howard Neff, Walter Bruce, Dick Jackson and Maxine Cooper are under Adler as is the sales service department.

Adler came to WABD shortly after Cott took over management of the station from a pubsery job at rival WRCA-TV.

Jaffe Tenders AFTRA Resignation

for issues that are much broader, involving the possibility of divesting the N. Y. local ranks of members who have been cited by the House Un-American Activities Committee. Nor is it a secret that a lot of tv packagers will be happy to see Jaffe step aside. Whatever the reason, the pro & con "hot potato" is believed to have been a factor precipitating the wide diffactor precipitating the wide dif-ferences and Jaffe's decision to step out. Letter of Resignation

Jaffe's letter of resignation follows:

Having served as your National Counsel for nearly 20 years from the inception of AFTRA, I regret that for reasons which I have discussed with you many times in the past, it will be impossible for me to remain as your national council.

The members of the National oard will recall that a year and Board will recall that a year and one-half ago, I advised the Board that I would have to resign in the near future, and I also told the Board on several occasions all of the facts surrounding my firm's television activities (in-Showcase Productions, Inc.), so that the members of the Board would be fully apprised, and would therefore permit me to resign so that I could devote myself fully to these activities. these activities.

I could devote myself fully to these activities.
However, because of the tragic illness and death of Mr. Heller, the interim administration of Mr. McKee and the selection and eventual determination of a new Executive Secretary, the Board persuaded me to stay with AFTRA for the time being, feeling that it would be injurious to AFTRA if I should then carry out my personal wish and desire to resign.

In its quest for a new National Executive Secretary, AFTRA has made a splendid choice in Mr. Conaway. In a very short time he has acquired a deep insight into AFTRA's activities and problems, and I am confident that with the guidance of the National Board he will administer AFTRA's affairs zealously and skillfully. In view of my great confidence in Mr. Conaway, I believe the time is now appropriate for me to resign as AFTRA's counsel, and I would personally appreciate your concurrence in this.

I have every confidence that you will have no difficulty in selecting

would personally appreciate your concurrence in this.

I have every confidence that you will have no difficulty in selecting new counsel, and I assure you I will stay on, if you wish, until new counsel is appointed. Moreover, you can count on full cooperation from my associates and myself in spending whatever time is necessary in briefing the new counsel with the many pending matters that come under his supervision.

I do not have to tell you that this step is one which I have not taken lightly or easily. As long as I live I shall be grateful to AFTRA for one of the warmest and most satisfying personal experiences of my life. It has been a deeply-appreciated pleasure to work with you and your predecessor Boards in helping AFTRA attain the respect and admiration it enjoys in broadcasting and labor union circles. AFTRA has been much more than a client; it has been an association of almost 20 years with the finest group of people ever served by anyone. And on a personal level, I would like to add that above all else, AFTRA gave me my closest friends.

While I will stay on until you

to add that above all else, AFTRA gave me my closest friends.

While I will stay on until you have had an opportunity to select a successor counsel, I must ask that you please do this as expeditiously as possible, and in any case no later than the July Convention

National Board's Rejection

The National Board replied:
The National Board has consid-The National Board has considered your letter of resignation and by unanimous vote has rejected it. We well understand the motives which prompted you to tender your resignation. In the opinion of the Board they do not constitute a sufficient reconference for interesting the sufficient reconference of the sufficient reconference for the sufficient r

Found they do not constitute a sufficient reason for your resignation.

You have been at pains at all times to acquaint the Board with your firm's activities in Showcase Productions, Inc. With full knowledge of the production of edge of your other responsibilities and interests, the Board has requested you to continue as AFTRA's counsel.

It has been our observation, confirmed many times over, that neither these other interests nor any

other considerations have ever les other considerations have ever lessened your complete devotion to AFTRA, nor have they prevented you from working in behalf of AFTRA and its members with the same zeal and loyalty which have characterized you since AFTRA was first organized in 1937.

We are, however, mindful of the fact that you are counsel for both the National Board and the New York Local Board. Events of the past few months have disclosed serious differences between the two past few months have disclosed serious differences between the two bodies. For example, the Clarification Agreement was approved unanimously by the National Board, and by the unanimous vote of the Chicago and Los Angeles Local Boards and membership. The New York Local Board, however, voiced its disapproval by a vote of 6 to 3. We are certain that your responsibility to both Boards, played some part in your decision to resign and that if you were relieved of your obligation to the New York Local Board you would have a different view of your continued representation of the National, or you would at least postpone the time of your departure. Accordingly, in rejecting your resignation, we do so with the request that you sever your connection as attorney, for the New York Local of AFTRA. We take this occasion to thank

that you sever your connection as attorney for the New York Local of AFTRA.

We take this occasion to thank you for everything you have done for AFTRA since its inception and to express the unqualified regard and esteem in which you are held by every member of the National Board.

Hodapp's Book

"Face Your Audience" by William Hodapp (Hastings; \$3.95), is a selection of audition material for actors prepared by a Montreal tweec, formerly associated with U.S. networks. Book contains notes to actors, which are too brief to be very helpful. Excerpts stem from various dramatic sources.

General use of this tome should come as relief to control-room technicians who are tempted to turn off the audio every time a hopeful thesp starts to do his version of "Streetcar," "Picnic," or "Seven Year Itch."

IT'S TIME

Somebody Put on a New Kind of Radio News Show

Somebody Has-

Produced and Voiced for TIME, the Weekly News Magazine, by

WESTBROOK VAN VOORHIS

Famed March of Time

Every Weekend ... 18 Different Five-Minute **News Dramas** Entire ABC Network

EDITORIAL STAFF: **Donald Higgins** (Co-Producer) Ted Wear Martin Plissner Mary McCarthy James McCormack

DIRECTOR: Warren Somerville

> For TIME: **Peter Ehlers**



Inside Stuff—Radio-TV

Dinner celebrating the 10th anni of "Meet the Press" and honoring the newsmen panelers and the politico guests who have appeared on the show during its 10 years is being staged by NBC April 28 at the Sheraton-Park Hotel in Washington. Principal speakers at the affair will be Sens. Alben Barkley (D., Ky.) and William F. Knowland (R., Cal.), former of course the ex-veep and latter the Senate minority

(R., Cal.), former of course the ex-veep and latter the Senate minority leader.

Affair is being tossed by NBC "to show its appreciation to these world figures," according to NBC prez Bob Sarnoff, who further states that "their contribution toward an enlightened public opinion has been applauded all over the world."

Latest tv dramatic stanza to commission the penning of an original song for one of its shows is NBC-TV's "Matinee Theatre," which has Mark Bucci turning out "The Lark Shall Sing," composed for the upcoming teledrama of the same name scripted by Peggy Phillips from a novel by Elizabeth Cadell. Bucci wrote the songs for the musical adaptation of James Thurber's "13 Clocks," first done in strawhat and later on the ABC-TV "Elgin Hour" a couple of seasons back. He's also working on an original musical. Miss Phillips, a "Matinee" regular, will adapt Nelia Gardner White's novel, "The Spare Room," for "Matinee" after her "Lark" assignment.

TelePrompter Corp. went over the \$1,000,000 mark in gross billings in 1955, according to annual statement, with total biz of \$1,215,559 doubling the \$533,661 gross of the previous year. Net earnings for '55 totalled \$96,743 as compared to \$33,583 for '54. Sharp upturn in '55 is attributed by board chairman Irving B. Kahn to entrance of corporation into multi-product and multi-service fields over and above the company's promoting device.

ABC-TV's news-special events department will make with its first live remote in months when it carries an hour-long exclusive telecast of the commissioning of the U.S.S. Saratoga, the Navy's new super-carrier, on April 14 from 3 to 4 p.m.

Special will come out of the Brooklyn Navy Yard, with Navy Secretary Charles S. Thomas as principal speaker. Telecast will cover all the formal ceremonies of the commissioning, including setting of the first watch.

The Soviet Government is boasting that it now has a radio relay system to transmit television programs, though for a limited distance. Thus, what is a commonplace in the U. S., has come to Russia. Radio Moscow announced last week: "The radio specialists of Dnie-propetrovsk, using the latest achievements of modern radio-technology, have set up between Dniepropetrovsk and Kharkov a television relay line, introducing re-transmission points. Now the people of Dnie-propetrovsk can view the latest transmissions from the Kharkov television studios."

Reports last week that Cinema-Vue Corp. had acquired the half-hour "Adventures of Danny Dee" kidfilm series contained a typographical error that listed the series as comprising nine half-hours. Should, of error that listed the series as course, have read 39 half-hours.

FCC's Big Push For V's

continued from page 27 space, what commitments it has save UHF. With the agency on the hot seat in Congress, with such formidable pro-UHF testimony as that given by NBC and ABC before the Senate Committee, and with Sen. John O. Pastore (D-R.I.) already alluding to UHF as a "corpse," the Commission majority which turned down deintermixture has reached the point- where it must offer something to solve or, at least, alleviate the allocation problem.

at least, alleviate the allocation problem.

That "something," in view of the unwillingness to deintermix and the lack of support for other alternatives, must be additional V's.

Where can more V's be obtained?
CBS has suggested that a few might be taken away from FM and a few from other services, which means the military. However, it's regarded as unlikely that the Commission would be disposed toward carving up the FM band. That leaves the military as the chief and possibly only source.

How the military uses its VHF





Radio Followup

Columbia Workshop

Packing A. C. Spectorsky's crowded catalog of exurbia into a 30-minute stanza is like jamming a whole salmon into a sardine tin, yet CBS "Radio Workshop" did it last Friday (30) and did it successlast Friday (30) and did it success-fully, giving bounce and wit to the study of the mores, finances and geography of the distant points reached on the 6:28. It's not likely that any audio-only airing has drawn as much of a trade audience drawn as much of a trade audience as this adaptation in a long while. It had the subject matter plus the advantage of much advance trade press hoopla, and if industryties came skeptically the Charles S. Monroe adaptation's few broad strokes were good enough to allay them.

them.

The strokes gave the spirit if not the detail of life among "The Exurbanites" — the essence of Bucks, Westchester, Fairfield Counties, of Long Island; the rules for "footsoldiers" and "the brass" of agency row commuting to and from Grand Central; the jargon; the disheartening economies of exurban living. It was with an underlying note of kidding on the square, but sometimes the whimsy got away some where and the Monroe script at times like that got a mite bitter.

Producer-director Paul Roberts'

mite bitter.

Producer-director Paul Roberts' job on this "Workshop" presentation seemed like one of nearly perfect organized confusion as hero and heroine, Fred and Liz, jumped from one aspect of suburbia to another. John Larkin and Jan Miner were rewarding in their roles, and CBS newscaster Eric Sevareid's straight-faced shenanigans were fine. Backgrounding by cleffer Ben Ludlow musically suited the atmosphere.

OSU Radio-TV Institute Gets Under Way Apr. 17

Columbus, April 3.

The 26th Institute for Education by Radio-Television, held under the auspices of Ohio State U., will open here for four days beginning April 17. The theme for this year's institute will be "The Role of Se-rious Broadcasting in Today's World."

Plenary sessions, discussions, television production demonstration, clinics and the annual insti-tute reception will comprise the schedule. The site of the institute will be the Deshler Hilton Hotel

Vidpix Distribs' Assn. On Tap

ner of a fullscale public and industry relations body, doing everything and anything necessary or helpful to the promotion of synthiag and anything necessary or helpful to the promotion of synthiag and anything necessary or helpful to the promotion of synthiag and anything necessary or helpful to the promotion of synthiag and the promotion itself. Though no decisions have been made, some companies are considering letting their \$1,200 by early associate memberships lapse after this year, and the formative discussions in the association will cover the entire field of the distribs who are also in production already belong to the Alliance of Television Film Producers. As presently planned, it would be an all-distributor body.

Timing of the announcement is elevision Film Producers. As resently planned, it would be an joined the announcing staff of Ledistributor body. Timing of the announcement is



16 TOP FLIGHT FEATURES First Run For TV!

MRS. MIKE • AFRICA SCREAMS • LUCKY STIFF MAN-EATER OF THE KUMAON ● MAN OF CONFLICT STINGAREE ● ONE MAN'S JOURNEY ● CAPTAIN SCARLETT A TALE OF FIVE WOMEN • TOMORROW IS TOO LATE TERROR SHIP ● DOUBLE HARNESS ● LADY AT MIDNIGHT STRANGE MRS. CRANE ● DESERT STORM ● LIVING ON LOVE

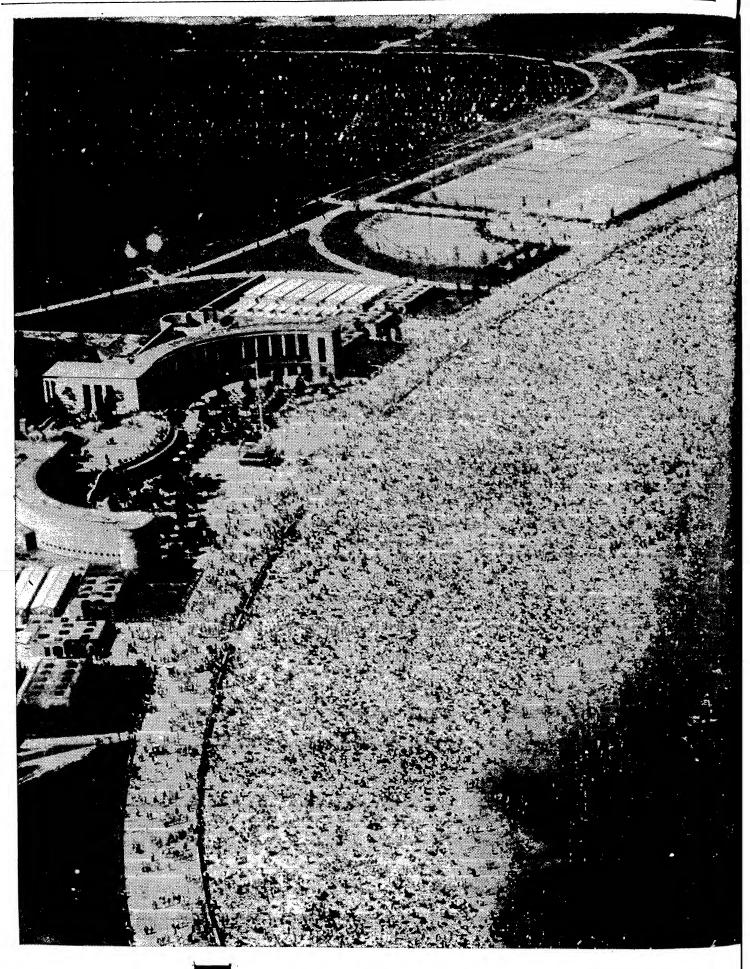
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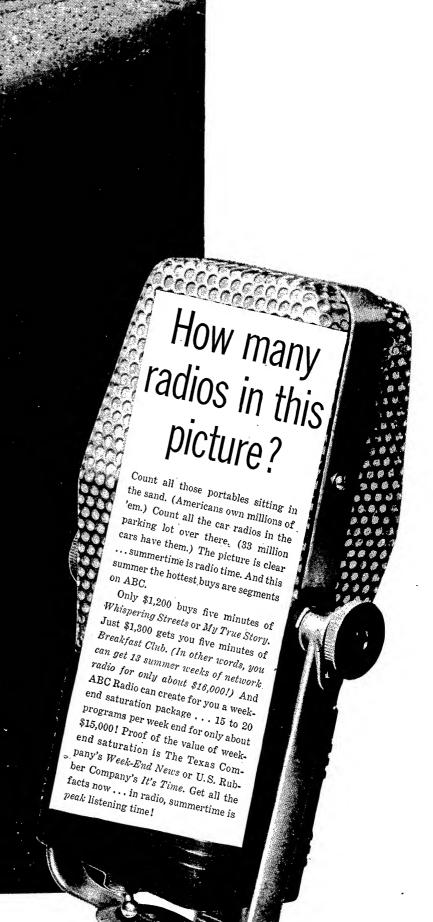


ALEXANDER PRODUCTIONS, INC.

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aba radio



network

Manie Sacks' New NBC Status

shows which they bankroll.

If and when NBC might go into more extensive film production, for tv or even theatrically, that would fall within Livingston's realm. The former Capitol Records' artists & repertoire man felt that he had become accuracy in the capacity of the capacity and the capacity are supported in his 28-20. circumscribed in his a&r come circumscribed in his accr orbit, and in his negotiations with Sacks, which have covered six-eight months, the overall purpose was to give him an extended hori-zon for production activities which

the waxery didn't permit.

Livingston and his wife, Betty
Hutton, will continue to make their
home and business headquarters in Hollywood.

Hollywood.

Just to what degree NBC might extend its production further, or even set up its own studio, is for the future to decide. For the time being NBC felt it would rather farm out its film deals or become co-adventurer in packaged productions like Figaro Inc., the Joe Mankiewicz-Robert Lantz setup. Among the "loose ends" in Kagran's horizons would be the touring of the NBC Opera Co., plus the on-the-air NBC Television Opera Theatre. Another important area of its operation is merchandising and licensing of products

pioneering for an even better tomorrow

WGAL-TV

LANCASTER, PENNA. NBC and CBS

> On March 18, 1949, pioneering WGAL-TV telecast its first programs. WGAL-TV now enters its eighth year with a determination to continue pioneering. to give the best television service possible to its viewers and the many communities in which they live.

STEINMAN STATION Clair McCollough, Pres.



MEEKER TY, Inc.

Chicago San Francisco

That could embrace those pegged on NBC personalities and

pegged on NBC personalities and properties.

Carl Stanton's Status Quo
Carl Stanton is head of NBC Television Films, and so continues.
That division, until recently called the NBC Film Division, was shifted from the status of a network unit into the Kagran operation three months ago, signalling the current expansion.

months ago, signalling the current expansion.

Livingston's deal is for five years under a straight employment contract; no participation, or anything like that. He will also seek to enhance Kagran's overall operation with acquisition of new products. Whether Kagran's corporate name will be changed to some NBC or RCA identification is undetermined at the moment. Among or RCA identification is undeter-mined at the moment. Among other Kagran chores would be the buyup of existing packages that NBC-RCA might want to acquire for 100% ownership. Other assets conceivably would fall within the same scope.
In a Variety exclusive over a

In a VARIETY exclusive ofer a month ago RCA board chairman David Sarnoff hinted that Sacks would have to unload some of his chores but the formalitles took place Thursday (29) when he and Bob Seidel visited the RCA Victor hq on East 24th St., N. Y., and personally told top Victor execs Kanaga, George R. Marek, Bil Bullock and Howard Letts. Later the 11 division heads were brought in and Seidel and Sacks also addressed them. Accent was on in and Scidel and Sacks also addressed them. Accent was on
Sacks' longtime association with
the disk business—he was a&r
topper at Columbia Records before Gen. Sarnoff lured him over
to RCA—and as a "first love,"
Sacks expressed himself sentimentally on his bowout.

mentally on his bowout.

He complimented the Victor "team" for its excellent performance and the fact that this first quarter will set a new high mark in the company's business.

Sacks, who personally handled talent negotiations with the top stars, most of them personal friends, spent the weekend phoning Victor artists like Dinah Shore, Tony Martin, Eddie Fisher, Perry Como, et al. to Inform them about the general shift.

Tele Reviews

Continued from page 29 ;

as the interlude by the Westminster Chorale of 20 high schooler voices for Easter Seals, and other items of community interest. Both Miss Hayes and Kerr play it casually and at ease, and Norman Bernauer in the control booth knits it all together smoothly, including half dozen or so commercials, most of them regulars on the show.

THREE BY 4
With Al Myers, Lynn Merrill, Morrie Kline
Executive Producer: Sid Barger
Producer-Director: Stan Morris
15 Mins.; Wed. (28), 7:15 p.m.
ANTHONY MUSIC CO.
WLW-C, Columbus
Initial program Wednesday (28)
by this trio dished up helpings of
semi-quiet, palatable tunes for the
dinner and post-dinner pleasure of
Central Ohio viewers.
"Three by 4" features Al Myers
on the guitar, Lynn Merrill as vocalist and Morrie Kline as organist
in a setting simulating a dinner
restaurant (where the trio actually
dess play nightly), although the

restaurant (where the trio actually does play nightly), although the effect is not too successful.

Title of the program is a little too esoteric (three stands for the members of the trio and four for the WLW-C channel number), but show is an effective 15-minutes respite from the daily grind. Miss Merrill sings with restraint and with a minimum of detracting gestures.

tures.
"Three by 4" replaces "The Pattl
O'Hara Show." Latter quit the tv
show, she told the press, because
of outside commitments ishe is
singing in a downtown hotel) and
because the weekly show was
"more trouble than it was worth."
"Three by 4" is a lot better
show."

gram's roving cameras in the past week; one covered the activities of the Cleveland Press, with a different department telecast each day. It was enlightening and educational to that—through good production and stimulating questioning by Tom Haley in the studio—gave Press department heads the chance to tell their story. The second camera, on the street, picks up as unique a series of homo sapiens as one can find anywhere.

Cartoons and a Mr. Rivitz offering are strictly the lighter, moppet touches. Mr. Rivitz, a man of metal played by Jay Miltner, is a foil for Haley's palaver.

Haley ties the entire stanza together with a smooth line of patter that includes interview with personalities in town. One morning a week is devoted to an interview with one of the communities' mayors. Several production techniques, including the showing of toys, trains, etc., with suitable music background adds to the programming effectiveness of the morning hour. Of course there are the participation commercials that generally speaking, are blended into overall hourlong format. Mark.

Dick Moore

Continued from page 31

the independent producer is almost completely excluded unless he sells his program for distribution over the very network company that is producing competing shows of its own, which it naturally prefers to use instead of an independently-produced program."

On the matter of "must-buy" provisions of the networks, Moore declared that "there are many advertisers who would like to buy a good film series for use in the

vertisers who would like to buy a good film series for use in the markets where they have distribu-tion, but cannot afford to do so it the only means by which they could have it broadcast is to buy could have it broadcast is to buy network time in cities where the advertisers' goods are not even sold. Hence, the "must-buy" agreement between the network company and its basic affiliates makes it impossible, in many cases, for the independent film producer' to sell, or for the advertiser to buy, a program series which the producer is capable of delivering and the customer is anxious to acquire."

quire."
In proposing the elimination of the "must-buy" and "option-time" agreements, Moore proposed a rule of thumb to determine violations which would limit the programming used during any one of the four segments of the broadcast day or in the 7:30-10:30 p.m. segment from any single source to 75% of its entire programming for that period. "We doubt" be or in the 7:30-10:30 p.m. segment from any single source to 75% of its entire programming for that period. "We doubt," he said, "that a network would assert the right to program a yearly average of more than 75% of the affiliated station's schedule during these particular time segments. Such a contention would not be consistent with the public interest and with the station's responsibility to serve its own community. We also believe that a great many affiliated stations would welcome the opportunity to have 25% of their prime evening viewing time free of network-controlled programs, so that they could use this desirable time to carry local or syndicated programs sponsored by local, regional or national advertisers."

Takes More Than

Continued from page 27 in the studio, who gets his writers together with the director in the rough draft stage, who is at the first reading and at the rehearsals. You can't produce good ty drama in pieces, by assigning one phase of it to one person and another to somebody else and leaving at that. Everybody involved in a show has to work together—the more overlapping on the program the bet-ter the show."

tures.

"Three by 4" replaces "The Patti O'Hara Show." Latter quit the tyshow, she told the press, because of outside commitments (she is singing in a downtown hotel) and because the weekly show was "more trouble than it was worth." "Three by 4" is a lot better show."

MORNING SURPRISE With Tom Haley, guests Director: Joe Tanski Jr. 60 Mins.; Mon-thru-Fri., 9 a.m., Participation KYW-TV, Cleveland This hour-long variety show is geared to both moppets and mothers. As such, it must reach out to include a wide range of subjects and events. And that the program does. For example, the program does with the "The Inngram does. For example, the program the better the show."

Appointment of Davis to the productor's spot by MCA, which pack-duct's spot by MCA, which pack-duct'

Prexy Jones

Continued from page 27 z

television viewing is now at an alltime high-over six hours per day per family."

Ziv report on local-level dealer activity stressed that the General activity stressed that the General Motors brands were leading the rest in sponsorship of syndicated film shows, and whereas the overall dealer increase had risen 17% for Ziv, the GM increases have registered 22%. Sales v.p. M. J. (Bud) Rifkin says that much of the new GM dealer biz represents coin shifted to television from other media. Auto sponsors carry Ziv shows in a total of 48 U. S. markets, with one or more shows sponsored by a dealer in each of these markets. Rifkin said keenest dealer competition in local television is in Detroit, Los Angeles, Kansas City, Chicago, Houston, Memphis, Richmond and Jacksonville. Motors brands were leading the

Other sources pointed out the following facts about the Mac-Manus, John & Adams experience in video: (1) only 19.7% of Pontac's total 1954 budget of \$8,418, tlac's total 1954 budget of \$8,418,-000 was spent in network tv: of the \$3,964,000 Cadillac budget, only \$21,000 or 0.5% was spent in network video. That compares with a total automotive expenditure of \$27,437,000 in tele in '54, or 21.6% of all auto expenditures. Besides, Pontiac has had no less than 11 network tv shows since 1950.

"N.Y. Confidential"

Continued from page 31

shooting outside and then inside the Hotel Roosevelt on Madison and 46th, this all on Wednesday (28). Thursday saw the crews on the Long Island City (Queens) waterfront, then on Vernon Blyd. there; thence to Wall and William St. in the financial district, then to Greenwich Village at Barrow St. and Seventh Ave., this in the rain. Big razzle-dazzler was Friday, shooting outside Penn Station, then through the subway turnstile, across the subway tracks and through the maze of corridors in a chase windup. Couldn't conceal the cameras on this one, though.

Windup Monday and yesterday

the cameras on this one, though.

Windup Monday and yesterday
was shooting of interiors at the
Parsonnet Studios in Long Island
City. Post, brought in to direct the
show, will edit the films and then
return to the Coast, where he's
a prolific telefilm director. Also in
for shooting of the pilot was Leon
Fromkess, production v.p. of Television Programs of America, producers and owners of the series,
Fromkess sticks around a week
for some more homeoffice conferences with TPA prez Milton Gordon and exec v.p. Mickey Sillerman' and then he too scrams for
homebase.

No Summer Slump

Continued from page 31

and anticipated boosts in summer viewing this year because of the viewing this year because political conventions.

political conventions.

Rifkin also says the networkpolicy of clamping down on hiatus
privileges is having an effect on
local and regional sponsors. One
reason not mentioned by Rifkin
but a fundamental one is the fact
that with an all-film business, Ziv
and other syndicators are in a better position than the networks on
offering a 39 and 13 repeat pattern, with repeat program prices at
50% or even 25% of the originals.

World Series TV

Continued from page 23 :

the policy change by Frick is the fact that few bluechip sponsors are ready to fork out \$3,000,000 without some guarantee that it'll be able to build up an identification over the years with the sportscasts. (Gillette used the Series, above all its many other sports shows, to give initial impetus to sale of new gimmicks such as the Gillette blade dispenser, three speed razor. gimmicks such as the Gillette blade dispenser, three speed razor, etc., and is said to have found the system quite effective.)

New Orleans—New program di-rectors of two stations assumed duties past week here. They are Larry Monroe at WNOE and Dave Croninger at WTIX.

Ed Lamb Buys TV-AM Time in Proxy Battle

Akron, April 3. Edward Lamb, broadcaster and industrialist who is currently fighting for control of Seiberling Rub. ber Co., took to the air in a Friday night (30) 15-minute simulcast over WAKR-TV and WAKR, to tell

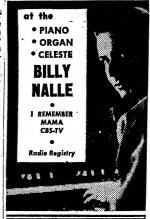
over WAKR-TV and WAKR, to tell Akron area stockholders his side of the bitter proxy battle. He paid for the program.

Offered an opportunity to buy equivalent time for a reply, president J. P. Selberling said he would go on the air this week over both the radio and tv station.

This is believed to be the first time that radio and tv have been used for such a purpose. Lambowns and operates several radio and tv stations, but none in Akron.

Reggie Schuebel to N-C-K

Reggie Schuebel has moved into the Norman, Craig & Kummel agency setup as a v.p., while at the same time she'll continue to operate her Reggie Schuebel Inc. agenate her Reggie Schuebel Inc. agency consultancy business. Miss Schuebel was brought into NC&K to work on the Democratic National Committee account, on which she's been active in the past, but just this week the agency decided to make the association permanent. In addition to the Dems, she'll work on other accounts in the shop while continuing to service agency and advertiser clients of her own shop.



2,500 Sq. Ft. **Penthouse** Hotel Great Northern 118 WEST 57th STREET

- Ideal for TV rehearsals Bailet School Dance Instruction

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24-hour alexator and switchboard service



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ghtful space to satisfy any TV or it need. Marvelous for Music Cir-and Broadway Audition, Includ-Large Hali 3200 sq. ft, with an t. celling, and other halls.

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4½ rooms, corner spartment ever-looking river. 12th fleer. 2 baths: 24 hour service. Air conditioning dish washer, free utilities. Maid service, garage available. Rental 5370. Aise available complete furnishings with linens, diamerware, etc., \$18,000. Phone RE 7-1193 or DE 9-1283.

Designed Specifically for Film



for the first time... an integrated in-the-lens prompting unit specifically engineered to satisfy the demands of film in regard to sound, camera mounting and flare. Tellens-M is to film production what TelePrompTer is to live TV.

QUICK QUIET OPERATION SCRIPT with redesigned **CHANGES** TelePrompTer unit mirror swings away **EASY LENS CHANGES** Tellens swings aside QUICKER, MORE **RIGID MOUNTING CLEARS** VIEWFINDER self-adjusted; mounts in seconds no obstruction; no split view **EASIER-TO-SEE SCRIPT** NO FLARE, improved lighting GLARE, REFLECTION OR REFRACTION **CLEARS LENSES** UP TO 18 mm

immediate script changes & corrections Leading cameramen, directors, technicians in New York and Hollywood say:

Tellens-M is a great time saver. It mounts in 10 seconds; actually becomes part of the camera itself. There are no technical problems, and it gives better lens shading than we had without it."

smaller, lighter, more compact,

Clarence Schweibert, Warner Brothers

"We have used the new TelePrompTer Tellens on many of our shows, and I think it is by far the best in the

John Arnold Head of Camera Dept. Metro-Goldwyn-Mayer

Tellens-M helped our talent give us a smooth, natural performance with no evidence of 'reading eyes' on even the tightest close-ups. We had not one prompting problem with your new gismo?

immediate access for lens changes

Elliot, Unger & Elliot

for information or demonstration contact Don Redeli or Bart Swift

TELEPROMPIER CORPORATION

300 W. 43rd St., New York 36, N. Y. Judson 2-3800



Brownrigg's 6 Month Appraisal

Rediffusion or any other organization prevent us from making any tion which would benefit from a money." lifting of the ban in all conscience lobby against it, says Capt. Brownrigg-Britain simply has to recover its import-export balance, and credit restrictions are one way of achieving that end.

and credit restrictions are one way of achieving that end.

As to the matter of advertisers, Capt. Brownrigg frankly admits that "we've been unable to convince some of them to come into television." Asked if Rediffusion can't use "case histories" to bring the reluctant advertisers in, he replies that the tv users won't permit that information to be known: "they're afraid their competitors would begin using tv too." Though Rediffusion, which programs the weekdays on the commercial channel, is on from 4 to 6 p.m. and 7 to 11 (it's black during the kiddies' bedtime, by law), most advertisers have gone for the 8 to 10 period, and A-R hasn't been able to convince them that the lower-priced daytime and fringe-evening times are more economical on a cost-perthousand basis. "They haven't gone into research," says Capt. Brownrigg, "because it's the top officers of the advertiser companies themselves who have been making all the decisions on tv expenditures. They place their business through agencies, but the agencies don't have much voice in policy matters. policy matters.

Still a Political Football

Still a Political Football
Capt. Brownrigg feels that the
matter of commercial television is
still a political football but that
it has won the public over to the
point where "neither party would
dare put a plank in its platform
advocating the abolishment of commercial tv." Main opposition continues to come from the Labor
Party, which feels an industry so
vital ought to be nationalized,
while other opposition continues
from "the extreme Right," which
feels it is a deterrent to cultural
pursuits. "Should the Laborites
come into power, they wouldn't try
to do away with us; they'd just try



Represented by Edward Petry & Co., Inc.

TOWER HEIGHT 1.070 FEET
MAXIMUM POWER 100.000 KW
COVERAGE 1.033.000
40% OF KANSAS POPULATION
PLUS 8 OKLAHOMA COUNTIES
TOTAL RETAIL SALES
\$1.198.145.000

money."

One of the earlier heavy costs was that of film ventures undertaken even before A-R was on the air, to insure programs on hand when air date finally came. These were films, one-shots and series, shot only for the home market and without thought for sale abroad. Consequently, without a foreign market for the films, they incurred a loss. For the future, there will be a sharp limit on production of films to begin with—comedy series, etc., will be done live wherever possible—but those put on film will be produced with an eye to the world market. Since the minimum production costs for a halfthe world market. Since the mini-mum production costs for a half-hour are about \$18,000 and present circulation justifies an average half-hour program expenditure of no more than \$5,000, the difference must be made up in foreign coin, primarily from the U. S.

With this in mind, Capt. Brownrigg has already set one deal, with CBS Television Film Sales, for U. S. representation on a 90-minute filmed dramatic series which A-R has undertaken at the rate of six a year. Contractor has gone into a West End legit theatre operation at the Saville Theatre at which it is presenting classic plays for eight-week runs starring Britain's best actors, with recent attractions including Margaret Leighton, Emlyn Williams and Dorothy Tutin. "That's the only With this in mind, Capt. Brown-Britain's Dest actors, with recent attractions including Margaret Leighton, Emlyn Williams and Dorothy Tutin. "That's the only way we can get them on television is by putting their names up in lights," Capt. Brownrigg comments. Each play does a three-week tryout tour of the provinces, then has an eight-week run at the Saville, then shoots the play at a film studio for two weeks. It's not a repertory operation; different casts are handpicked for each play, and the entire cost totals from \$45.000 to \$75,000 a program. In this instance, foreign coin is essential to prevent a loss. Deal with CBS calls for future representation on other product.

to prevent a loss. Deal with CBS calls for future representation on other product.

Capt. Brownrigg expressed mild surprise at the widespread use of feature films on American ty, commenting fhat the commercial channels use little feature fodder. "We can't use British features and as for American features, we'd rather use the time for American syndicated programs like "Gunsmoke" and "I Love Lucy." But once every two weeks, Rediffusion presents a French or Italian movie with subtitles, and according to Capt. Brownrigg, they go over very well. As for program preferences, he finds the British prefer drama, whether classic or modern. In this vein, he's been scouring for scripts whether classic or modern. In this vein, he's been scouring for scripts and has compounded a library of scripts from the U. S., Germany, Italy and France. The U. S. scripts comprise mainly 93 plays originally produced on Philco Playhouse," all ready for rewriting and adaptation to Britsin settings and tastes.

Tele Followup

Continued from page 29 =

cisive bit as the mother of one of the kids who hung out at Finkle's

the kids who hung out at Finkle's store.

Sidney Lumet's direction created a nice sense of turmoil and confusion in the little store after Finkle's name hit the frontpages. In every instance, the characters were allowed to overplay just enough to dispel the illusion of reality, and this was all for the best.

Playwrights '56

This long and rambling account of an embittered man who holds everybody in contempt and hasn't even a good-word for the dead is not a pleasant way to pass an hour at the set, but once caught up in the dark mood there was enough dramatic tension generated to grip the interest. At no point in the play, however, was there an alleviating influence to brighten the proceedings and without a moving portrayal by Cyril Ritchard of the contemptible widower it would have been a challenge to sit it out. The title, "The Undiscovered Country," stems from the Shakespearean line, ". . from whose bourn no traveler returns," and most of the narrative concerns the death of the town's me'er-do-well whose last wish was that Ritchard speak the eulogy at the grave. He searched and traveled to find someone with a good word to say

Britain's TV Time

Britain's TV Time

About the only profitable aspect of Associated Rediffusion's operations at this point is a publishing venture, TV Time, an operation similar to TV Guide in the U. S. but owned and operated by Redifusion. Circulation on the weekly listings-features-gossip mag is up to about 650,000 according to Rediffusion general manager Capt. T. M. Brownrigg, and it keeps climbing. Reason Rediffusion is able to publish the mag virtually without opposition is a British copyright system which prohibits newspapers and other mags from printing any other program information than that given to them by the program owners, or Rediffusion itself. Hence, Rediffusion has a monopoly—over all program information, and it buys up the copyrights of the weekend contractors, Associated Tele-Vision, to furnish the complete listings. Another angle on the publication is a two-media tie-in for Rediffusion's advertisers, by which they can make publication is a two-media tie-in for Rediffusion's advertis-ers, by which they can make on-the-air reference to local distributors, coupon and pre-mium write-ins, pricelists, etc., published in TV Time opposite their_time slot listing.

about the deceased, but even his own family couldn't favor him with a pleasant word. So the eulogy was one of bitterness and the small knot of mourners could no longer stand it and left him there in his soliloquy of hate. A lonely man, deserted by his daughter, handyman and even the family dog, he becomes a pitiful figure with his only regret that he couldn't find something good to say at the grave. at the grave.

at the grave.

Nina Foch, as the unhappy daughter with everything in life but love, had only one scene to assert her dramatic power and turned it on full force in dressing down the apostle of hate for judging everybody but himself. Frederick O'Neal, J. Pat O'Malley, George Chandler, Vivi Janiss, Tommy Cook, Phil Tead, George Neise and Fran Keagan proved able auxiliary helpers. Producer Penn gave the piece more of an arty treatment than dramatic muscle and used the pure diction of Ritchard to narrate the story's progress.

progress.

An Easter parade of models vied with the new lines of Pontiacs for serside attention and perhaps won Helm.

Sealtest Big Top

Sealtest Big Top . "Big Top" producer Charles Vanda went down to Florida State U. to recruit his circus troupe for the Saturday (31) stanza over CBS-TV via its WCAU outlet in Philly. The performers are all studes at the university taking Course 119 in physical education—that's the art of circus—as a regular part of the curriculum.

The undergrads have learned

art of circus—as a the curriculum.

The undergrads have learned their lessons well. They work with assurance and grace on the trapeze, the high bars, on bicycles and on roller skates. Among the high points in the 12-act hour were Sue Herndon's trapeze routine, Janet Graff's swinging trapeze, the High Bar Majors and the Seminole Trio, a hand balancing act.

Show was neatly paced and Jack Sterling ringmastered effectively.

Gros.

O'Friel Exits Dumont

Paul O'Friel, who is director of labor relations and personnel and assistant secretary of DuMont Broadcasting Co., is ankling the Broadcasting Co., is ankling the setup shortly, it was learned. O'Friel, who came to the DuMont network nearly three years ago after a long tour with the Federal Bureau of Investigation, said he had not made definite plans yet, but was considering returning to the practice of law in Pennsylvania. O'Friel gave personal convictions as his reason for quitting DuMont, which owns WABD, N. Y., and WTTG, Washington, D. C.

Spring Cleaning Coin

Chicago, April 3.

Hoover Vacuum Cleaners is backing its spring sales push with a spot, campaign on ABC-TV and NBC-TV.

Through Leo Burnett, firm in Through Leo Burnett, firm in May is taking a four-week ride on former web's Sunday and afternoon film festivals and six participations on NBC-TV's "Today" and two on "Tonight."

1-Card Guild

= Continued from page 25 =

and SAG are jockeying wildly for jurisdiction over "electronic devices," realizing that ultimately such as the Electronicam and electronic tape will practically banish today's methods of production. The battles, observers declare, will create confusion, make for production and electronic tape with will in turn decrease.

ate confusion, make for production delays which, will in turn, decrease the amount employemnt for actors. The labor relations executives at ABC, CBS and NBC won't say anything for the record about their feelings on a one-card (or at least a SAG-AFTRA) union. But the network and production execs—those who have less direct concern with the feelings of the union officials—are quietly lobbying in behalf of merger. These employers are in a nosition to exert influence on unare quetly lobbying in behar or merger. These employers are in a position to exert influence on un-decided thespians either through logical argumentation or through the less attractive expedient of pressure

Even with logic and overall eco-Even with logic and overall economics seeming to work in favor of merger, nobody close to the situation believes that a merger between SAG and AFTRA will be easy to achieve. History supports their apprehension. No fewer than four proposals to tie these and other talent unions together in the past decade have failed—even an elaborately blueprinted proposal by some experts from Cornell U. A union official said that finances are among the most troublesome

among the most troublesome are among the most troublesome blocks to union merger. He said that it's nigh unto impossible to arrive at a "per capita breakddwn" for each union member in a merged organization, since one union that is party to a proposal of merger is generally richer than the others. (The wealthy screen writers and their relatively pauperish bretheren, the tv scribes, managed to merge under such circumstances, however.) however.)

He denied that union officials He denied that union officials become overprotective of their jobs and prevent merger for fear of losing them. Just the same, there are a number of industryites who sense that inter-union jealousies and the desire to retain power are stumbling blocks to consolidative of thesps.

Agency-Client Rift

Continued from page 27

an overall production operation. But one vet agency v.p. points out that this can be taken care of too; that instead of keeping a show's director on staff, the charges for the director can be made directly to the client. Similar action could be taken on other cost factors so as to maintain that 15%

to the chem. Similar actions could be taken on other cost factors so as to maintain that 15% commission and yet enable the agencies to make television a profitable medium within which to operate.

One source sees all the extra services established by the agencies as a preparation for the fight to come. Services, including marketing, publicity, promotion, all are on a fee basis beyond the basic 15% commission. Should the time come when some houses knuckle under to a 7½% bite, they are depending on these extra services to make up the difference, it's said.

Hub Changes

Continued from page 24 =

ager. Jay Dunn, formerly of WGAN-TV, Portland, Me, and Ed Robbins, former announcer at WKNB in New Britain, Conn., have joined the staff of station WKOX, Framingham.

In other appointments at WKOX, Ken Ash has been named program director and Marty Tallberg, news chief. Richard Adams, general manager of WKOX, announced the new changes.

Art King at WEEI, in addition to his duties as production manager, will now be in charge of the station's public affairs department. Roy Whisnand continues as station manager of DCOP, which was sold this week by the Boston Post to Plough, Inc. to Plough, Inc.

Dallas—Joe Templeton, WFAA-TV staff announcer has left for Chicago where he will narrate a 23-minute color film for the Dresser Industries, the company that designed and fabricated the 1521-foot Candelabra tower at Cedar Hill for WFAA-TV and KRLD-TV.

COAST TEAMSTERS SPONSOR BALLCASTS

Seattle, April 3. KTVW, Channel 13, has sold por tion of sponsorship of 108 Seattle Rainier baseball games to the Western Conference of Teamsters, Games will include live telecasts from Sick's Seattle Stadium, as from Sick's Seattle Stadium, as well as cable broadcasts from Portland and Vancouver, B. C.

land and Vancouver, B. C.

Sponsorship believed to mark first time a group of unions has actively sponsored baseball telecasts. Frank W. Brewster, president of the Western Conference (representing 400,000 teamsters in three states) also said the programs would be used "strictly on a community service level." All civic and charitable agencies within signal range of KTVW will be invited to air their appeals during announcements throughout the games. Teamster activities will also be promoted, with interviews being done both at the stadium and from KTVW studios.

Emmys

Continued from page 27

Gregory, and he agreed the credit should be Wouk's. Gregory, while saying he felt Wouk should have been credited with the tv adapta-tion which won the Emmy, denied the two daptation which won the Emmy, denied he has ever been contacted by the Guild about it. "There have never been any discussions between us. Had there been, I wouldn't have allowed it to go this far. I wouldn't let it become a controversy because Wouk rightfully should have that credit," he said. Gregory said he and Schaffner just edited "CMCM" for tv, and that the Emmy being awarded them was be the silliest thing that ever happened. I was embarrassed and thought it was all more or less of a joke. I didn't accept it; I walked out."

out."

Re the Guild beef, he asked:
"Why didn't the Guild speak up
when the tv nominations were announced? Isn't this a little late?"

Dallas—Dick Richmond, formerly on the news staff of KLIF here has resigned to join the staff of WRIT, Milwaukee where he will take over duties as director of news and special events.

"45 MINUTES TO BROADWAY"

BAYSIDE SPLIT LEVEL ELEGANCE Top billing in our Files is this former home of one of America's greatest stars. Eight rooms facing Little Neck Bay, on a half acre of Horticultural Beauty found only in Hollywood, You be the Critic and inspect this Headliner in Homes! Eleven miles to Times Square. Cost \$76,000, reduced to \$62,500.

McCrossen Realty Homes of Fame for the Famous 214-14 Northern Boulevard New York BA 5-0200

WATCHES

Out of pawn and trade in watches. National brands. Bulovas, Elgins, Gruens and etc. Completely rebuilt. Gruens and etc. Completely rebuilt. New dials, hands, crowns and crystals. New, popular American-made stretch New, popular American-made stretch bands. Original boxes. \$12.00 each. Swiss, \$7.50 each. All like new. 10-day money back guarantee. Quantity limited. Only 100 at this low price. Men or ladies. Ref. Dun & Bradstreet. Ect. 1910

S. W. HORA 1810 Netherwood Ave. Memphis 14, Tenn.

Final Touch of Respect for a difference of Friendship and Devotion."
YOUR PET DESERVES THIS CALL OF WILLIAM ON HOLD WILLIAM ON HOLD WILLIAM ON HOLD PET AREA PET AREA

RIGHT ARM FOR TV PRODUCER!

Station, agency, publicity, summer stock—varied experience. Write, cortacts, production knew-how, Gal Friday PLUS, Young, enthusiastic, ready to go: Available April 30th.
Box V-42-36, Variety, 154 W. 46th St.
New York 34 N. Y.

the winnahs! The ballots are in - and tabulated. The results appear in the May issue of TV RADIO MIRROR, at all newsstands April 5. And what an issue-featuring the best in television and radio for 1955-56, as selected by TV RADIO MIRROR's nationwide poll of readers. To THE WINNAHS go TV RADIO MIRROR's solid-gold medalsand to the discerning voters goes an entertainment-packed Ninth Annual Awards Issue filled with stories and pictures of the winning performers and shows. And from TV RADIO MIRROR, reams of thanks to the networks, the agencies, the sponsors, and the stars whose cooperation has made TV RADIO MIRROR America's Largest-Selling

Television and Radio Magazine



Jocks, Jukes and Disks

By MIKE GROSS

The Four Lads: "Standing On The Corner"-"My Little Angel" (ABC-Paramount). This is Mitzi (Columbia). The Four Lads will keep up their hot disk pace with "Standing On The Corner." Tune, from the legit musical, "The Most Happy Fella," is a bright and froicisome entry which the boys bounce into the winner's circle. The Mills Bros., on Decca, glvc "Corner" a more moderate workover, but it's still in line for plently of play. Neal Hefti's orch and chorus, on Epic, also give it a lively rendition. The Lads have a pleasant, if not too exciting ballad in "My Little Angel," on the Columbia flip.

Doris Day: "Somebody Somewhere"," (Columbia). "Somebody Somewhere," (Columbia). "Somebody S



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
241st Consecutive Week
Aragon Ballroom—Ocean Park, Ca
ABC-TV—Sat, 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

get into commercial disk bracket. Tune, a foreign import, is bright and melodic and Elgart whips it up into an ear-arresting item. Noth-ing too noteworthy, however, in "Saddle Shoe Boogie."

Best Bets

| | STANDING ON THE CORNER |
|----------------------|------------------------------------|
| OORIS DAY (Columbia) | SOMEBODY SOMEWHEREWe'll Love Again |
| | |

another tune out of Frank Loesser's 'The Most Happy Fella," is a strong ballad entry that's sure to get Doris Day back on the hit list. Her reading is warm and fetching and the tune grows with replays. Pat Kirby offers some competition with her slicing of the tune on the Decca label. Miss Day's handling of "Well Never Love Again," another top ballad, makes this side worth watching, too.

Four Aces: "To Love Again," Charlie Was A Boxer" (Decca).

Top exposure given "To Love Again," The Eddy Duchin Story" will get this side off fast for the Four Aces. It's a class item, based on Chopin's E Flat Nocturne and the boys treat it with respect and potent commercial values. "Charlie Was A Boxer" is a frisky special material piece good for occasional spins.

Tony Martin: "Flamenco Love" fit perfectly fino Tony Martins' balladeering from Love of Flamenco Love" fit perfectly into Tony Martin: Balladeering groove and the side emerges as good spinning bet. Martin gives it a romantic appeal that will get him lots of spinning attention. He's baltling Denny Vaughan (Kapp) on "Walk Hand in Hand" so the jock preferance will probably go to the "Flamenco' side.

Mit Mason: "Hearts weren' thad Solore on Carn Maching the Contine Core of the Swingingest dance orchs on the sw

Les Baxter Capitol

Album Reviews

Rex Harrison-Julie Andrews:
"My Fair Lady" (Columbia). Columbia Records has a Fort Knox on wax in the original cast set of the smash "My Fair Lady." It could turn out to be one of the alltime bestsellers, it's that hot a property. The Alan Jay Lerner-Frederick Loewe musical has been fashioned for wax by Col's exec veepee Goddard Lieberson with taste and care and he's gotten the most out of the stars Rex Harrison and Julie Andrews as well as the orch under Franz Allers' direction. In certain numbers Harrison gets carried away and seems to be screaming into the mike, but the overall is an accoustical triumph. The Loewe-Lerner score is an expertly integrated job of ballads, comedy and patter numbers. The tunes never wear and in several instances take on new stature with rehearing. Aside from the aforementioned Harrison lapses, the actor talk-sings his way through demonstrating a pleasant rhythmic falar. Miss Andrews projects plenty of charm and a rich piping style and Stanley Holloway bounces through a pair of rousers with ingratiating exuberance. Michael King comes to bat only once with "On the Street Where You Live" but it's a standout shot. Package runs 54 minutes.

Joe Bushkin: "Midnight Rhapsody" (Capitol). This is an offbeat shot for Joe Bushkin who's made his rep as a jazz pianist. Surrounding himself with a posh orch backing, Bushkin has adapted a lyrical and rhapsodic mood to take off on a dozen standard melodies. It's a different Bushkin but it's a highly appealing one. The orchestrations by Glenn Osser are rich and colorful and Bushkin develops the mood interestingly. It's a solid entry in

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. ffilm. ††TV. Survey Week of March 23-29, 1956

 Ask Me
 ABC

 Can You Find It In Your Heart
 Witmark

 Flamenco Love
 BVC

 Great Pretender
 Panther

 Hot Digitis
 Panther
 Great Pretender Panther Hot Diggity Roncom
I Could Have Danced All Night—*"My Fair Lady" Chappell
If You Can Dream—† "Meet Me In Las Vegas" Feist
Innamorata—† "Artists And Models" Paramount
I've Grown Accustomed—*"My Fair Lady" Chappell Innamorata—i "Artisis And Models | Falamount |
I've Grown Accustomed—*"My Fair Lady" | Chappell |
Magic, Touch | Panther |
Main Title—i "Man With The Golden Arm" | Dena |
Missing | Mellin | Monglow—i "Picnic" | Mills |
Mooritat—i "Three Penny Opera" | Harms |
Most Happy Fella—*"Most Happy Fella" | Frank |
Mr. Wonderful—*"Mr. Wonderful" | Laurel |
Never Let Me Go—i "Scarlet Hour" | Famous |
No, Not Much | Beaver |
On The Street Where You Live | Chappell |
Picnic—i "Picnic" | Shapiro |
Poor People of Paris | Comelly |
Rock and Roll Waltz | Sheldon |
Rock Island Line | Hollis |
Serenade—i "Serenade" | Harms |
Shadow Woman | Saunders |
To You, My Love | Leeds |
Walk Hand In Hand | Republic |
Remick | Remick | Chappell Panther | Amer. Ac
To You, My Love | Leeds
| Walk Hand In Hand | Republic
| We All Need Love | Remick
| When You're In Love—||| "High Tor" | Chappell
| Wild Cherry | Hollis
| Without You | Broadcast

Top 30 Songs on TV

| 70h 00 pom20 on 11 |
|--|
| (More In Case of Ties) |
| A Little Love Can Go A Long, Long Way Northern |
| And The Angels Sing—†"Benny Goodman Story" BVC |
| Band of Gold Ludlow |
| Bo Weevil Reeve |
| Chinese Rock And Egg Roll |
| 8, 9, 10 (I'll Never Get Mad Again)Sheldon |
| Eleventh Hour MelodyPaxton |
| Go On With The WeddingPincus |
| Good Will Thunderhird |
| Great Pretender Panther |
| Hot DiggityRoncom |
| If You Can Dream—†"Meet Me In Las Vegas"Feist |
| Juke Box BabyWinneton |
| Lisbon Antigua Southern |
| Lullaby Of Birdland Patricia |
| Memories Are Made Of This |
| Moritat—*"Three Penny Onera" Harms |
| Mr. Wonderful—*"Mr. Wonderful"Laurel |
| Never Let Me Go—1"Scarlet Hour" Famous |
| No, Not Much Beaver |
| Nothing Ever Changes My Love For You Marvin |
| Poor People of Paris |
| Rock and Roll WaltzSheldon |
| Rock And Roll Weduing |
| Rock Right Marks |
| See You Later, Alligator |
| Small Town Amer. Acad. |
| Vino Vino—†"Rose Tattoo" |
| Who Are We Thunderbird |
| Without You Broadcast |

MARIETY 10 Best Sellers on Coin-Machines

| • . | POOR PEOPLE OF PARIS (7) | Lawrence WelkCoral |
|--|--|---|
| 2. | LISBON ANTIGUA (12) | (Miller Miller Columbia |
| 3. | NO, NOT MUCH (8) | Four LadsColumbia |
| 4. | ROCK AND ROLL WALTZ (13) | |
| 5. | BLUE SUEDE SHOES (3) | { Carl Perkins Sun { Elvis Presley Victor |
| 6. | JUKE BOX BABY (2) | |
| 7. | MORITAT (9) | { Dick Hyman Trio MGM Hayman-August Mercury Billy Vaughn Dot |
| 8. | HEARTBREAK HOTEL (2) | Elvis PresleyVictor |
| 9, | SEE YOU LATER, ALLIGATOR (9) | Bill Haley's Comets Decca |
| 10. | EDDIE, MY LOVE (1) | Fontane Sisters Dot Chordettes Cadence Teen Queens RPM |
| | Second Group | |
| | | |
| INI | NAMORATA | { Dean Martin Capitol { Jerry Vale Columbia |
| INI HO | NAMORATA T DIGGITY | { Dean Martin Capitol Jerry Vale Columbia Perry Como Victor |
| но | NAMORATA T DIGGITY WEEVIL | Perry ComoVictor |
| BO Wi | WEEVIL WE DO FOOLS FALL IN LOVE | Perry Como Victor {Teresa Brewer Coral } Fats Domino Imperial {Teen-Agers Gee Diamonds Mercury Gale Storm |
| BO Wi | WEEVIL WE DO FOOLS FALL IN LOVE | Perry Como Victor {Teresa Brewer Coral } Fats Domino Imperial {Teen-Agers Gee Diamonds Mercury Gale Storm |
| HO BO WI TO | T DIGGITY WEEVIL HY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS | Perry Como Victor { Teresa Brewer Coral { Fats Domino Imperial } Teen-Agers Gee { Diamonds Mercury { Gale Storm Dot } Nick Noble Wing { Georgie Shaw Decca } Frank Sinatral Canital |
| HO BO WI TO FL GR | T DIGGITY WEEVIL AY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS WEAT PRETENDER | Perry Como Victor { Teresa Brewer Coral Fats Domino Imperial Teen-Agers Gee Diamonds Mercury Gale Storm Dot { Nick Noble Wing Georgie Shaw Decca Frank Sinatra Capitol Platters Mercury |
| HO BO WI TO FL GR | T DIGGITY WEEVIL AY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS WEAT PRETENDER | Perry Como Victor { Teresa Brewer Coral Fats Domino Imperial Teen-Agers Gee Diamonds Mercury Gale Storm Dot { Nick Noble Wing Georgie Shaw Decca Frank Sinatra Capitol Platters Mercury |
| HO BO WI TO FL GR | WEEVIL AY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS EAT PRETENDER AN WITH THE GOLDEN ARM | Perry Como Victor {Teresa Brewer Coral Fats Domino Imperial {Teen-Agers Gee Diamonds Mercury Gale Storm Dot {Nick Noble Wing Georgie Shaw Decca Frank Sinatra Capitol Platters Mercury Dick Jacobs Coral Richard Maliby Vile |
| HO BO WI TO FL GR MA | WEEVIL AY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS EAT PRETENDER AN WITH THE GOLDEN ARM L BE HOME | Perry Como Victor {Teresa Brewer Coral Fats Domino Imperial } {Teen-Agers Gee Diamonds Mercury Gale Storm Dot Nick Noble Wing Georgie Shaw Decca Frank Sinatra Capitol Platters Mercury Dick Jacobs Coral Richard Maliby Vik Pat Boone Dot |
| HO BO WI TO FL GR MA | WEEVIL AY DO FOOLS FALL IN LOVE YOU, MY LOVE OWERS MEAN FORGIVENESS EAT PRETENDER AN WITH THE GOLDEN ARM | Perry Como Victor { Teresa Brewer Coral Fats Domino Imperial { Teen-Agers Gee Diamonds Mercury Gale Storm Dot { Nick Noble Wing Georgie Shaw Decca Frank Sinatra Capitol Platters Mercury { Dick Jacobs Coral Richard Mallby Vik Pat Boone Dot Teresa Brewer Coral |

ASCAP THE ANSWER TO ANGLES

N.Y. Local 802 Turns Down Plea **To Aid Anti-Petrillo Coast Group**

Local 802, N.Y. wing of the American Federation of Musicians, will not support the eurrent leadership of Coast Local 47, under acting president Cecil F. Read, in its fight against AFM prexy James C. Petrillo. At a membership meeting Monday night (2), 802 prexy Al Manuti, who returned a few days earlier from a Coast trip where he studied the situation at first hand, said he would not interfere in a purely internal struggle of another local.

On the issue of the Music Performance Trust Fund contributions, a sore point with Local 47, the 802 membership passed a resolution supporting the continuance of the Fund, which alleviates tooter unemployment via cuffo concert projects. Some 850 N.Y. musicians turned out for the meeting and adopted the resolution by a big najority after Read, who came to N.Y. to attend the conclave, spoke for 90 minutes.

for 90 minutes.

for 90 minutes.

Manufi said he believed there were 200 N.Y. musicians, at the most, who supported Read. Manuti said while his differences with Petrillo are a matter of record, he could not support Read in the current hassle. He stated that he disagreed with Read's method of conducting the fight in the courts rather than through the established machinery of the AFM. While agreeing that the AFM setup in (Continued on page 49)

(Continued on page 49)

Col's 'Fair Lady' Set In Hot Col Getaway With 100.000 Advance

Columbia Records' original Broadway cast set for "My Fair Lady" is off to the biggest advance in the label's history. Album version of the smash tuner hit the market late last week with more than 100,000 in advance orders. Col's initial pressing run was 150,000 conjes.

plus album seller in "Oklahoma" for Decca.

The "Lady" set was put into the groove March 25 and shipments to distributors in the midwest and Coast started going out 36 hours later. Retailers in the New York area had to wait until early this week for their first shipments. The package was produced by Goddard Lieberson and stars Rex Andrews and Julie Andrews. Score is by Alan Jay Lerner and Frederick Loewe.

SPA EXECS TO COAST FOR MEMBERSHIP MEET

Abel Baer, Songwriters Protective Assn. prexy, and SPA general counsel John Schulman, are due on the Coast tomorrow (Thurs.) for a membership meeting of cleffers in this area

for a membership meeting of cleffers in this area.

It's the first SPA conclave in two years and it's expected that there will be a report on the progress in drawing up a new basic agreement with the publishers. The current 10-year agreement expires at the end of this year and SPA execs have been studying proposals and amendments for the past several months.

MGM Marks 9th Anni

MGM Records marked its ninth anniversary last week with a special deejay promotion. Al Levine, label's New York distributor, supplied the local platter spinners with 18-inch birthday cakes and the deejays ran special programs tracing the history of the company:

Pany:
Frank B. Walker, diskery's top-per, also was presented with a surprise birthday cake.

Vice Livingston

With the shift of Alan W. Livingston from Capitol Records to the NBC Kagran Corp., Cap prexy Glenn E. Wallichs, will take over as overseer of the a&r staff. (The Livingston move to the RCA-NBC orbit is detailed in the tv section.)
Since the buyup of 96% of Cap-

itol's common stock by Electric & Musical Industries (EMI), British electronics manufacturer, about a year ago, Capitol's top echelon electronics manufacturer, about a year ago, Capitol's top echelon setup has undergone several changes. Hal B. Cook, label's veepee in charge of sales, was first to bow out in switching to Columbia as national sales director. Dick Linke, Cap's national promotion topper, followed Cook to Columbia shortly after to take over as head of sales promotion for pop singles. William Fowler, diskery's acting general manager who was shifted to the electronics manufacturing end with the EMI takeover, moved over to the Crowell-Collier publishing firm as head of its new disk club operation.

As exec veepee and a&r topper, Livingston headed up an a&r team which included Lee Gillette, Voyle Gilmore, Dave Cavanaugh, Ken Nelson, Dave Dexter and Francis Scott 3d on the Coast and Dick Jones and Andy Wiswell in New York. No changes are planned in the present setup.

the present setup.

ABC-PARAMOUNT INTO ROCK 'N' ROLL MARKET

The new ABC-Paramount label is making its initial steps into the rock 'n' roll field. Diskery will get into the r&b swing with Steve Gibson's Red Caps and Damito Jo, and The Flairs, The Gibson combo comes to ABC-Paramount from RCA Victor while The Flairs are new Coast combo managed by Buck Ram. The r&b slices will be cut by the label's a&r heads Sid Feller and Don Costa.

In the non field, the diskery has

In the pop field, the diskery has added the Russ Carlyle orch to its roster. Orch works the midwestern territory out of Chicago and previously recorded for Mercury. Orch's first disks for ABC-Paramount were cut in Chi last week.

Jay Lasker Joins Kapp Diskery as Sales Chief

Jay H. Lasker has joined Kapp Records as sales manager. Lasker had been with Decca Records in a factory and sales capacity for 11

years.

First on Lasker's agenda will be a series of confabs with Kapp distributors to outline policy and promotion for the singles and package lines. Last week Kapp switched its Minneapolis distribution. setup by bringing in Sandel Distribution to handle the label in that territory.

In the midst of the furor over payola, cut-ins, rock 'n' roll and other episodic controversies, Irving Berlin sees the American Society of Composers, Authors & Publishers as the one solid anchor of the creative and economic phases of the music biz

the music biz

Without ASCAP and its wealth
of standard music, the dean of
American songsmiths broadly
states that not only could the
music publishers and the songwriters not exist, but heither could
the record companies and the performers in all manifestations of
show business.

ASCAP music is the guts of the record business, regardless of the seeming multiplicity of pop songs from divers sources, now ranging up to 700 labels. The current crop is but a speck compared to the bulwark of 'ASCAP music which is also the substance and the brawn of any sizeable television program. And, of course, this must also take in Hollywood in its broadest sense. No period song of any stature comes from any other source than the popular standards in the ASCAP catalog. No filmusical of stature is written by any but ASCAP writers.

For Berlin, it's the permanent

ASCAP writers.

For Berlin, it's the permanent values of the ASCAP catalog which will in the long run give the answer to payola and all the other forms of chicanery and skullduggery that have long pervaded the mores of the music industry. Ultimately, Berlin feels, they will have to stop making recording "deals" and start recording quality.

The fact that some vested show (Continued on page 46)

Si Rady Shifting From Decca As RCA O'Seas Rep

Simon Rady, head of Decca's longhair and kiddie opera'ion, is joining RCA Victor as European representative. Rady, who will headquarter either in London or Paris, will coordinate the exchange of artists and repertory between Victor and its affiliates overseas, no'ably British Decca with which RCA just made a longterm reciprocal deal. He will cover both the longhair and pop markets predominantly for the package market under RCA Victor album chief George R. Marek.

Addition of Rady to Victor's

George R. Marek.

Addition of Rady to Victor's overseas staff is part of the overall RCA program to establish its trademark throughout the world. Move is designed to give Victor's U. S. artists a global showcase and give the top European names exposure in this country.

Most Busy Fellas

Artists & repertoire disk chiefs of several major com-panies are doing everything but acrobatic routines these

but acrobate routines these days.

Mitch Miller (Columbia), for example, runs his own radio show on CBS Sundays as well as leading an orch on slices for Col and Little Golden Records. Milt Gabler (Decca) dabbles in tunesmithing, latest being "The Saints Rock 'n' Roll" cut by Bill Haley's Comets. Hugo Peretti and Luigi Creatore (Mercury) record their own orch and chorus under the tag of Hugo & Luigi and Their Family Singers. The duo also writes kiddie material for the label. And now Sid Feller and Don Costa (ABC-Paramount) are heading up orchs for etchings on the new labels.

IRVING BERLIN Larry Kanaga Takes Over Sacks' Post As Victor Chief; Same Exec Echelon

ASCAP \$4,500,000 Melon

ASCAP's first regular quarterly dividend of 1956 fell off only slightly from the peak \$4,500,000 melon distributed last December. In addition, a distribution of coin earned

overseas is due next month.
At the present time, ASCAP
membership roster numbers
3,475 writers and 886 publish-

ASCAP Writers Name Cunningham For Prexy Post

representative in Washington, D.C., is slated to be the next president is slated to be the next president of the American Society of Composers, Authors & Publishers. Cunningham was nominated by the writer-members of ASCAP's board in a caucus meeting last week, by a vote of seven-to-four over L. Wolfe Gilbert, ASCAP's Coast rep who has been actively campaigning for the Society's top post.

Cunningham's name had long

Cunningham's name had long been prominently mentioned as the successor to Stanley Adams, incumbent prexy who must step down this month because he has served the maximum of three consecutive one-year terms. It was, however, not until last week at the caucus meeting that Cunningham indicated his willingness to serve when Adams, as chairman of the caucus meeting, asked each of the other 11 writer-members of the board if they were interested in the post. Only Cunningham and Gilbert said they would be willing to serve. Cunningham's name had long

to serve.

Cunningham was supported by Otto A. Harbach, Oscar Hammerstein 2d, Alex C. Kramer, A. Walter Kramer, Deems Taylor, John Tasker Howard and himself. Gilbert was supported by Gene Buck, Jack Yellen, George W. Meyer and himself. Adams, as chairman, did not vote.

According to ASCAP tradition, the 12-publisher-members of the board will okay the writers' choice for the ASCAP presidency. It's a one-year post at a \$25,000 annual salary.

CHAPPELL GETS SCORE TO 'HAPPY HUNTING'

Chappell Music has wrapped up the score for "Happy Hunting," the Ethel Merman legituner set for fall production. The score was penned by two new writers, Matt Dubey (lyrics) and Harold Karr (music).

Book for the tuner is by Russel Crouse and Howard Lindsay. It will be produced by David Merrick and Jo Mielziner. Felice Brown handled the publication deal for the tunesmiths.

ing out of the company's disk divi-sion (see separate story in Televi-sion Section), Lawrence W. (Larry) sion Section), Lawrence W. (Larry) Kanaga will now direct all talent and sales activities for RCA Victor disks. It was expected that Kanaga, who was appointed v. p. and operations manager of RCA Victor last May, would be named as Sacks' successor in the general manager slot.

last May, would be named as Sacks' successor in the general manager slot.

Kanaga had increasingly been given additional exec responsibilities over the past year as Sacks devoted more of his times to the NBC setup. Sacks, however, continued to maintain final control of all talent deals made by the diskery, especially where it involved top names. Kanaga will now take over this job.

The top echelon at RCA Victor otherwise remains unchanged. The exec command, working under Kanaga's direction, comprises Howard Letts, operations manager; George R. Marek, chief of the album division; and W. W. (Bill) Bullock, head of the singles division.

Because of Sacks' doubling between the NBC and Victor for the past few years, a close liaison has been developed between the two divisions. It was under his regime that the network programmers became very conscious of the value of plugging Victor artists and disks wherever possible. The buildup of disk artists, such as Perry Como and Eddie Fisher, into important NBC video properties was also established under Sacks.

Kanaga, a former exec with Montgomery Ward and Hale Bros. in San Francisco before becoming v. p. of the RCA Victor Distributing Corp. in Detroit in 1947, has been general sales manager of the Victor company, most notable being the sweeping price reductions in the LP field early in 1955 and

rie is credited with instituting several major sales programs in the Victor company, most notable being the sweeping price reductions in the LP field early in 1955 and the more recent coupon sales pro-

Bing Crosby Nears New Pact With Decca, But On Non-Exclusive Basis

Un Non-Exclusive Basis
Hollywood, April 3.
Negotiations have been virtually
completed for Bing Crosby to sign
a new contract continuing his two
decades at Decca. Crosby has been
off contract for several months,
but has continued to cut sides for
the label while negotiations were
being carried on.
Understood the new pact gives
the Groaner freedom for an occasional outside recording fing if he
desires, thus ending the long exclusive Decca has enjoyed. Bulk
of his work, however, would be
with the label.

of his work, however, would be with the label.
Crosby's first effort away from Decca since he became a major, name will be participation in the soundtrack album from Metro's "High Society," which has been acquired by Capitol through its exclusive with Frank Sinatra.

JAZZ FETE SET FOR BRANDEIS U. CAMPUS

MGM Gets Extra Disk
Ride Via 'Pirate' TV'er

MGM Records is gearing for an extra ride on its soundtrack set of "The Pirate" when the filmusical takes off on a three-installment ride on the "MGM Parade" over ABC-TV starting April 18. Picts stars Judy Garland and Gene Kelly. The score was written by Cole Porter. The pic was first released in 1948.

Diskery plans to make a study of the sales results during the three-week period with an eye to future re-release of filmusicals from which the diskery has released soundtrack packages.

Reserved

7

Variety.

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ren Ross-RONE-Reno Ray Perkins-KIMN-Denver Frank Darien-KSJO-San Jose Peter Potter-KLAC-Los Angeles Chuck Blore-KTKT-Tueson Ropp Lyomsz-MEML-Willwankee Rudy Ertis-WTOL-Toledo Low Edward-WERE-Cleveland Will Lenay-WSAI-Cincinnati

Johnny Morris-KSTP-St, Paul-Mpls. POOK-WIM-Lang

Mitchell—KWWL—Waterloo

Walshak-KCTI-Conzales Covington-WHQB-Memphis

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| Carl Shook—WIIM—Lansing | - | 20 C | ء اد | : | : | 9 | 6 | : | : * | <u>.</u> ₄ | , LC | - | : | : | : | : | : | | | : | : : | : | : | | : 0 | : | : | : | : | : | : : | | : | : | : | | : | : | : |
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VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines

POSITIONS

Wednesday, April 4, 1956

Retail Disks

Retail Sheet Music

as Published in the Current Issue

current comparative sales strength of the Artists and Tunes listed hereunder is NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

| | Last Week | ARTIST AND LABEL TUNE | |
|----|--------------|--|----|
| 1 | 1 | LES BAXTER (Capitol) Poor People of Paris | |
| 2 | 2 | NELSON RIDDLE (Capitol) | |
| 3 | 5 | PERRY COMO (Victor) (Hot Diggity) Juke Box Baby | |
| 4 | 7 | ELVIS PRESLEY (Victor) | |
| 5 | 6 | CARL PERKINS (Sun) Blue Suede Shoes | |
| 6 | 3 | FOUR LADS (Columbia) | |
| 7 | 5 | KAY STARR (Victor) Rock and Roll Waltz | |
| 8 | 8 | TEEN-AGERS (Gee) | 7e |
| 9 | 9 | PLATTERS (Mercury) | |
| 10 | •• | PAT BOONE (Dot) | |
| | | TUNES | |

| | | LONES | |
|-----|----------------|-------------------------------------|--|
| | ITIONS | (*ASCAP. †BMI) | |
| | Last k Week | TUNE PUBLISHER | |
| 1 | 1 | *POOR PEOPLE OF PARIS | |
| 2 . | 2 | *LISBON ANTIGUA Southern | |
| 3 | 3 | †ROCK AND ROLL WALTZ Sheldon | |
| 4 | \4 | *NO, NOT MUCH Beaver | |
| 5 | 8 | †HEARTBREAK HOTEL Tree | |
| 6 | 7 | †BLUE SUEDE SHOES Hi-Lo-H&R | |
| 7 | 9 | *HOT DIGGITY Roncom | |
| 8 | 6 | †WHY DO FOOLS FALL IN LOVE Patricia | |
| 9 | 5 | *MORITATHarms | |
| 10 | | †I'LL BE HOME Arc | |

RETAIL SHEET BEST SELLERS

| Nati Rat | best obtain 11 of parate and | | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio-(Alamo Piano Co.) | Chicago—(Lyon-Healy Music) | Minneapolis—(Schmitt Music Co.) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Cleveland—(Grossman Music) | Los Angeles—(Preeman Music) | Seattle-(Capitol Music Co.) | TOTAL POINTS |
|-------------|--|---------------------------------------|----------------|---|-------------------------------|-------------------------------|----------------------------|---------------------------------|---------------------------------|---------------------------------|----------------------------|-----------------------------|-----------------------------|--------------|
| _1 | _1 | †Rock & Roll Waltz (Sheldon) | 1 | | 2 | 1 | 3 | 5_ | 1 | 1 | 2 | 1 | 3 | 90 |
| 2A | 3 | *Poor People of Paris (Connelly) | 3 | 1 | 5 | 3 | 2, | 3 | 9 | 3 | 1 | 7 | 2 | 82 |
| 2B | 2 | *Lisbon Antigua (Southern) | 4 | | 3 | 2 | 1, | 2 | 3 | 4 | 3 | 2 | 4 | 82 |
| 5 | 4 | *No, Not Much (Beaver) | 9 | | 4 | 5 | 10 | 1 | 6 | 5_ | 4 | 3 | . 5 | 58 |
| _5 | 5 | †He (Avas) | 2 | | | 4 | 7 | • • • | 2. | 2 | 6 | <u>، 6</u> | 10 | 49 |
| _6_ | 6 | *Moritat (Harms) | | 2 | | 6 | 5 | • • | | 6 | 5 | 4 | 7 | 39 |
| 7 | 7 | *Hot Diggity (Roncom) | 5 | 5 | 8 | 9 | ٠, | 8 | | 7_ | 7. | ٠ | 9 | 30 |
| 8 | 8 | *Mr. Wonderful (Laurel) | 7 | 8 | 1 | | | 4 | 7 | 10 | | • • | • • | 29 |
| 9 | 10 | *11th Hour Melody (Paxton) | . 8 | | 9 | 7 | ٠. | 7 | | 8 | 9 | 8 | • • | 21 |
| 10 | 14 | †I'll Be Home (Arc) | 6 | | | | | 9 | 4 | 9 | | ٠ | 8 | 19 |
| 11 | | †Heartbreak Hotel (Tree) | | 6 | | | | | | • • | | | 1_ | 15 |
| 12 | | †Why Do Fools Fall in Love (Patricia) | 10 | | | 10 | | 10 | 5 | | 10 | 9 | | 12 |
| 13A | 9 | *It's Almost Tomorrow (Northern) | | • | | | 8 | | 10 | | | 1. | 6 | 9 |
| 13B | 13 | *Memories of This (Montclare) | | · · · | | 8 | ••• | • • • | | | ٠. | 5 | | _9 |
| 15 | | Blue Suede Shoes (Hi-Lo-H&R) | | 9 | 7 | | | | | | | | | • |

BMI, ASCAP Wrap Up Deals With **Seeburg for Background Music Jukes**

Reg Connelly in Deal For Col Picture Music

London, April 3.

Reg Connelly, head of Campbell, Connelly & Co. Ltd., has set a deal with Columbia Pictures Music Corp. in the U. S.

Connelly's firm will control all original music from Columbia films for Britain.

Blasts Seem To Make Rock'n'Roll **Only Get Hotter**

Although rock 'n' roll music got

Boston, April 3.

Although rock_'n' roll music got an editorial plastering in Boston newspapers following a riot at a M. I. T. disk which bop WCOP jockey Bill Marlowe emceed and was further castigated this week in Hartford by a psychiatrist who described it as a "communicable disease," rock 'n' roll is still hot in Boston. Marlowe and two other Hub jocks who feature this music have not changed their format, and said they do not intend to do so.

Dr. Francis J. Braceland, psychiatrist-in-chief of the Institute of Living in Hartford, called rock 'n' roll a "cannibalistic and tribalistic" form of music. Dr. Braceland said rock 'n' roll appeals to "adolescent rebellion" and "insecurity." Sammy Kaye climbed abroad the rock 'n' roll controversy lashing out at Hartford psychiatrist Dr. Francis J. Braceland's comments on r&b and teenagers. The bandleader said that the remarks were "thoughtless and in bad taste." In a letter to the psychiatrist, Kaye added, "Please do not injure the millions of nice, respectable youngsters who like rock 'n' roll by automatically putting them in the same class as wrongdøers."

No Action in Hartford

No Action in Hartford
Hartford, April 3.
City solons have decided against
punitive action against the State
Theatre for rock 'n' roll disturbances at the vauder. Earlier in the

ances at the vauder. Earlier in the week, police had instituted action against the house seeking revocation of its license because of disturbances there during the shows. Action to revoke the theatre's license became "stymied after charges of censorship were hurled at city officials. Both sides agreed to sit down and work out the problem.

to sit down and work out the problem.

Police Chief Michael Godfrey announced that the police were mainly interested in the safety of the public and not in the performances. He said that last weekend 11 arrests were made. Since the start of r & r at the house last fall 26 persons have been arrested.

House operator Ted Harris (30) said that a Variery story about his theatre's r & r diet was overboard. He stressed that no rioting took place during performances and that house did not subsist on an r & r diet as stated.

An examination of State Theatre advertising since Oct. 29 & 30, when first r & r was billed, to date, shows 13 shows billed for the house, ten of which either featured r & r or had an r & r supporting act; one was billed as a "Rhythm and Blues Jamboree" and two as variety shows.

A new licensing fee deal for background music installations between Broadcast Music Inc. and the J. P. Seeburg Co., jukebox manufacturing firm, was being wrapped up here last week on the heels of the recently signed licensing contract between Seeburg and the American Society of Composers Authors & Publishers.

Authors & Publishers.

The BMI deal, a one-year pact automatically extendable by both parties for another year at its expiration, sets a basic licensing fee of 60c a month or \$7.20 a year for each location. The old agreement called for a flat \$6 per location per year plus 1% of billings over \$100 a month. In cases of multiple installations, such as shopping centers where several stores make use of one installation, the first location pays 60c per month, with an additional 30c a month levied for each additional outlet.

The ASCAP rate just set between

each additional outlet.

The ASCAP rate just set between
ASCAP and Seaburg calls for a fee
of \$3 a month per location, with
additional fees for multiple installations. The higher ASCAP rate is
attributable to the fact that the
largest percentage of tunes included in Seeburg's recently recorded
1.200-selection background music
library are ASCAP compositions.
Under the new Seeburg setup,

I.200-selection background musics.

Under the new Seeburg setup, programs are constantly changed over an eight-month period. The library is composed of 200 45 rpm. disks with three selections on each side of a platter. The background machines each hold 100 records. Initially, a subscriber receives 100 records (a total of 600 tunes); each month, 25% of the records are replaced, so that at the end of four months, a totally new program of records is on the turntables and it is not until eight months have gone by that the original program of 600 tunes, or 100 records is repeated. Seeburg background music sales manager R. E. Lindgren was formerly with Muzak and Functional Music.

Wide Platter Coverage Of Legit Score Makes Loesser 'A Happy Fella'

Tunes from Frank Loesser's "The Most Happy Fella" score are setting a hot pop wax race. Frank Music, Loesser's own publishing firm headed up by Mike Sukin,

Music, Loesser's own publishing firm headed up by Mike Sukin, has already lined up 15 waxings on the first four songs which were kicked off with an April 1 release date. Firm is now working on four other tunes for release in mid-May. Tuner preems on Broadway May 3.

Lineup so far includes three waxings on the title song, five etchings on "Joey, Joey," three versions of "Somebody Somewhere" and four slicings of "Standing On the Corner," In a departure from regular label practice, Loesser has had the diskeries insert a legend on the label with such information as what character in the production sings the tune and in which scene the song is sung.

Court Orders Hotel To Pay Muzak \$850

Irving Berlin On Music Biz

business interests are shortsighted on a network television program business interests are shortsighted in countenancing payola and angles and cut-ins and embargoes against heretofore productive ASCAP writers is something for their consciences and, above all, their lack of business acumen.

ASCAP is a \$20,000,000-a-year business. The bulk of its income derives from some form of today's dominant electronic show business—radio and television: (The "live" phases are negligible comparative-incompaces are negligible comparative-incompaces.

on a network television program for a season knows that a sizeable tithe must be apportioned for the usage of copyrighted music. This music derives dominantly from the wealth of ASCAP catalogs. Even the most ardent proponents of Broadcast Music Inc. concede it— their prime raison d'etre is (1) in-surance against the future, and (2) the hope of building similar values with time. Dominantly, the recording men

pendent labels, have come the hits.
"We don't care who writes 'em;
we only are interested in producing a record that'll sell."

ducing a record that'll sell."

In the same idiom are the disk jockeys. They, too, are the latterday pundits of the music business. One of them cracked, "What's the difference between you fellers on VARIETY criticizing records and us?" It never occurs to them that they're the judge and the jury as well, because unlike the critical function of sideline appraisal they have the deadly advantage of being able to "hang" a tune or lay on it.

Cycles and Trends

Cycles and Trends

phases are negligible comparative-ly—dancehalls, cabarets, variety theatres, and the like.)

A sponsor spending \$3,000,000 their ranks, along with the inde-like phases are negligible comparative who matter address themselves to the proposition that, from within their ranks, along with the inde-like precated "Tennessee Waltz" be-

cause it was "corny," And when pops like "I Saw Mommy Kissing Santa Claus" and "Doggie in the Window" were in their vogue he has stated for publication to Variery that a good oldfashioned waltz was always popular; that novelties were always in demand (whether today's "Doggie" or yesterday's "Ja-Da"), and as for "Mommy" he thought it was a hit "because it deserved to be; it had a fresh, original idea."

So he is not impatient with rock 'n' roll and its wildest manifestations of "See You Later, Alligator." Says Berlin, "I myself wrote ragtime tunes by the bale, but one 'Alexander's Ragtime Band' became staple. There has been jazz galore but only a Gershwin be-

galore but only a Gershwin becomes immortal with 'I Got

Rhythm' and 'Rhapsody In Blue.'
There have been blues by the mile but there's one topper, W. C. Handy's 'St. Louis Blues.' There has been swing and jive and Latin and socalled 'Continental' cycles, but the ballads have always survived."

Repetition Makes Reputation

Repetition Makes Reputation
What does emerge is that most
publishers seem to subscribe to
what Bernard Gimbel once told
this reporter was an advertising
catchphrase given him for Gimbel
Bros. department store usage by
the late Hearst editor, Arthur Brisbane: "Repetition makes reputation." This repetitiveness is sound
for an affirmative merchandising
approach. What the music men
persist in is: "Heck, this has been
going on for 40 or 50 years, so how
can you clean it up?"
But what is bringing this situation into sharpest focus is the superiority of some come-lately a&r

entrepreneur: "I don't care how much he makes from ASCAP" or "the parade has passed him by," or why doesn't he 'operate' like his more enterprising colleagues."

his more enterprising colleagues."

Compulsory License

If the "compulsory license" ever is removed from the Copyright Act—and there is enough of a concerted move right now to see that possibly happening some time—there will be a new chorus in Tin Pan Alley.

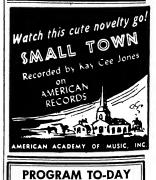
"It's all right to give the new writers a crack with some new artist, and if it happens it's jack—oct; but what is wrong with possi-pot; but what is wrong with possi-

writers a crack with some new artist, and if it happens it's jackpot; but what is wrong with possibly also giving an established writer a similar opportunity?" asks Berlin. "And make sure that a good interpretation, and maybe the American public will still again have a more consistent average of quality popular music."

Another (again requested anonymous) publisher, "Fact remains that while we're' being fluffed off on our pop entries, while some whistle-stop reconstructed hillbilly gets the nod from a top artist, the record companies depend almost entirely on ASCAP standards for their packaged albums. These LPs are almost 100% anthologies of the cream of the crop of our popular standards, given new vocal instrumental 'mood' or whatever treatment—but it's always the bulwark of ASCAP music. Let 'em try and do it with some of the recent Hit Parade stuff. Even the Hit Parade tv show bolsters, its weekly programs with a 'Lucky Strike extra' — and of sters, its weekly programs with a 'Lucky Strike extra' — and of course that's always a popular standard from the ASCAP cata-

course that's always a popular standard from the ASCAP catalog."

The sum-up is (1) That the music business would be nonexistent without the ASCAP income, (2) The competitive scrounging for the current pop record is a pittance compared to the wealth derived from popular standard catalog performances. (3) The diskeries are shortsighted in short-circuiting some of the old-line music firms and writers whose works, on the other hand, redound so importantly to their immediately subjective business (albums, etc.) and to their affiliated ventures, whether for usages by the disk artists in their personal and ty performances, and to the overall show business picture.



YESTERDAY'S KITTY FROM KANSAS CITY

Music by **JESSE GREER**

Published by FEIST 799 7th Ave., New York 19

now touring the U.S.A. EATH AND HIS ORCHESTRA



Newest long play album

4th PALLADIUM CONCERI

The Devil And The Deep Blue Sea • The Nearness Of You • Short Stop • Prelude To Percussion • King Porter Stomp • Nola • Wood Chopper's Ball • Hallelujah • Manhattan • 1 Didn't Know What Time It Was . Listen To My Music.

Itinerary

April 1956

Sun.

Mon.

Fri.

San Antonio, Texas Fort Worth, Texas

Tues. Houston, Texas

Wed: College Station, Texas Thurs. 5 Wichita Falls, Texas

Dallas, Texas

Sat. New Orleans, La.

Sun. 8 New Orleans, La.

Mon. Mobile, Ala.

Tues, 10 Birmingham, Ala. Wed. 11 Greenville, S. C.

Thurs, 12 Charlotte, N. C.

Fri. 13 Raleigh, N.C.

Norfolk, Va. Sat. 14

Sun. 15 Richmond, Va. Mon. 16 Winston Salem, N. C.

Tues. 17 Atlanta, Ga.

Wed. 18 Louisville, Kentucky

Thurs, 19 Columbus, Ind.

Elkhart, Ind. Fri.

Sat. 21 St. Louis, Mo.

Sun. 22 Detroit, Mich. Mon. 23

E. Lansing, Mich. Tues. 24 Columbus, Ohio

Wed. 25 Erie, Pa.

Rochester, N. Y. Thurs. 26 Fri. 27 Pittsburgh, Pa.

28 Sat. Charleston, W. Va.

Sun. 29 Washington, D. C.

Mon. 30 Worcester, Mass.

May 1st-Tuesday

Carnegie Hall, N.Y.C.

Newest Singles



SIBONEY 1644 MALAGUENA 1621 CLOUDBURST 1647 THE BIG VOICE to carry

THE BIG TUNES

tony martin sings

FLAMENCO LOVE 20/47-6493 WALK
HANDIN
HAND

Orchestra and chorus conducted by HUGO WINTERHALTER

the dealer's choice

RCAVICTOR



Capitol Tower To Be Preemed In Hollywood Style

MUSIC

Capitol Records has set a Holly wood-style premiere to introduce its new circular office building to

its new circular office building to the public Friday (6) night. Coast plattery cuts the ribbon on its new homeoffice amid festivities that will include film stars, guided tours and the recording of voices of top names for posterity.

Shindig, including a cocktail party, will run from 6 to 9 p. m., and the label has made arrangements with the city for the construction of bleachers on adjacent sidewalks for the benefit of fans who may come to gawk at the celebrities. Approximately 1,500 persons, including tv, radio and musical figures, as well as deejays and the press, have been invited to attend and Capitol has recruited more than two dozen spielers to act as guides for the tour of the buildas guides for the tour of the build-

Searchlight affair precedes a series of tours of the building and the opening celebration, lasting roughly a month, will be climaxed by a salute on Ed Sullivan's CBS-TV show now in the works. lasting

50 CAPE MAY TOOTERS CAN'T GET AFM CHARTER

Cape May, N. J., April 3.

A band of 50 local Cape May county musicians are being rebuffed in their efforts to obtain an American Federation of Musicians charter. The musicians seek the charter to land more of the Jersey Cape resort night club jobs and serve as the collecting agency for dues amounting to nearly \$50,000 in Wildwood alone each summer.

Richard Nece, representative of the Cape May county group, said that several resident musicians were dropped from local county were dropped from local county jobs this winter because the Local 77 of Philadelphia branded the county group as "an outlaw group." Philadelphia Local 77 has always controlled the Cape May county night club, hotel, ballroom and concert musical scene, even though the Jersey Cape resorts are approximately 80 miles from that city.

State Senator Charles Sandmann. State Senator Charles Sandmann, Cape May county 'Republican, has made several visits to union head-quarters in Newark and New York but has not yet landed a charter for the local AFM headquarters in New York has referred the county local to the Philadelphia local which has not accepted them.

FOR YOUR PROGRAM MONDAY THRU SUNDAY Styne and Cahn's

"SATURDAY NIGHT IS THE

LONELIEST NIGHT IN THE WEEK"

CAHN MUSIC, Inc.

RETAIL DISK AND ALBUM BEST

| Ra Thi | seller tained 19 ci parat | rvey of retail disk best so based on reports ob d from leading stores in ties and showing comities art ing for this ast week. Artist, Label, Title | New York—(R H. Macy Co). | Long Island—(Arcade Assoc.) | Washington—(Super Enterprise) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Pittsburgh—(Nat'l Record Mart) | Miami-(Spec's Record Shops) | Louisville—(Variety Record Shop | Dallas(Titche-Goettinger Co.) | San Antonio-(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Minneapolis-(Don Leary Music) | Kansas City—(Jenkins Music Co.) | St. Louis—(Stix, Baer & Fuller) | Cleveland—(Record Mart) | Dos Angeles—(Music City) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|-----------|------------------------------------|---|--------------------------|-----------------------------|-------------------------------|---------------------------|-------------------------------|-------------------------------|--------------------------------|-----------------------------|---------------------------------|-------------------------------|-------------------------------|-----------------------------|-------------------------------|---------------------------------|---------------------------------|-------------------------|--------------------------|---------------------------|------------------------------|--------------|
| _ | | LES BAXTER (Capitol) | | | | | | | | 2 | | | | | | | | | • | | | = |
| 1_ | 1 | "Poor People of Paris" NELSON RIDDLE (Capitol) | | | 4 | 2 | 6 | 1 | 3 | | 8 | -4 | 1 | 2 | 4 | •• | _ 5 | ••- | 1 | 2 | 8 1 | 32 |
| 2 | 2 | "Lisbon Antigua" | 2 | | | 3 | 5 | 2 | | 3 | | 3 | 2 | 5 | 3 | | 4 | | 3 | 4 | 4 | 99 |
| 3 | 7 | "Heartbreak Hotel" | | | 2 | | | | | 1 | 7 | 1 | -77 | | 1 | 1 | 4 | | | | 1 | <u></u> |
| - | | CARL PERKINS (Sun) | | | | <u> </u> | ··- | <u> </u> | | | | | | | | | <u>··</u> | | <u>··</u> | ·· | | - |
| 4 | 6 | "Blue Suede Shoes" | 10 | 7 | _1 | 8 | • • • | •• | 6 | | •• | 7 | 8_ | 3 | 2 | 5 | 2 | 3 | | • | •• | 70 |
| 5 | 5 | TEEN-AGERS (Gee) "Why Do Fools Fall In Love" | 8 | 5 | 9 | | 8 | 7 | 9 | 8 | | | 4 | 1 | | | 3 | | 2 | | 7 | 61 |
| _ | | PERRY COMO (Victor) "Hot Diggity" | - | | | | | | ٠, | | | • | 10 | | | | | | | | | _ |
| 6 | 11 | FOUR LADS (Columbia) | | | | | | | | •• | | | | -4 | 10 | •• | | •• | ··· | ••- | <u>··</u> | 56 |
| 7 | 3 | "No, Not Much" | 4 | ٠ | 8 | 10 | 7 | •• | 8 | 9 | | | 3 | 8 | 5 | ٠. , | 9 | ٠. | 5 | 1 | ٠. | 55 |
| 8 | 4 | KAY STARR (Victor) "Rock and Roll Waltz" | 3 | | | 4 | | | | 4 | | 2 | 5 | | 7 | | 6 | | | | 3 | 54 |
| - | | PAT ROONE (Dot) | | | | | | | | | | | | | | | | | | | <u> </u> | <u>~</u> |
| 9 | 8 | "I'll Be Home" PERRY COMO (Victor) | 6 | | 5 | •• | 2_ | 8 | •• | 5 | | •• | 9 | | 6 | •• | ··- | •• | •• | ··- | 5 | 42 |
| 10 | 12 | "Juke Box Baby" | ٠. | 8 | 3 | | | | | | 10 | 9 | ,. | 4 | | 2 | | | 6 | | | 35 |
| 11 | 9 | DICK HYMAN TRIO (MCM) | | | | | | | | | | | | | | | | | | | | _ |
| 11 | 9 | "Moritat" PLATTERS (Mercury) | | | | | | 4 | ·· | -7 | | ··- | 6 | 9 | * * | ·:· | ··- | •• | •• | <u>··</u> | •• | 27 |
| 12 | 10 | "Great Pretender" | 5 | | | | 4 | 6 | | 10 | | | | | | | | | 8 | | 9 | 24 |
| 13Δ | 18 | LONNIE DONEGAN (London) "Rock Island Line" | | | | | | | 7 | | 9 | | | | 0 | | | | 4 | | | - |
| _ | | DICHADD MAITEV (Vile) | | | | | | | | ··- | | ··- | •• | <u>··</u> | | ··- | <u>···</u> | •• | * | ··- | <u></u> | |
| 13B | 20 | "Man With the Golden Arm" | | | | | | | | ··- | ••- | ••• | | 6 | | 3 | •• | • • • | • • • | <u></u> | | 22 |
| 15 | | MORRIS STOLOFF (Decca) "Moon Glow" | | | | . 1 | ר | | | | | | | | | | | | | | | 20 |
| | | DICK JACOBS (Coral) | | | | | | | | | | | | | | | | | | | | = |
| 16A | 16 | "Man With the Golden Arm" PLATTERS (Mercury) | | | | | | - | | 6 | ••• | | •• | •• | •• | •• | ••• | 2 | •• | ••- | •• | <u>19</u> |
| 16B | 18 | "Magic Touch" | | 4 | 6 | | | | 4 | | | | | | | | ٠ | | | | | 19 |
| 18 | | LITTLE RICHARD (Specialty) "Long, Tall Sally" | | | | | | | | | 1 | | | | | 4 | | | | | | |
| - | | III A MINNIS (Mercury) | | | | | | | | | | | ··- | ··- | <u></u> | | ··- | •• | ··- | <u>··</u> | <u></u> | ' |
| 19 | 22 | "Why Do Fools Fall in Love" | | | | | | | | | | | •• | • • | 8 | 6 | ··- | •• | •• | ·· | •• | 14 |
| 20 | 14 | TERESA BREWER (Coral) "A Tear Fell" | | | | | 10 | | | | | 8 | | | | 8 | | 6 | | | 10 | 13 |

"A Tear Fell"

BILL HALEY'S COMETS (Decca)
"See You Later, Alligator"....
CHORDETTES (Cadence)
"Eddie, My Love"....
GEORGE CATES (Coral)
"Moon Glow"...
PEGGY LEE (Decca)
"Mr. Wonderful"...
TEEN QUEENS (RPM)
"Eddie, My Love"

"Eddie, My Love" 9 10 CAROUSEL MUSIC FOR HARRY **ELVIS PRESLEY** MAN WITH THE OKLAHOMAI BENNY 5 TROMBONES JULIE IS HER **BUBBLES IN** GOODMAN SWINGING GOLDEN ARM 4 FRESHMEN BELAFONTE NAME THE WINE Elvis Presley Film Soundtrac LOVERS Four Freshmen Film Soundtrack Capitol Julie Landon Harry Belafonte Lawrence Welk Capito1 ny Good Frank Sinatra Capitol Decca-Victor Decca W 694 Liberty Victor DL 8257 SOA 595 T 683 Coral Capitol DL 8252-3 LPM 1254 ED 2335-6-7 FDM 1, 2-595 EAP 1,2,3-683 LRP 3006 57038 EDM 694 LPM 1150 W 653

Band Review

JUTTA HIPP TRIO Hickory House, N. Y.

25

Jutta Hipp, distaff planist, is the latest of the foreign jazz names to get a crack at the U. S. circult. In recent months Bernard Pfeiffer (French), Pia Beck (Dutch), Toshika Akiyoshi (Japanese), Joe Saye (Scot) and Enrique Villegas (Ar-

Hollywood 8619 Sunset Blvd

gentinian) have been hitting the keyboard here in styles ranging from dixieland to bop.

Miss Hipp, a looker from West Germany, leans towards the progressive school' with a calculated and brittle styling. Like other Continental jazz performers she has apparently used the disks made by U. S. hipsters as her text books and styling guide. She's yet to develop a definite technique of her own, but nevertheless, her music is easy to take. When she first took off on the jazz kick about 10 years ago, she used Fats Waller and Teddy Wilson as models. Now she digs Horace Silver, pianist with the cool Jazz Messengers, which gives an indication as to the direction in which she's moving. Incidentally, she avers the "hip" part of it is coincidental to her square handle.

Her interpretations of the standard tunes, at present, are offered with clean and accurate strokes but without too much fire. Some memotional kicks come, however, when she takes off on such faves as "A Foggy Day" and "Pennies From Heaven."

She draws an okay rhythm assist from Peter Ind on bass, and Edmund Thigpen on drums. Gros.

Martin Joins Kghl-Levy

Murtin Joins Kahl-Levy
Mack Martin has joined the Phil
Kahl-Morris Levy publishing operation as professional manager.
He'll head up the duo's three
firms, Planetary Music, PatriciaKahl and Kahl Music.

Upbeat of 45 RPM Disks In Reich Juke Market

Frankfurt, March 27.

The Frankfurt Messe, Europe's largest international semi-annual trade fair, during its run here recently had an entire building housing jukeboxes. Because of the big interest in the coin-machines here, they were housed separately instead of as usual with the standard music instruments. The big trend, shown by all the German and U. S. box manufacturers, emphasized the interest here for 45 rpm disks. Most of the machines on display offered 40 to 60 records. The largest U. S. displays were the Seeburg and Wurlitzer. The American companies still ship over

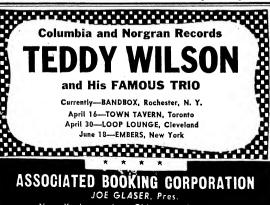
American companies still ship over the machines, and have the cabi-

nets built in Germany. Major German competitors like Bergmann and Ton-O-Mat, however, make the entire works and cabinet here, at a lower cost than the U. S. product because of import duties. Price for the large boxes runs around \$1,000 \$1,000

From The M-G-M Picture "FOREVER DARLING"

LEO FEIST, INC.





Chicago 203 No. Wabash

Inside Stuff—Music

George Gershwin's debt to the late Joseph Schillinger, which is somewhat brushed in the current David Ewen biography, "A Journey to Greatness," is amplified by publicist Earl E. Ferris who once handled publicity for a radio show, sponsored by a laxative chewing gum, on publicity for a factor short, sponsored by a taxative enewing gum, on which Gershwin appeared. Ferris writes: "I know that with his mirrors and slide rules, Schillinger was helping George a helluva lot on 'Porgy and Bess.' Actually, George said in my hearing that the only inspired melody was 'Summertime' and that he worked out all the rest with algebraic formulae . . . Unquestionably, Gershwin was a great man, but there is no reason to ignore or slough off the great little mathematics professor from Russia who got him away from ending each song a third up or a third down, as happens in most of his popular songs."

A breakdown of plugs on the "Your Hit Parade" show since its inception in 1935 shows that Irving Berlin's "White Christmas" is the frontrunner with 36 performances. Runners-up are "People Will Say We're in Love," from the "Oklahoma" score, and "Harbor Lights," both having been on the show for 29 weeks. "Too Young" topped the show for 11 weeks while "Because of You" also held first place for 11 weeks. Other songs in the top spot for at least 10 times were "Buttons and Bows," "Hey There," "I Hear a Rhapsody," "If," "I'll Be Seeing You," "Now Is the Hour," "Peg o' My Heart," "Some Enchanted Evening" and "A Tree in the Meadow." A total of 1,201 songs have been performed on the show over the years, not counting the interpolated standards.

Due to a typographical error in last week's issue in a story concerning the U. S. Government's study of the Copyright Act and related matters, a quotation was incorrectly ascribed to Abe A. Goldman, principal legal adviser to the Copyright Office. Cecil F. Read, prexy of AFM Local 47 on the Coast, and not Goldman, made the following statement: "We believe that payments of whatever nature belong to the performers who actually recorded these performances." Goldman had asked Read for information on the problem of musicians in connection with the recording and broadcasting of their performances.

The French tune import, "Poor People of Paris," was composed by Marguerite Monnot not Rene Rouzand as erroneously reported in a recent issue of VARIETY. Rouzand wrote the lyrics to the original French version tagged "La Goulant du Pauvre Jean." A new English lyric for the tune, already an instrumental click via Les Baxter's Capitol disking, has been written by Jack Lawrence.

Barney Young Diskery Sets Invest-as-You-Buy Stock Financing Plan

Ferris Records, a new disk operation that is being launched under the jukebox industry's wing, has devised a stock ownership plan which the more you buy, the more you invest. The Ferris company, of which Barney Young is prexy, is issuing 3,000,000 shares of stock at 10c par value for a total capitalization of \$300,000. For every five records ordered by juke operators, one share is thrown in cuffo. By this route, Ferris would sell 15,000,000 disks before selling out its stock issue.

took issue.

The Ferris stock setup will be comprised of Class A and Class B stock. Class A group, consisting of Young and several directors

Five Big Records

SERENADE

MARIO LANZA SLIM WHITMAN DAVID ROSE MGM MARGARET WHITING RAY HEINDORF Coumb a

HARMS, Inc.

Lyric Writer Wanted

Qualified to write words to melodies; to collaborate with a melody writer.

Write Box V-329-56 VARIETY, 154 W. 46 St., New York 36 from the juke industry, will have exclusive voting rights. The Class B stock, which consists of the 3,000,000 10c shares, is non-voting, but both classes will share equally in dividends.

The Ferris stock deal will be offered at the Music Operators of America convention in Chicago May 6-8. Young has added Alexander Nicol, formerly with BMI, to his Ferris operation as general manager and treasurer.

manager and treasurer.

Young stated that he intends to devote half of the recordings on the Ferris label to ASCAP and BMI tunes. The other half will be cleared through the National Jukebox organization, a licensing outfit set up by Young as a juke hedge against the possibility that the Copyright Act may be amended to permit ASCAP and BMI to license jukeboxes. Young has given the MOA a 99-year deal to use NJB tunes for nothing.

Duke's 'Sideman'

"Sideman" by Osborn Duke (Criterion; \$4.50) should go great with the Birdland and Charlie's Tavern set . . . the fans and not the musicians. Likewise, the Yales the musicians. Likewise, the Yales and Harvards who dig a beat should find the local color stimulating. While the author actually was a sideman with Bobby Byrne and Sammy Kaye, his idiomatic tale of a young trombone player who loves his mother and wants to be a great composer in the Bartok manner seems more of a dictionary of bop and modern music terms than it does a novel.

For the spice-hungry there's booze - dope-cheap-gal-queer-guy stuff galore and a stock bandleader who tries to make love to all of his gal singers.

A SET AND AND ADDRESS OF THE PARTY OF THE PA Another BMI "Pin Up" Hit ROCK ISLAND LINE

* Originated by LONNIE DONEGAN

Recorded by

LONNIE DONEGAN London BOBBY DARIN Decca DON CORNELL Coral HONEY DREAMERS Camden LEN DRESSLER Mercury JIMMY GAYIN Epic MERRILL MOORE Capitol JIMMY WORK Def

Published by HOLLIS MUSIC, INC.

Hit Parade Lineup

(On March 31 NBC-TV Show)

1. Lisbon Antigua .. Southern Rock & Roll Waltz Sheldon No. Not Much.....Beaver

Poor People Paris Connelly

750G Blaze Destroys San Antone Music Bldg.

San Antonio, April 3.

Smoke and flames razed the two story building of the San Antonio Music Co. here on Thursday night (29) causing damages estimated at \$750,000.

Most of the loss was covered by insurance. The firm is expected to reopen soon in another location.

Local 802 Turns Down 47

locals, the biggest in the AFM, are repped on the International Executive Board, could stand some correction, Manuti nonetheless insisted that Read should have brought his grievances to the AFM convention, to be held in a couple of months.

The crux of the dispute between Read, who was accomped to N.Y. by tooters Paul Nero and Alex Gershenberg, and Petrillo is whether the AFM should help build the Fund at the expense of direct payments to the musicians. Local 47 dissidents have squawked that fees for rescoring old films for video

have been channelled into the Fund rather to the individual musicians.

musicians.

Meanwhile, AFM International studio representative Phil Fischer challenged Read's figures on the amount of money lost by Hollywood musicians through AFM action last June in channeling \$25 per man scoring fees on old theatrical pix sold to tv to the Music Performance Trust Fund instead of to individual musicians as had been the custom. Read has contended that local musicians have lost \$1,250,000 since last June as a result of the switch, but Fischer contended that only \$33,000 has been paid into the Trust Fund despite the hefty recent sales of pix to tv.



JONI JAMES

I WOKE UP **CRYING**

THE MAVERICK QUEEN

(From REPUBLIC PICTURE)

MGM 12213

K 12213

Charlie Applewhite

I COULD HAVE DANCED ALL NIGHT

SHANGRI-LA

MGM 12220

DICK HYMAN TRIO

HI-LILI

JUNGELERO

MGM 12207

K 12207

DAN DAILEY

FRANKIE

MGM STUDIO ORCH. JAZZ GROUP COND. BY JOHNNY GREEN

(From MGM Film)
"Meet Me in Las Vegas"

MGM 12212

K 12212

BETTY MADIGAN

SURPRISE

- AND -

I MISS THE BOY

MGM 12214 K 12214

M-G-M RECORDS

ROBT. MAXWELL HIS HARP AND HIS ORCH.

THE NEARNESS OF YOU

MIDNIGHT BREEZE

MGM 12215

The atrocities that occur to entertainers on nightclub floors and before t.v. cam-eras are inhuman and are especially unfortunate since they are self inflicted. Comics, comedians, entertainers, or whatever you call yourselves
... all of you must be out of your respective minds to go on night after night, week after week, month after month, etc., on your mad little merry - go - rounds to nowhere.

Stop!... wasting your nights sifting by your television set with a borrowed tape recorder getting "new" material.

Stop!... buying mimeographed gag sheets for fifty cents a page clipped out of 1938 comic books. The style has changed fellows! Superman, Frank Buck, and mother-in-law jokes "ain't" funny no more.

Stop!... kidding yourselves. You're talent isn't enough! You need material . . . fresh, original, funny, special material ESPECIALLY CREATED FOR YOU AND YOU ALONE!

SICK ONES, HEALTHY ONES, ANALYZED ONES, REUCHIANS, FREUDIANS, MARTIANS, LUNA-TICS, PEOPLE WHO UNDER-STAND THIS AD AND THEM THAT DON'T, ILLITERATES! NOW, RIGHT NOW! We have purchased (put the down payment on) a glant I.B.M. electronic computing machine. Let us run your whole personality, fully dressed, thru our equipment! The results will be impressive. You will be funny by automation! And you will receive a piece of material that people (not mothers) will laugh at. STOP HATING THE STARS! YOU CAN MAKE IT, TOO! ILLITERATES! NOW

We have recruited our staff of writers from men who have suffered and understand. They have written for the best and blagest ... both guys. They are guaranteed to be 100% shlock proof and water resistant, and lese only two minutes a week each. They write without winding, light up in the dark, and can be rented for a very low fee.

PLEASE PHONE OR WRITE FOR AN APPOINTMENT . LOW RATES TO ASPIRING, FRUSTRATED FUNNY MILLIONAIRES, TIME PAYMENTS ARRANGED, FIRST CONSULTATION, NO CHARGE . . 10% DISCOUNT IF YOU BRIGH THIS AD WITH YOU. NO COLLECT CALLS ACCEPTED FROM EAST OF THE WEST SIDE HIGHWAY OR WEST OF THE EAST RIVER DRIVE, NORTH OF RAKER FIELD, OR SOUTH OF RIVINGTON AND GROVE STREETS.

GROUP THREE

1650 Broadway, New York 19

Dallas Nitery Name War Runs Healthily On

Dallas, April 3.

Nitery name war, launched with the Statler-Hilton Hotel's Empire Room opening in January, continues quietly and healthily here. Big competish started when the new hostel showed three acts—Jackie Miles, Nelle Castell and The Hiltonettes (10), and Bob Cross' orch—for a three-week opener and made money. Fortnightly successors—Jose Greco's Spanish Dancers; Nelson Eddy and Gale Sherwood; Los Chavales de Espana, with dancer Trini Reyes, and the current Carl Ravazza, with the Dorothy' Kramer Dancers (5)—have all pulled good biz. Due are Gracie Fields, April 5-18; Janis Paige, April 19-May 2, and Vaughn Monroe, May 3-16, with the Cross crew a holdover. Regular tab is \$2, plus tax.
Baker Hotel, regularly a name

crew a holdover. Regular tab is \$2, plus tax.
Baker Hotel, regularly a name dropper for its Mural Room, has come up with The Gaylords, Hill-toppers, Hildegarde, Dorothy Lamour, June Valli, Ames Bros. and Evelyn Knight since the Statler opening. Sophie Tucker is current and will be followed by Tito Guizar, April 9; Marion Marlowe, April 27, and Julius La Rosa, May 11. Cover for Hildegarde and Miss Lamour at the Baker was down to \$2, the Empire Room's standard fee.

fee.
Interesting is the fact that on earlier, quondam dates at the Adolphus Hotel's Century Room here, both Hildy and Miss Lamour were sold at a \$3 cover, plus tax. (That \$1.20 difference per person, with tax, can mean a difference in patronage.) patronage.)

patronage.)
Interim name dates at the Adolphus' Century Room had comedian Joe E. Lewis in January for nine nights. Lillian Roth opens Friday (6), also for nine nights. Dorothy Francy's new icer, "Skate and Travel" opened a signature of the state of the

Dorothy Franey's new icer, "Skate and Travel," opened a six-week showing March 29.
Colony Club, midtown upstairs cabaret, is staying in the name pitch regularly. With June Christy; Day, Dawn & Dusk, and the George Shearing Quintet just off the boards, owner Abe Weinstein has songstress Sylvia Syms due Friday (6); The Commodores return April 27; Penguins due May 7, followed by Jeri Southern; Four Voices, May 28, and Carmen MacRae in June 15.

Burnette, Darnell Join Philly Talent Agency

Philadelphia, April 3, Jolly Joyce Theatrical Agency has brought back to its talent stable Smiley Burnette and Bill Darnell, the latter just returned

Darnell, the latter just returned from a European tour.

Burnette went under Joyce's direction for a limited tour, with five weeks of auto shows in southern territory through April 8.

From April 9 through July 1, Joyce Agency has set Burnette for theatres, auditoriums and outdoor amusement parks

nusement parks.

Darnell has been booked into Rainbow Grill, York, Pa., and opens March 26, at Chubby's, West Collingswood, N. J.

Prof. to Bow His Opera

Unit Review

Toronto, March 26.
Concerts and Artists, Inc. preents Maurice Chevalier in two acts
of songs and impressions. Fred
Freed, accompanist, at stage piano;
orch in pit. At Royal Alexandra
Theatre, Toronto, March 26, '56;
\$4 top.

Following his Oscar awards appearance from Hollywood on ty, Maurice Chevalier is breaking in a routine here that will later take him to the St. Denis Theatre, Montreal, and then the Capitol, Quebec City, with a stint in Havana, Cuba, prior to New York engagement. His new numbers include "When There's a Moon" and "Rhythm of a New Romance." Sylvia Fine (Mrs. Danny Kaye); Cole Porter's "All of You," some new Chevalier lyrics with music by Fred Freed, Borel Clerc and/or Henri Betti; "Un Gentleman," lyrics and music by Chevalier; mime and sketches, written by the latter.

He remains, as always, a great entertainer and personality, one of the few artists that the customers will listen to in solo song or story and no other stage distractions necessary to buildup. Chevalier also discards the use of a mike. Except for the occasional character costume change, he wears only a dark suit throughout, plus that straw hat or tilted topper.

Opening night saw the curtain ring up at 8:40 and ring down at 10:30, with a 15-min. intermission, so that leaves Chevalier onstage for around 90 mins. However, he works in lots of diversity and is wise enough to walk off leaving his audience hungry.

For an intro, Chevalier leads off with a thumbnail autobiggraphy, good naturedly rues the passage of time but indignantly insists that though he sang before the war—"not this last one but the one before it"—he isn't 85 yet, despite those who knew him when.

Throughout is the showmanship that marks this jaunty artist, this mixed in with his impudent grin, the laugh in the voice, the grown up naughtness of the boulevardier. In his prologs to French songs, he outlines beforehand what the lyrics are all about: and this, in Tiself, is a delightful part of the coutlines beforehand what the lyrics are all about: and this, in Tiself, is a delightful part of the set with the leaves no room for anticipatory language barrier in meaning.

Miss Fine's "When There's a moon" is over nicely on ballad style; for "Rhythm of a New Romance," be these nice or naug

Revoke III. Club Drink Permit on Clerics' Beef

Permit on Clerics' Beef

At Indiana U. School

Bloomington, Ind., April 3.

"Land Between The Rivers," opera composed by Carl G. Van Buskirk, associate professor of voice at the Indiana Music School, will premiere on the campus May 11-12. Van Buskirk wrote both the music and libretto, based on a poem, "The Ballad of Billie Potts," by Robert Penn Warren.

At one time, Van Buskirk appeared with the Chicago Civic Light Opera.

Elkort to S. America

Eddie Elkort, head of American operations for Lew & Leslie Grade Agency, London, leaves for Rio de Janeiro today (Wed.). He'll visit Sao Paulo and Montevideo, too.

Elkort will set up a series of bookings for some of the Continental headliners handled by the office.

Permit on Clerics' Beef

St. Louis, April 3.

Beefs by three Granite City, Ill., ministers against Jack Langer, reputed head of the Club Prevue, a nitery and gambling casino near here last week, resulted in the club's liquor license being revoked by the Illinois Liquor Control Commission at Springfield. In announcing its verdicit the Commission as In the Club, apparently referring to a raid by state cops last Nov. 1 in which they chopped their way Into the guarded Corona Room, in the same structure, and destroyed dice and roulette tables. The club was shuttered a week before the Commission's order was announced. It is located about 10 mlles from St. Louis and near the Fairmount

N.J. Palisades Park Points to Biggest Year; Special Campaign Set for Kids

Aggressive promotion and a stepped-up advertising budget will push attendance of Palisades Amusement Park this season to 30% better than last year's record biz. That's the prediction of Irving Rosenthal, co-owner of the 110-acre Fort Lee, N. J., fun emporium with brother Jack.

porium with brother Jack.

Rosenthal crystal-balled the upcoming months as the Park opened Saturday (31) for its 59th year—one of the earliest preems in its history, as tradition calls for the unveiling to be held the day before Easter. Some 15.000 chilled patrons braved frigid temperatures and biting winds for the 1956 in augural, but a warm sun and a rising mercury brought out 65,000 Easter Sunday visitors.

With the postwar birth rate at an alltime high, the Rosenthal management is redoubling its efforts to tap this market not only in the New York metropolitan area but on a national basis. Among media being used to reach the moppets is National comic books with total nationwide circulation of 50,000,000.

nationwide circulation of 50,000,000.

Half-page ad in each National comic publication has Superman inviting youthful readers to be his guest at Palisades Park via use of an accompanying coupon, good for free admission Mondays and Fridays. Also tied into the overall amphasis on the invented in the property of the control of the property of

an accompanying coupon, good for free admission Mondays and Fridays. Also tied into the overall emphasis on the juvenile patron is the park's reliance upon radio-tv names known to the kids.

Opening day was "Superman Day" with Jack Larson, the Cub Reporter on the Superman NBC-TV show, making a matinee p.a. Moreover, a different "kid personality" will be spotlighted every Saturday, publicist Bert Nevins pointed out. Organization, bearing his name, is responsible for virtually all of the stunts and razzle-dazzle designed to lure payees throughout the season.

Already lined up for Saturday p.a.'s are such kidstars as Du-

Mont's Al Hodge (Capt. Video), CBS' Paul Tripp, ABC-TV's Henry Burbig ("Tinker's Workshop") and Jane Fisher ("Romper Room"), Teenagers aren't being neglected either, for WINS disk jockey Alan Freed will be on hand April 21 with a "Rock 'n' Roll" show and WMCA's Murray Kaufman will also p.a. Memorial Day with various guests. ous guests.

ous guests.

But of all the extensive promotions and tieups, Irving Rosenthal is most optimistic of a special discount ticket which entitles holders to "seven big rides and admission" for 50c. Some 20,000,000 tix will be distributed to industrial firms, restaurant chains, drug stores, etc., he noted, and estimated that the take from this source alone should pay for maintenance of the park. of the park.

of the park.

Park's midways, resplendent in fresh paint and lighting, boasts two new rides this season among the 150 attractions. They're "The Round-Up" and "The Scrambler." Also new is "Hollywood in Miniature," an exhibit of stills, sets and early motion picture mementos. Preem's free show at the openair arena had Henry Peters & His Dixieland Band beating out such standards as "That's a Plenty." While this was hot music, it wasn't warm enough for the musikers who

warm enough for the musikers who warm enough for the musikers who fortified themselves against the elements with overcoats, mufflers and the like. Of a hardier nature was Sevina, "Marvel of the Clouds," who cavorted on the high wire clad only in tights and bra.

WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk

Avery & Washington Sts. . Radio in Every Room

We are so very grateful!

To all the wonderful people that helped make our recent engagement at the COTILLION ROOM, our most successful...

We are especially grateful to:

STANLEY MELBA... for giving us our contract to return Next season at AN INCREASED SALARY ...

FOR THE FOLLOWING COMMENTS WE WILL ALWAYS BE DEEPLY INDEBTED TO THE FOLLOWING MOST GRACIOUS MEMBERS OF THE PRESS . . .

Abel, Variety — EIGHT TIME WIN-NERS at the Cotillion Room, they are more amaxing & amusing than ever . . . etc.

WALTER WINCHELL -- ORCHIDS TO: LUCILLE & EDDIE back at the Cotillion.

DOROTHY KILGALLEN—The Rob-erts are WOWING the custom-ers at the Pierre, more amazing than ever

LOUIS SOBOL — THEY ARE THE TOPS among the mindreaders.

LEE MORTIMER — My favorite
"Mentalists; not only the best in

show business but they are head.

show business our truey users anywhere, liners anywhere, FRANK FARRELL—The Roberts are hotter than "Bridey Murphy" and "The Great Sebastians." GENE ORLIN - THE BEST SHOW IN TOWN. DICK KLEINER -

- ONE OF THE MOST ENGAGING TEAMS IN SHOW BUSINESS.

MARTIN BURDEN-JUST A WON-DERFUL ACT.

ROBERT W. DANA — WINNERS FROM THE START, as they always are at the Cotillion Room. and to:

DANTON WALKER, for devoting your entire column to us on March 18th

JIM O'CONNOR, well what can we say?

Lucille and Eddie ROBERTS

-Future Engagements Include: THE RADISSON HOTEL mneapolis
THE MAPES HOTEL
Rene

THE STATLER HOTEL THE
Los Angeles Lo
Others Pending Available Time

THE ROOSEVELT HOTEL
New Orleans
THE COLONY
Lenden

Publicity: FRANCES E. KAYE & CO.

Direction: MCA



Current ABC-Par Record Hit "LITTLE CHILD" CAB CALLOWAY

NOW GATINEAU COUNTRY CLUB QUEBEC, CANADA

Mgt. BILL MITTLER, 1619 Broadway, New York

Delay Decision on Circus Picketing; AGVA Plans All-Out Fight Vs. Ringling

Determination whether the N. Y. Supreme Court would rescind its tempoary ban on the picketing of Ringling Bros. and Barnum & Bailey Circus was delayed until today (Wed.) with a hearing slated by Justice Aron Steuer for 10 a.m. today. Two orders had already been signed.

been signed.

On Monday (2) Justice Thomas A. Aurelio signed a temporary injunction banning pickets until the hearing yesterday (Tues.), and when order had been seemingly ignored by pickets from the Amerian Guild of Variety Artists and the International Brotherhood of Teamsters, Justice Steuer signed another injunction banning pickets for three hours starting at noon vesterday.

for three hours starting at hoon yesterday.

At the hearing Justice Steuer seeking to determine why previous injunction was ignored, queried AGVA counsel Harold F. Berg, who informed the jurist that the unions had not been served and therefore commenced picketing at midnight Monday. During the three-hour stay the tanbark was delivered, and the circus was in position to go on for the prevue which was slated to be televised last night over CBS-TV. At presstime Don Conaway of the American Federation of Radio & Television Artists had been ducking a question of whether they would permit their members to appear before the cameras despite support permit their members to appear before the cameras despite support by the Four A's of the AGVA strike against the circus. AGVA had been aiming particularly at stopping the telecast because the show would give the circus an ad-ditional \$100,000 war chest to with-stand AGVA demands.

Bright's Plan

Jackie Bright of the American Guild of Variety Artists has put into effect a plan that would hit the circus wherever it pitches its tent. AGVA reps had been called in from various cities to work on a allout effort the property of the control of t an all-out effort to sign the circus.

AGVA was also working on the forbidding celebs to take part in

(Continued on page 52)

Hub Booker Sees Cafe Salvation in Promotion Of More Convention Biz

Boston, April 3.

E. M. Jacobs, Boston club, convention and industrial booker, says convention booking is the answer to the waning nitery and cafe booking biz hereabouts. Jacobs predicts the Hub will get 50% more conventions this season than last and points out that more national conventions are skedded this year than any year for the past 10.

Jacobs, formerly with the Keith

year than any year for the past 10. Jacobs, formerly with the Keith office in Boston and New York, contends that Boston could handle even more conventions if there were bigger spots to hold them. Boston had 375 conventions last year, according to the Chamber of Commerce, and \$25,000,000 was spent by the conventioneers.

The years hocker has some

The veteran booker has some definite ideas on convention book-

definite ideas on convention booking.

"Names are not important at conventions," he said. "They just want good flash acts, singers, dance acts, acro acts — family entertainment." He pointed out, however, that names are good for expositions. Convention booking runs from \$150 up to \$5,000, he said. "Most conventioneers don't know a good act from a bad one, however," he maintains. "This makes convention booking different."

Conventions are the last strong-hold of vaude acts, he maintains and each convention should be good for 5 or 10 vaude acts.

Walters Setup Expands Industrial Show Dept.

Lou Walters Enterprises, headed by Cass Franklin, is expanding the industrial show department. They have taken on Frank S. Greenfield and Dick Pierce, both formerly with the William Morris Agency, and Ray Evans, who had been doing publicity. Firm will stage a revue for Colgate Palmolive Co. May 8 in Cleveland.

Walters Enterprises is a booking and personal management firm op-erated independently of the Latin Quarter, N. Y., also owned by Wal-

Chi AGVA Gets **Club Date Code** For Approval

In the wake of the recently-settled dispute between the Entertainment Managers Assn. of Chicago and the American Guild Chicago and the American Guild of Variety Artists, AGVA midwest regional director Ernie Fast is submitting a local club date code for approval by the Chicago local's board of directors.

board of directors.

The code, essentially drawn from AGVA's national code of fair practice regulating club dates, sets minimum scale prices for club dates in the Chicago area ranging from \$25 for a single up to \$80 for four persons, with an additional \$15 to be paid for each person over four. It also adds surcharge rates of from \$5 to \$10 per person for dates' played up to 200 miles outside the city limits and provides for transportation, food and lodging expense payments wherever applicable.

The code further seeks to rem-

applicable.

The code further seeks to remedy two local deficiencies long a sore spot with the union and with performers here. Any act working without an AGVA-approved contract or any agent who fails to issue a contract would be fined \$50 under terms of the proposed code, and any delay in paying acts would result in \$5 a day being added to the entertainer's salary for each day of waiting time after the day following the engagement. Both provisions are expected to meet with strong local opposition.

The Chi AGVA office has recent-

The Chi AGVA office has recently begun to sign up south side spots using live entertainment. So far, Birdland, the Crown-Propeller and the Stage Lounge have signed AGVA's basic minimum agreement, agreed to pay contributions to the welfare fund, and posted bonds for entertainers' salaries.

All-Brit. Palladium Bill Socko; Cues New Policy

London, April 3.

Val Parnell's experiment of running an all-British bill at the London Palladium for two weeks has proved a bonanza. Bill comprised English radio, disc and tv names, including Winifred Atwell, Bernard Bross, Alma Cogan, Petula Clark and David Whitfield. It pulled capacity houses at every performance, with stubs being sold outside the theatre at twice and three times their value. First week topped \$36,000, with advance bookings for the next week topping that figure. This is a record for the house since the vaude policy was instigated here some years ago, with Danny Kaye the only exception.

Dallas Club's 20G Fire

Dallas, April 3.

About 120 patrons, dancers and musicians fied to safety as fire last week destroyed Nita's Place, local night spot. No one was injured. A reported \$4,000 in cash was reduced to a boxful of cinders by the heat.

Cause of the fire was not determined. Owners estimated the loss at \$20,000.

Acts Set for 24th Annual Hartford Shrine Circus

The 24th annual Shrine Circus here takes its annual stand at the State Armory for a full week, starting April 23. Acts pencilled in are Capt. Eddy Kunn, The Tuckers, Cole's Elephants, Dieter Tasso, Triska Troupe, The Arrigonis, Hawthorne's Bears, Craig's Chimpanzees and Flying Victors.

The circus is sponsored annually by the Sphinx Temple for charity and other Shriner activities.

New Format For Hub Blinstrub's

Boston, April 3.
New format for Blinstrub's 1,700seater was detailed here this week
by owner Stanley Blinstrub on his
return from Manhattan, where he
signed talent.
June Taylor will

return from Manhattan, where he signed talent.

June Taylor will stage the shows next season. Dancers, a singing chorus, scenery and props will be put in with a new \$20,000 lighting system. A second stage is to be built over the orchestra, the club will be widened and a new lobby will be built extending all the way across the front with new canopied entrances. In addition, a parking lot will be built. The June Taylor line will be paid premium wages, and will not be allowed to mix with the customers.

Lavish productions will be the new format, Blinstrub said. His policy of big names will still continue. Present policy is a four-act vaude bill, plus headline name. The four acts hold over for two weeks, while the headliner changes each

the headliner changes each

while the headliner change week.

Names finishing out the balance of this season include Frankie Laine, Nat (King) Cole, Gisele MacKenzie and McGuire Sisters, who open Monday (9). Dennis Day comes in for one night, Sunday (8), for the \$100-a-plate dinner for Archbishop Cushing's charities.

Brisson Prepping His Memoirs; Working On **Brit. TV Showcasing**

If Rocky Graziano, who has done well in the literary fields with "Somebody Up There Likes Me," could do it, why not Carl Brisson? Danish singer is also working on an autobiography. He's a former middleweight champion of Europe as well as a supper club singer, and is holder of the Order of the Swedish Cross and a Knight of Denmark.

Swedish Cross and a Knight of Denmark.
However, Brisson feels that he isn't quite ready to publish his memoirs, since he's still got a lot to do. He returned last week from a nine-month stay in Europe, and would like to get a 'tele show set. He's currently working on a British video showcasing for the fall.
While abroad, he visited in his native Copenhagen, from which he's been absent since 1952. A statue of him was unvelled at a youth centre in Visterbro, the Boys Club of Copenhagen, Currently, Brisson is set to play the Radisson Hotel, Minneapolis, April 26, with other dates still to be lined up.

Waters' Show Signed For Coliseum Auto Opener

"Dancing Waters" has been signed for the International Auto Show, which opens the newly-constructed N. Y. Coliseum, April 28 until May 6.

Fountain display will be prevued at a special benefit for the March of Dimes, April 27, during which time opening ceremonies will take place.

FIRST STAGE SHOW SINCE '49

Albany House Gives Two-Day Bookings To Rock-a-Rama

Albany, April 3.
Stanley Warner Strand, for the first time since 1949, will feature a stage show, "Rock-a-Rama," Wednesday and Thursday (4-5). Headliners are The Three Chuckles and The Penguins, both recording groups. Others appearing will be Eddie Fontaine, Shirley Gunter, Arnold Dover and The Blockbusters.

Aussie Vaude Girds for TV Threat, Tivoli Controls Major Tele Outlet; Martin Buying Up Talent in Chicago

Steve Yates Joins Up

Steve Yates, for several years an indie agent, has joined the Miles Ingalls Agency. Yates is the son of the late Charles V. Yates. Yates will replace Joe Flaum, who had been with Ingalls for many years, and who recently left to go on his own. Yates office had been booking the Bob Hope theatre and fair tours, and the "Grand Ole Opry" units.

D.C. Show Biz Reps

Spearhead Cherry

Blossom Festival

Washington, April 3.

Show biz reps are spearheading the Capital's annual Cherry Blossom Festival, which stepped into high gear today (Tues.) with opening ceremonies. Conceived as a Washington version of New Orleans Mardi Gras, Festival gathered steam and acquired stature in recent years as a major tourist lure. This year, for the fifth consecutive time, Loew's Theatres' eastern division manager Orville Crouch is general chairman for the six-day celebration.

Although featuring local talent and top Government names, professional show biz figures are donating their services to whip the series of events, winding up with weekend's Cherry Blossom Pageant, into professional polish. Longtime producer of shows at Loew's Capitol, Joel Margolis is in charge of production for the show, staged outdoors around the town's famed Tidal Basin Saturday and Sunday. Morton Downey, perennial attraction for the pageant, will again be on hand as principal vocalist.

ABC commentator Bryson Rash emceed today's (3) opening ceremonies, and will join forces with WRC-NBC's Patty Cavin to narrate Wednesday's Festival Fashion Show. WTOP-CBS d.j. Eddie Gallaher is skedded to emcee the Festival, and virtually every radio-ty

With Ingalls Agency

Chicago, April 3,
David Martin, managing director
of Australia's 15-minute Tivoli circuit, sees the coming of television
to Australia this fall as no immediate threat to what has become,
with London, vaudeville's last
stand in the English-speaking world.
Aussie video bows in October with
three channels each in Sydney and
Melbourne. One of the three in
each city will be governmentoperated, a la BBC, and the other
two will be commercial stations.
Martin anticipates that there

each city will be governmentoperated, a la BBC, and the other
two will be commercial stations.

Martin anticipates that there
will be 10,000 sets in operation
Down Under at the end of the first
year of telecasting. Forecasting a
top of 500,000 sets in use at the
end of 10 years, Martin sees
American-made tv films as the
strongest threat vaudeville has to
face. (The Liberace film series,
for example, will bow in Aussieland with video's debut.) Martin
sees the Aussie talent and muslcians unions and, naturally, interested vaudeville parties taking a
"cultural stand" against "complete
Americanization of Australian television," as he puts it.

The Tivoli management has seen
to it that it has several aces-in-thehole, however, to meet the teevee
competition. One is entry into
video with a subsidiary called
Television, Inc., which owns one of
the two Sydney commercial channels, and another is their control
over variety acts that play the circuit. The Tivoli management sees
video developing as a threat to
live vaude in about five years; they
are determined to fight it when it
does develop. Until then they have
taken steps to protect themselves
and are watchfully waiting.

Fact that the Tivoli circuit controls a major tele outlet and that
Aussie television, for economic
reasons, will never match American saturation, arms the Tivoli
management with strong weapons.
They should be able to compete
with television on more equal
terms than would be possible in
America, Martin thinks.

Three Variety Revues
Martin was in Chicago last week
to buy talent for three variety revues which will tour the Tivoli
circuit this summer. Biggest production will be the show, "Paris
(Continued on page 53)

Lesser Examined Before

Lesser Examined Before

Trial in His 300G Pact

Show. WTOP-CBS d.J. Eddie Gal-laher is skedded to emcee the Fes-tival, and virtually every radio-tv personality in town will participate in some phase of the celebration. Despite competition of the line-up of events, show biz generally benefits by the influx of 250,000 tourists expected to view the famed blossoms and events sur-rounding their annual debut. Breach Suit Vs. Chevalier Vaude Team to Lecture

Breach Suit Vs. Chevalier

Examination before trial of Arthur Lesser took place Monday (2) in New York in his \$300,000 breach of contract suit against Maurice Chevalier. Lesser produced Chevalier. Lesser produced Chevalier first one-man show in the U. S., but singer took his business elsewhere during his recent jaunt in the U. S., on which he did another one-man show and had several nitery bookings, including the Waldorf-Astoria, N. Y., and Dunes Hotel, Las Vegas. Chevalier testifed before trial a few weeks back. Lesser, who is now managing Patachou, left with his charge yesterday (Tues.) for Mexico City, where singer will appear at the Versailles. Both are due back in London later, where Lesser is slated to produce a revue still untitled, to be presented by Jack Hylton and costarring Patachou and Tommy Trinder. Nat Hiken, top writer of the Phill Silvers tv show, will be one of the scripters for the Lesser show.

Chevalier Fair \$11,000 For Toronto Holy Week

With Holy Week hurting the French-speaking customer draw, and the Jewish observance also denting, Maurice Chevalier's one-man show did a fair \$11,000 at the Royal Alexandra Theatre here, with the 1,525-seater scaled at \$4 top for six performances. God Friday matinee was so-so.

Chevalier is current at the St. Denis, Montreal, thence to the Capital, Quebec City, followed by an engagement in Havana, Cuba.

At Hub Distaff School

Boston, April 3.

Boston, April 3.

In the first show biz course in the history of distaff Endicott Junior College in Beverly, the Baker Sisters, vaude and nitery act who have appeared at the Bradford Roof here, will lecture and demonstrate how an act is put together, with illustrations in song and dance, at an hour-long college assembly on April 26.

Milton Jaffee, who teaches a course in radio and tv, invited the nitery act to lecture at the college. He said the two sisters will also give the students the low-down on how records are cut and exploited. Preceding the Baker Sisters' lecture, Jaffee said, he has invited Ruthie Shapiro, Hub platter rep for Joni James, Frankie Laine and Eileen Rodgers, to lecture on record promotion at the college, April 16.

CANADA BALKS 'OPRY'

Regina, Sask., April 3.

A playoff 'hockey game and snowblocked rural roads cut into attendance at a "Grand Ole Opry" show in Darke Hall here. Unit drew about 1,000 customers for a two-performance gross of \$1,438.

Eddie Fontaine, Shirley Gunter, Arnold Dover and The Blockbusters.

Troupe will do four shows a day.

Troupe will do four shows a day.

Troupe will do four shows a day.

New Acts

LILO (5)

LILO (5)
Songs
37 Mins.
Pierre Hotel, N. Y.
Lilo, the singularly-labeled lead in the recent Cole Porter legit musical, "Can-Can," has latterly gone on a nitery and hotel foray which took her into a number of major cities. However, for the bigtime debut at the Cotillion Room of the Pierre, the blonde comedienne has prepared in a tres expensive manner.
Charles O'Currán produced her

ner.

Charles O'Currán produced her act and seemingly has done right by the French import. He has devised a routine that, with only a few revisions, will be a highly saleable product for the haute monde rooms. The new turn bespeaks class, provides an excellent peg to create a feeling of versatility and has good production to surround Lilo's throaty offerings.

Surround Lilo's throaty offerings.

Lilo's magnum opus is still the
French manner. But during a
New York season that has been
heavy with French chantooseys,
problem is to get some point of differentiation. Her routining gets
around that with an accent on material en Anglais. With the exception of two weakies, the material
holds interest and nets applause.

The strong points in her reper-

tion of two weakles, the linterial holds interest and nets applause. The strong points in her repertoire are renditions of "I"m The Girl" with a music-box gimmick, a French medley that sets her off to a strong mitting, the reprises from "Can-Can" including "Magnifique" and "Paris," and a character number. One of her items, describing a sailor in Paris, seems overproduced and could be curtailed for better effect. The newsboy item also has too much production which seems to detract from the general design of her act.

However, the rest of the turn commands attention. Of course, it's still a new method of operation for Lilo, but once she lives

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BILLY GLASON

208 W. 54th St. New York 19—Dept. V Circle 7-1130

little longer with the act, and imparts more of her own mannerisms and more of her personality she should be a regular on the class

should be a regular on the class circuits.

Lilo is backgrounded by two singing couples which gives a rich lustre to her vocals. Coutouriering in a white gown, with changes of costume for various numbers, of costume for various adds to the variety of the act.

Jose.

FRANK LYNN Song-Dance 25 Mins.

Song-Dance
25 Mins.
Sans Souci, Miami Beach
As currently constituted, Frank
Lynn's act is obviously tailored for
the chichi intimeries. An engaging
young Ivy League type, complete
to "natural" look in suiting and
demeanor, he presents a carefully
staged group of mostly song-some
dance concepts which stress a
fresh, variety personality. It's also
obvious that there's been heavy
expenditure on arrangements and
direction, the material put on display reflecting the polishing and
extraction of an inherent charm.
Originals are included in some
straight blues; extract from Brodway musicomedy and a breezy routine featuring down-the-years to
the speakeasy era, to jukebox
musical rundown are light and
pleasant to take. The dance sement is woven into the latter pattern.
Lynn needs a broader boatload

tern.

Lynn needs a broader boatload of ideas to make the more commercial clubs. As is he's a good bet for the Blue Angel-Le Reuban Bleu route as well as a prospect for revucs and/or musicomedy.

Lατy.

JEAN JANESS
Acrobatic
15 Mins.
Steuben's, Boston
A sprightly 4 ft. 8 blonde, perfectly proportioned and a looker, Jean Janess displays some nicely paced acro work using table and chair props for stands, twists and splits. Gold bra and pants costume with sequins sets off her natural attributes nicely. Openng with flips, she does a brick building routine on table, bounces off for series of tossovers and split on two chairs. She does twists and stands on a prop pole mounted on the table and back somersaults off for chairs and balances precariously with head nearly scraping ceiling. Series of flips across stage gets her off.
Looks to be high-rated flash opener for niteries and slick sight act for tv and vaude. Guy.

BETTY LUSTER Dance 10 Mins. Palace, N. Y.

Palace, N. Y.

Betty Luster is a vet in the tele orbit, but hasn't appeared in vaude previously. Miss Luster is a well-built looker and an expert ballerina, who is also skilled in other dance forms. Opener is a tasty bit of toe terping, after which she doffs the tutu and does a bit of jazz ballet which gets off quite well.

Her magnum onus however is

VARIETY

quite well,

Her magnum opus, however, is an interpretive bit to de Falla's "Ritual Fire Dance," in which she makes vivid use of this dramatic bit of music. The toreador cape provides an added bit of color as well as a bit of continuity for this bit. Offs strongly.

Jose,

VICKY AUTIER Songs 35 Mins. Viennese Lantern, N. Y.

Vicky Autier is a new face in these environs, having been imported from France and who has ported from France and who has a booking at the Roxy, N. Y., during which time she'll be doubling. Miss Autier is a strong Gallic sin() er who can evoke a number of moods, and like many French chantooseys has strong staying powers. She does a half-hour plus with a series of tunes that includes a strong sprinkling in her native tongue. Others are interlaced with English translations and stilf others are on the Hispanic side. She does a turn that's well appreciated in this part of town.

Miss Autier has an easy and fluid manner that makes for pleasant listening. She makes a good appearance on the floor. At times, she accompanies herself on the piano, but generally most of her work centers around a lapel mike that takes her all over the floor. Miss Autier can get in the majority of cafe situations as well as allied fields. Miss Autier is a strong Gallic sin()

BARON BUIKA Violin Novelty 25 Mins. Steuben's, Boston

Steuben's, Boston
Although in the U. S. from
Berne, for a year and a half with
his European type violin novelty
act, Baron Buika has missed new
act cataloging on this side of the
ocean. He's an impressive looking
personality in formal attire, w.k.
on the Continent and England with
a record as a concert violinist and
at one time headed a 28-piece ork.
He bows on with his own arrangement of "The Eternal Melodies,"
strains from w.k. musical compositions, showcasing his concert background.
Swiss violin virtueso plays a

Swiss violin virtueso plays

medley of Yank tunes in his
"American Fantasy," including
"God Bless America," "Davy
Crockett." "Swanee," "St. Louis
Blues." He loosens the bow strings
in a big are for "Hot Canary," then
goes into some slick patter before
cutting all the strings on the violin
except one, on which he renders
"Soirento." Windup is "Chardas"
in a series of impossible looking
positions and for an added fillip,
Bulka plays two violins at once.
Bulka is an assured craftsman
on the violin and has succeeded in
welding concert artistry to nitery
format through sight gimmicks in
his handling of the instrument. A
class act for class rooms, tv and
club dates.

JACQUELINE JAMEŠ 🗻 Songs 30 Mins. Club One-Two, Toronto

Jacqueline James, tall and eyenilling blonde, who recently completed some 18 months in the London production of "Guys and Dolls" in the Adelaide role, is currently breaking in her first North American night club routine. In black sequin evening gown, Miss James opens with a lusty "Hostess With the Mostest" with which she was identified two seasons ago in theatre-in-the-round productions of "Call Me Madam." For high, low and sexy delivery, she instantly scored with the nitery customers here, and then into two ballads—"Lost in the Stars" and "Stay Well, My Love"—for a neat three-octave range from F to F that was hefty on, high-note holding and echo effects, plus alternate dropping to a full, rich voice.

Miss James bears an uncanny resemblance to the late Jean Harlow, which strangely has hurt her in three B-films in Hollywood. She's a well-stacked, long-stemmed songstress who just lets that big voice go for diversified delivery, all marked by training and a sophisticated style that also has plenty of musicomedy values in the comedienne classification, though she can also turn on the unrequited love pathos when it's called for. Miss James has lots of talent and physical appearance, as evidenced in her former and present top singing and acting chores. Jacqueline James, tall and eye-filling blonde, who recently com-

EDDIE ASH
Acro-Juggling
10 Mins.
Empire, Glasgow
Australian juggler combines dexterity with trapeze balancing, linking the two in a worthwhile act that has potential for most locations tions.

tions.

Opens with standard club-tossing, the clubs being brought onstage by a whitefaced femme stooge in awkward schoolgirl makeup and costuming. This is amusing switch from normal smartassistant type, and leads to novelty. Segues with more plate, hoops-on-feet and club tossing.

hoops-on-feet and club tossing.

Juggler then blows a whistle, and a minitricycle is lowered from flies. Cycles astride this while balanced upside down on head, with gimmick that this is how Australians cycle "down under." More mitting for clever hand-walking. In trapeze routine, he drinks from champagne glass while balanced upside down with head on trapeze.

Act has asset of being "different" and provides strong entertainment quota with novelty twists. Okay for vaude and video. Gord,

NUK Clown 15 Mins. L'Olympia, Parls

L'Olympia, Parls

Nuk uses the wistful appearances of the classic clowns with outsize garments and painted face and floppy shoes. He then goes through an original bit of pulling all sorts of musical instruments from his outsize coat. General fey underlinings of his musical know-how and poetically guised shafts as well as clever comic invention, make him an offbeat clown worth U.S. attention.

Violins saxophones and clarinets

Violins, saxophones and clarinets come out of his pockets and at one instance a rubber glove begins to inflate from his clarinet. He milks it before finding accordions, etc., in his pockets.

Mosk. in his pockets.

Circus

Continued from page 51

the gala preem tonight (Wed.) for the benefit of the Police Athletic League. Bright promised the police organization that he would see lice organization that he would see to it that the union obtained per-formers and got all expenses paid for a subsequent benefit. Theatre Authority hadn't cleared the gala and various performers were be-ing notified not to appear. All agencies were also being con-tacted tacted.

tacted.

Meanwhile, AGVA attorney had filed charges against the circus with the N. Y. State Labor Relations Board charging prexy John Ringling North with refusal to bargain in good fatth and with intimidation and coercion of performers in preventing them from joining union of their choosing.

Art Students League will, hold its annual costume ball at the Hotel Roosevelt, N. Y., April 27. Theme of the regalia will be Shakespearean representations, with proceeds going to the League's building fund.

I take this occasion to express my gratitude for the continuing confidence placed in me by my cusromers and friends in show business.

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EASTER WEEK

MARLBORO BLENHEIM and HADDON HALL, Atlantic City, N. J.

El Morocco Cafe Ltd.

MONTREAL

March 27, 1956.

Mr. Senia Gamsa, 36 Central Park South, New York, N.Y.

Dear Senia:-

At the risk of having you raise the ante on his services, thought I would drop you a line to let you know how pleased we have been with the performance of Lou Seiler. He is, without a doubt, the best comedian to ever work our room, and the only one to be held over for three weeks.

Those well known New York Irishmen should be grabbing him for their T.V. shows, as he is head and shoulders over most comedians I have known. His comedy, dancing and mugging have endeared him to Montrealers, and I am interested in a return engagement on the same terms, for sometime in November. Please contact me.

With best regards, I remain,

Yours truly

un north Van de North

Aussie Vaude Girds

Le Soir," set to open for the Olympic games this year; the other two will start touring in February and May of 1957. With a \$4,500 budget per show, Martin is buying close to \$300,000 worth of talent for the three revues on a tripwhich includes stops in Los Angeles, San Francisco, Mexico City, Las Vegas, Chicago, New York, Paris and Barcelona.

He generally gets acts for less

geles, San Francisco, Mexico City, Las Vegas, Chicago, New York, Naris and Barcelona.

He generally gets acts for less than their stateside price, offering a minimum of 20 weeks work out of 26, with options that may extend the run as long as two years. The long runs are possible because Martin generally has four revues going at once, one each in Sydney and Melbourne, on e touring Australia and one touring New Zealand. Turns are generally anxious to go with Martin because of the steady work Down Under and the Jower living costs there. And there is always the possibility that they will come back with a better act because of the chance of experimenting with material that is no longer available stateside.

Another reason for performers' willingness to go to Australia is howen a Australian and American audience reactions, very often an act that gets only mediocre reaction in the U. S. elicits strong response from the Aussies.

The kingpin house of the Tivoli circuit is the Tivoli, or "Tiv," in Melbourne, a 1,500-seater. This house had been leased from the owners until recently, but has been bought by the circuit for, Martin says, \$1,000,000, and is currently undergoing extensive remodeling. The new face will be ready for the summer Olympic games.

The Tivoli and the 1,800-seat Sydney house, also called the Tivoli, are scaled at a 25-shilling (t) \$3.50 U. S. currency) for Saturday nights and premieres. Shows run two hours and 40 minutes and go on six nights a week, excluding Sundays, with three weekday matinees. The one or two-aday policy has great appeal for acts.

Martin also books concert attrac-

Gordon-Reyes Competish

Gordon-Reyes Competish
Of course, the biggest thorn in
Martin's side lately have been the
U. S. headliners brought to Australia by Lee Gordon and Ben
Reyes. Playing Johnnie Ray, Bob
Hope and Betty Hutton in stadiums and arenas with a much
higher scale than prevails at the
Tivoli theatres, the Gordon-Reyes
operation has been successful by
any standards.

any standards.

Nonetheless, Martin says, his vaude houses have been competing quite successfully and the Gordon-Reyes operation has, if anything, he claims, made the customers aware of "the quality of the entertainment we give them at reasonable prices." Martin's biggest quibble is with the expensive ad campaigns put on by Gordon and Reyes, which he cannot match.

Martin's next round-the-world

Martin's next round-the-world buying trip should bring him back to the U. S. sometime in January, 1957, he says.

Robeson Sees Chance To Appear O'Seas Again

Appear O'Seas Again
Ottawa, April 3.
Paul Robeson believes he will
soon be allowed to perform abroad
again. Singer-actor says he has
been invited to give a concert tour
of England and to revive "Othello"
in London.
Interviewed in Toronto recently,
Robeson said he would play there
again and tour the rest of Canada
this year. His Canadian concert
tour opens in Ottawa April 16, and
he plays at least 13 other cities
west to Vancouver, according to
Jerome Concerts & Artists Ltd.,
handling it. handling it.

Growing Oriental Beat In Hub Cafes As Civil Ban Hits Strip Joints

Boston, April 3.

Oriental beat for the Hub is seen with opening of two new clubs featuring belly-dancing distaffers from Mediterranean ports, which have proved popular in two spots here already.

here already.

El Morocco, new 200-seater, opens Friday night (6), in the former Ada Bullock Tremont St. restaurant. Downstairs club will be operated by Charlie Locke, who will also continue with his Guys and Dolls upstairs intimer. A new kitchen .has been installed and Oriental-type food will be served.

Snot her sent overseas for talent

Spot has sent overseas for talent and will use three dancers and Oriental musicians.

The Downbeat on Boylston St. has been sold and is being readied for another Oriental nitery. Amir Amir, sister of Favzia Amir, is reportedly guiding the format.

portedly guiding the format.

Two Oriental clubs are now in operation, Club Zara and Club Khiam. Club Zara, featuring Morocco, has been getting the big chunk of the biz and has been increasingly designated by Hub cafe society as a late spot to top off the evening.

Word - of - mouth of Morocco's word-of-mouth of Morocco's dancing, plus her appearances at some swank charity parties around town, has swamped the spot with biz, with the college crowd taking up the club as part of their itinerary.

Success of Club Zara and the Success or Club Zara and the ban on exotics in the Hub and environs are seen as sparking the upsurge of interest in the Oriental club format, which allows the use of semi-clad dancers going through torso wrigglings without the negative chairments. tive strip nomer.

Hub conventioneers have little to choose from in flesh entertainment these days. With only the Casino operating as a semi-burlesque house since the closing of the Old Howard, and the damper on strippers, the Oriental artists may well bring boffola coin to club coffers.

Vaude, Cafe Dates

New York

New York

Olga James will double from
"Mr. Wonderful" to Le Cupidon,
NY., starting April 25, "Mr.
Wonderful" staying ability permitting ... Lena Horne sails for
Europe April 6 ... Gogi Grant
pacted for the Statler, Washington, April 23, and the Beverly, New
Crleans, June 8 ... Herman Godfarb, of the legal and personal
management firm of Goldfarb,
Mirenburg & Vallon, leaves for
Europe April 11 for talent gandering. He'll be accomped by pressagent Marvin Kohn ... Tina Louise
down for Le Cupidon, April 11 ...
Marion Marlowe tapped for the
Three Rivers Inn, Syracuse, July 6
... Henny Youngman goes into the
Steel Pier, Atlantic City, Aug. 12.

Chicago

Chicago

Danny Thomas pacted for the Chez Paree, Chicago, April 23 for two frames; dates for Martin & Lewis and for Louis Armstrong are still not set. . The Miriam Sage line into the Lake Club, Springfield, Ill., next Monday (9). . . . Florian Zabach into the Congress Hotel, St. Louis, May 21 . . . The Albins currently at the Hotel Juaragua, Ciudad Trujillo Lenny Colyer into the Town Casino, Buffalo, April 16 for two weeks . The Continentals currently in their 23d week at the New Frontier, Las Vegas; they open at Vick's, Minneapolis, April 30 . . . Gloria Vann opens at the Alpine Village, Cleveland, April 9 for two . . Dr. Arthur Ellen set for the Ko-Ko Club, Phoenix, April 29 for four frames . . Dwight Fiske into the Safari Room, New Orleans, April 17.

Hollywood

Red Nichols & Five Pennies open a four-week stand at the Riviera, Las Vegas, April 12 Margaret Whiting and Dick Contino set to open April 12 at the Flamingo, Las Vegas . . The George Shearing Quintet, currently on a p.a. trek, will appear at the U. of Kansas' annual spring celebration April 29 . . The Treniers have been signed for a

limited engagement at Jack Gordon's Melody Room beginning April 11 . . . Jane Froman opens a two-week engagement at the Cocoanut Grove April 11 . . Del Rubio Triplets opened at Larry Potter's Supper C.ub Saturday (31). . . . Jazz City pencilled in Shorty Rogers & Giants for a May date. . . Mary Kaye Trio opened at the Chi, Palm Springs, Friday (30).

Atlanta

Joy Dasher, exotic dancer, tops the new show which opened Monday (2) at the Gypsy Room. Terper is backed up by comedy-singing team, Van Kirk & Gloria Shayne. Pianist Fay McKay closed a reord-shattering 21-week engagement at Gypsy Room Saturday (31).

ment at Gypsy Account (31).

Joe Cotton's Steak Ranch this week is headlining the Hightewerr, team which combines dancing and acro routines, who get adecuate support from dancer Elaine Denning; comedian Jerry van Dyke: the Miriam Sage Dancers and Models, and Wes Baxter's orchestra.

Dyke: the Miriam Sage Dancers and Models, and Wes Baxter's orchestra.

British singer Alan Dean bowed Thursday (29) at Henry Grady Hotel's Paradise Room, sharing the spotlight with the Appletons, flashy two girls and a boy team of hoofers. Imperial Hotel's Domino Lounge is holding over exclicker Kalantan for third week, along with femme ventro Lenore Walton and emcee George Petras.

Dene Mustin is new pianist at Piedmont Hotel's Terrace Lounge. High Society Five, Dixieland combo at Hank & Jerrys' Hide-away, has substituted Six for Five in their name. They ve added a base fiddle player.

Howell House's Zebra Lounge is offering owner Danny Demetry's latest find, song stylist Bobbie Jones. Demetry discovered her in a small Miami club.

Paco Isla and his Latin crew are pulling SRO crowds into Bill Cartledge's Peachtree Manor Hotel El Morocco.

ledge's Peachtree Manor Hotel El Morocco Harmonicaires are in their fifth week at Atlanta Biltmore Hotel's Empire Room. Tunesters get help from nusicomedian Bruce Stevens and thrush Avril Ames.

"Nightclubs have a brilliaht new star in GRET-CHEN WYLER whose singing and dancing mode them yell 'more, more!' in 'Silk Stockings'."

-EARL WILSON, New York Post

"GRETCHEN WYLER at Le Cupidon proves she's as fascinating and worthwyler an entertainer in a nightclub as she is in the Broadway comedy hit show, 'Silk Stockings'."

-HY GARDNER, Herald Tribune.

"GREICHEN'S fetchin' in nightspot bow. Miss Wyler, of 'Silk Stockings' fame rocks Le Cupidon ... proceeded to pulverize the people with some enchanting special songs written by those special, special song writers, Lyn Duddy and Jerry Bresler . . . the platinum-tressed, statuesque lovely sings in a twangy, low-keyed, Ethel Mermanish manner . . . The Wyler warbler is a most welcome addition to the nightclub belt. She's got class, look, voice, timing and stage presence galare."

-LEE MORTIMER, Daily Mirror.

"Le Cupidon was a four-star hit last midnight. GRETCHEN ('Silk Stockings') WYLER inaugurated her supper club entertaining career there with the kind of applause reserved usually for rock-and-roll hits thèse days."

-FRANK FARRELL, World-Telegram and Sun.

"The singer-dancer is now demonstrating she's also got what it takes for cafe circuit success. She's delivering a top-calibre act in her current bistro bow at intime eastside Le Cupidon. Her stint has click values both in execution and material. Miss Wyler is an attractive and energetic performer. Her delivery has a warm quality and is enhanced by smart routining and a bright song selection."

-Jess, VARIETY.

"This was easily GRETCHEN WYLER'S night. She "This was easily GRETCHEN WILEK'S night. She turned in an amazingly wonderful performance, more so when it is considered that this was her first cafe appearance . . Miss Wyler had it and if she keeps up the pace she'll make a much larger dent in hig-time cafe circles than she did in her surprise smash in 'Silk Stockings'."

-BILL SMITH, Show Business.



"SILK STOCKINGS"

Imperial Theatre New York

WYLER

(Opening April 23rd SAN FRANCISCO)

Just Concluded

LE CUPIDON New York

Dear Gretchen:

Thank you for the wonderful performances and the record business you have brought to LE CUPIDON. Here's looking forward to your return engagement.

Sincerely, JACK ZELL, President; LE CUPIDON.

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MARVIN KOHN

Special Material: LYN DUDDY and JERRY BRESLER

Direction: WILLIAM MORRIS AGENCY

Patty Shaw Anton Mac Anton

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (1) independent; (L) Loew; (M) Moss;

(P) Paramount; (R) RKO; (S) Stoll; (T) Tivoll; (W) Warner

NEW YORK CITY Music Hall (P) 5 Rockettes Corps de Ballet Choral Ensemble Larry Griswoid Larry Griswold
J Langee
Palace (P) 5
Church & Hale

Doris Stockton Morris & Barry Valida Snow Picro Bros. Murio & Sheila Aritie Dann Edwards Bros.

MELBOURNE
Tivoi (T) 9
Adele Inge
B Rayes & D Faye
Jack Powell
Reg Redeliffe
Rih-Aruso
B Romano & Robins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Jong
Geoff Thorne
Helen Pluker
Dorothy Erckey
Majesty's (T) 9
Bill Fineh
Billy Banks
3 Gypsys
Brox & Myrna MELBOURNE Tivoli (T) 9

BRITAIN

Syd Cheshin Juanita Maxwell & Manning Val Cave

Wall Cave
Merrils
Yvonne Pr'nd'rgarst
June Bales
Noel Lucus
General Cave
Palace (1) 2
Oliver & Vale
Peggy Thompson
Margaret Hurst
Hickey & Arder
Medlock & Marlow
O'Neill & Haig
Joan Hinde

Meuron O'Neill & Hars Joan Hinde BIRMINGHAM Hippodrome (M) 2 Frankie Vaughan

Hippodrome (M) 2
Frankle Vaughan
Delicados
S& M Marrison
S& M Marrison
Se M Marrison
Filiping De Pauls
Jack Francois
AlbaaDFORD
AlbaaDFORD
AlbaaDFORD
Jimmy French
Lionel King
Mongadors
Anne
Hollender & Hart
BRIGHTON
Hippodrome (M) 2
Peter Brough

BRIGHTON
Hippodrome (M) 2
Peter Brough
Peter

Roger Carne Falcons Billy Dainty Ailen & Albee Sis-Peter Dulay Kenways HANLEY Royal (M) 2

Kenways

HANLEY
Royal (M) 2

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Club Spixey
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Doris Stockton

AUSTRALIA

Vitch & Partner
Neal & Newton
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I Romaine & Claire
Jenny Howard
Alain Diagora
Red Moore
Frank Ward
Jack Baker
Nola Molioy
J's'p'n's Duffy
Tivoil (T) 9
Hite & Stanley
Frank Mariowe
Billiy Russelts
J & D Barker
M & E Rose
Laycock & Maureen
Sulfy Bynnt.
Darryl Stewart
Terry Scanion
June Salter
TALM

LIVERPOOL
Empire (M) 2
Slim Whitman
Lane Twins
George Martin
Mallini
Woodward & Cooper
Tommy Locky
Maurice French
Anita

Tommy Locky
Maurice French
Anita
LONDON
Palladium (M) 2
Dave King
G & B Bernard
Joan Regar
G & Desden
Howell & Radcliffe
Pierre Bel
Hassani Troupe
George Carden
Connects
Conn

Sid Plummer
Marcies
NOTTINGHAM
Empire (M) 2
Max Miller
Granger Bros,
Nat Gonelia
Joan Mann
Curibas
Scott's Co.
Kordas

Kordab • NORTHAMPTON New (i) 2
Manz & Chico Saballa
Arnoid & Warren Dick Collins
Syd Jackson
Ruety

Rusty
Zulda Lamone
Payl Edinond
Ben Dudley
PORTSMOUTH
Royal (M) 2

Richiardi Rey & Ronjy M & B West Russell & Susie Johnny Silver Bobby Limb 2 Maxwells

BODDY, Limb
SHEFFIELD
SHEF

Les Marthys Jimmy Edmundson Renee Strange Rita Marteli

YORK
Empire (I) 2
Harry Sheiis
King & Joyce
Bert Edgar
Dennison
Duncan Sisters Dennison
Duncan Sisters &
Thomas
Noble & Deicster

Cabaret Bills

NEW YORK CITY

Arete's
George Stone
Carolyn Carper
Harry Kane
Judy Martini
H Roth Orc
Beverly
Bobby Short
Enid Mosier

Steel Band
Jorie Remus
Johnny Mathis
Johnny Mathis
Joey Carter
Bon Solr
Patricia Bright
Jimmy Komack
Anita Ellis
Hazei Webster
Jimmie Daniels

Cameo

Cameo
Mol Torme
Corky Hale
Corky Hale
Roger Steele
Chafeau Madrid
Luisa Triana
Tun Tun
Pancho Ore
Ralph Font
Copacabana
Re Button
Ellean Barton
Codie Vincent
Mickey Calin
Grace Genteel

Harold & Lola
Yasynina
Yasynina
Yasynina
Yasynina
Yasynina
Yasynina
Harold Yasynina
Harold Yasynina
Harold Yasynina
Menenghito Orc
Les Ruban Bleu
Weston & Cor
Park Sheraton
Mimi Warren
Eddie Layton
Park Sheraton
Mimi Warren
Eddie Layton
Red Carpet
Dave Trington
Dave Trington
Dave Trington
Town & Country
B & J Kean
Burnell Darist Orc
John Sheraton
John Sheraton
Town & Country
B & J Kean
Burnell Darist Orc
John Sheraton

Jonnny Morris O
Two Gultars
Olga Karpis
Eugene & Sonia
Andrei Hamshey
Misha Usdanoff
Koysta Poliansky
Orc

Harold & Lola

Mickey Calln Grace Gentiel Michel Grace Gentiel Marti Ore Downstalra Julius Monk June Erickson June Martin Ave Starn Anders Bob Downey Harold Fonville Hegante Denisk Grace Anders Harold Fonville Turk Grace Martin Russ Currie Orc Hofel Hory Herman Orc Hofel Plaza Vincente Escudero Carmita Garcia Jose Barrera Teresita Osta Violetta Diaz Chinin De Triana Chinin De T

Hotel Pierre
Lilo
Augle & Margo
Alan Logan Orc
Stanley Meba ere
Guy Lombardo Orc
Hotel Statler
T & J Dorsey Orc
Vinent Logaz Orc
Vinent Logaz Orc
Will Statler
T & J Dorsey Orc
Will Shaw Orc
Ray Bari Orc
Latin Quarter
Charlivels
Chiquita & Johnson
Wazzan Tr T.:12

Orc
Mischa Borr Orc
Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio

CHICAGO

Lurlean Hunter Dick Marx Johnny Frigo

Johnny Frigo
Conrad Hilton
Tearama"
Neff & Vose
Shiriey Linde
Michael Mechan
Dave Par
Bergman & Mimi
Tune Tattiers
Boulevar-Dears &
Boulevar-Dors
F. Masters Orc

Black Orchid Felicia Sanders Irwin Corey Tommy Gumina Blue Angel "Calypso Caravan" "Calypso Carava Luis Torrens J. McCleverty Calypso Band Carl McCleverty

Calypso Band
Calypso Band
Calypso Band
Calypso Band
Cale Mode
Claude Thornhill
Maxine Sullivan
Cher Paree
Tony Martin
Alan King
Chez Paree Ad'r'b's
Brian Farnon Ore
Cloister Inn
Pat Moran 4

London House
Calvin Jackson 4
Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES NGELES Dick West Tony Martinez Macayo Lill St. Curpo Frankle Varia Trio Danie Mocambo Arthur Blake Rubin Moreno Trio Paul Hebert Orc Bollonin Rouge Romano Bros. W. W. Stevens Ffoillott Chariton Eddie O'Neal Orc Statler Hotel Constance Moore Danii & Genii Priov VEGAS

bassador Hotel es Bros. Ambassador Hotel
Ames Bros.
Russ Morgan OrcBar of Music
Hank Penny
Sue Thompson
Zulch & Noble
The Morgan
Hallimore Hofel
Sue Carson
Wider Bros. (3)
Shyrehos (3)
Hal Derwin Orc
Mary Kirol
Step Bros. (4)
Dick Stabile Orc
Geri Gallan Orc
Crescendo
Billy Eckstine

LAS VEGAS Sarah Vaughan Modermaires Bobcats Bud & Cece Robinson

Robinson Saharem Dancers Cee Davidson Orc

Cee Davidson of Sands
Frank Sinatra
Bunny Briggs
Linda Lawson
Sandmen
Copa Girls
A. Morelii Ore

A. Morelii Orc
Showboat
Jimmy Casanova
Sharon Knight
Garr Nelson
Showboat Girls
Lawrences &
Beveriy

Beveriy Rossi & Mac D'rm't Mike Werner Oro

Rossi & Mac Dyn Mike Werner Ort Silves Silpes Sallyes Silpes Four Knights Hank Henry Sparky Kaye 3 Dolls Cliff Fee De Cavanaugh Silpperettes G. Redman Ort Thunderbird And Jones Rose Mcg Brown Sonny Howard Cordoling

Desert inn Desert Inn
Patti Page
Wiere Bros.
Pony Sherrell
Art Johnson
Donn Arden Dners
Carlton Hayes Ore
El Coriez
Larry K. Nixon
Abbey Loncoln
Kumar

Abbey Loncoln Kumar Sherman Hayes Orc Earlands Vegas Earlands Fanche Vegas Fanche Vegas Grand Fanche Vegas Grand Fanche Vegas Grand Fanche Lawrence Flaming Dick Shawn De Castro Sisters Rickie Layr Dners Golden Nugget H. Ranch Band Polly Possum Joe Wolverton Townsmen

Joe Wolverton
Townsmen
Betty Taylor
New Frontler
Hooray For Life"
Class Daley
Leo Diamond
Giselle Szony &
Cabots
Dorben Durs
Carwoll Woore
Futti Moore
Ben Blue
Futti Moore
Ben Lessy
Ray Sinatra Orc
Ray Sinatra
Bob Crosby

Sonny Howard Cordolins Roby & Dell Barney Rawlings Thunderbird Dners Al Jahns Ore MIAMI-MIAMI BEACH

Algiers Hotel Dick Sterling Nina & Renea Arne Barnett Orc

Balmoral Hotel Enrica & Novello Rudy Baum Orc Waync Carmichael

Bar of Musie
Bill Jordan
Gina Valente
Hath Role
Hath Rol

Chuey Reyes Orc
Empress Hofel
Jerry Lester
Gracie Barrie
Mandy Campo Orc
Fontainebleau
Davis & Reese
Georgie Tapps Co.
Sacasas Orc

Sacassa orc
Sacassa orc
Algion
Marion Colby
Horace Dinz Orc
Lucerne
Mickey Katz
The Tip Toppers
Jacques Donnet Orc
Leen & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma

Atoma
Kenliworth
Carroli & Gorman
Michael Marvin Orc
Monte Carlo Hotel
Lillian Roth
Martin & Maio
Leonard Young
Ben Novack Orc
Murray Franklin's
Roberta Sherwood
Linny Regerii
Murray Franklin's
Muray Franklin's
Muray Roberta Sherwood
Linny Roberta Sherwood
Linny Roberta Sherwood
Muray Roberta Sherwood
Linny Roberta Sherwood
Muray Roberta Sherwood

Koysta Poilansky
Orc
Versailles
Bill Shirley
Betty Benee
Betty Benee
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurne
Richard Twrence
Sharon Shore
Salvatore Gioe Orc
Viennese Lantern
Vielx Adusty
Larry Carner
Vielx Adusty
Farel Core
Viennese Lantern
Vielx Adusty
Farel Core
Lard Tropicans
Gloria & Rolando
Billy Daniels
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq
Montmartre Montmartre
Zenia
Nanolo Torwente
Carlos Santos
May Julio
Clarisse Novo
Angelita Castany
Marcas Marcos
P. Godino

Paul Mann
Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc
Waldorf-Astoria
Ray Bolger
Nat Brandwynne
Orc Mapes Skyroom Sonny Howard Johnny Bachemin Colleanos Skylets Eddie Fitzpatrick

RENO Riverside
Davis & Reese
Remanos Bros.
Beverlee Dennis
Starlets (8)
Bill Clifford Orc

VANA
Casino Playa Orq
Fajano Orq
Fajano Souci
Mello Larks
Ceferino Barios
Sonia Calero
Nancy Lopez
Vanon Iglesias
Rivero Orc
Ballet
Ro Ortega Orc
Patisien Orc
Cuban O

Loew Options

HAVANA

Continued from page 1

Kirkeby. Dore Schary, v.p. and production chief, is reported to have picked up 50,000 out of the 100,000 shares for which he has an option.

Under the original stock option

Under the original stock option plan, six executives were granted options to purchase varying amounts of Loew's common stock at 16 7/16. In addition to the 100,000 shares granted to Schary, other execs received options in the following amounts: prexy Arthur M. Loew. 40,000; v.p. and treasurer Charles C. Moskowitz. 27,500; v.p. Louis K. Sidney. 27,500; v.p. Benjamin Thau, 27,500; and Loew's Theatres topper Joseph R. Vogel, 27,500.

With the termination of Sidney's employment contract, his stock

With the termination of Sidney's employment contract, his stock option was cut from 27,500 to 18,332, thus reducing the total amount of optioned stock to 240,832 shares. The optionees were permitted to exercise part of their options starting Jan. 17, 1952, and were allowed to pick up an additional one-sixth of the total amount of shares alloted each succeeding year until Jan. 17, 1957.

However, none of the option holders exercised their grants until this year. Prexy Arthur Loew started the ball rolling when he announced at the annual stockholders' meeting that he had purchased a substantial number of shares. He revealed his buy to answer stockholder criticism that he did not own any shares of company stock.

he did not own any shares of company stock.

Originally, the distribution of shares of the new theatre company, established because of the Government's consent decree, was slated for February, 1957. Under the splitting arrangement, each shareholder receives a half a share of stock in each corporation (the theatre company and the production company) for each share held presently in Loew's Inc. The date for the split has been advanced and will probably take place some time in September. The board of directors, meeting on the Coast April 11. most likely will set the exact date.

tors, meeting on the Coast April 11. most likely will set the exact date.

Kirkeby, it's believed, will receive 20% of the profits for the package he financed. The Loew's execs who participated in the Kirkeby agreement can hold their shares for six months in order to obtain a capital gains deal and then can sell off enough of their shares to pay the hotel man. Loew's stock is currently selling at about 22.

House Reviews

· Paramount, B'klyn

Allan Freed presentation with The Royaltones (5), Rover Boys (4), Platters (5), Willows (5), Teen (4), Platters (5), Willows (5), Ieen Agers (5), Cleftones (5), Jodimars (5), Dori Anne Gray, Ruth McFad-den, Cindy & Lindy, Sam (The Man) Taylor Orch (18); "Battle Stations" (Col).

Rock 'n' roll seems to be more than a tempory fad. Usually, a musical movement has a short duration, after which the rough spots are ironed out and selected portions become a permanent part of the day's musical literature. This doesn't seem to be the case with this dance form. It seems to getting a wider and wilder base. The kids that came in on this early in its career, about two years ago, are still with it, but the new adherents seem to be getting young-er. It's staying powers are being demonstrated with Alan Freed's second repeat at this house. WINS disk jockey, arch-priest of rock 'n' roll, holds the alltime record at this Brooklyn house which in its day used to be a name entertainment centre. Now he's playing a 10-day engagement here and from appearances, records will mean little during this period when the kids will be home from school.

In a b.o. sense, rock 'n' roll is the ton grosser of this decade in

appearances, records will mean nettle during this period when the kids will be home from school.

In a b.o. sense, rock 'n' roll is the top grosser of this decade in N. Y. theatres. Freed and his form of music have given various houses a terrific charge. In fact, that's all that a lot of theatres will play. If they can't have rock 'n' roll—let's not have a show.

Yet for all the loot that passes through the cashier's cage with rock 'n' roll, it's not a healthy development for show biz. It is frankly a negative influence for the juves. It encourages the kids to get out of their reserves and let loose in whatever way rock 'n' roll moves' em. It's the kind of music that encourages a frightening wildness. Of course, the swing era, circa 1936, used to entice the kids to dance in the aisle and shriek at their bands and singers. But that generation didn't require the services of platoons of policemen inside and outside the theatre to maintain a sense of order. Furthermore, those kids belonged, to a dancing generation, Strictly speaking the kids today aren't—so they are worked up to a peak that tears itself away elsewhere. And the youngsters that leads them to look for release in rock 'n' roll. The mature elements probably have paved the way for this condition.

youngsters that leads them to look for release in rock 'n' roll. The mature elements probably have paved the way for this condition. This is the era when "expose"-type magazines have the largest newsstand sales.

stand sales.

Again, this might be the ultimate in the music industry's quest for new sounds, which seems to have brought several segments of the business to a dubious brink of release. Rock 'n' roll is a new sound that came about two years ago. It has a frightening uniformity. Alan Freed's Brooklyn Paramount show is an example.

The bulk of the program com-

ty. Alan Freed's Brooklyn Paramount show is an example.

The bulk of the program comprises male singing groups with such names as The Platters, The Royaltones, The Rover Boys. The Willows, The Teen Agers, The Flamingoes, The Cleftones and others, most of which are made up of five boys, based around two mikes, with one lad doing the lead. There's also the inevitable sax break. There's a tremendous vigor in their presentation, and the projection is sufficiently graphic to excite squeals, jumping in the seats and other manifestations that make it rough for the ushers and the police squads stationed inside the house.

There is, of course, some differ-

the house.

There is, of course, some difference in the various groups, but unless one has a sharp knowledge of vocal effects, the major difference lies in the color of the costumes. There are kellygreen, scarlet, and white tuxes, some groups came on in brown suits, but always there is a shapness of dress. The Teen Agers came on with lettered sweaters.

There is some relief from this.

There is some relief from this diet of staples. There were two singles, Dori Anne Gray and Ruth McFadden; a couple, Cindy & Lindy; and the Jodimars, an orchestra made up of fragments of Bill Haley's Comets, who are far wilder than Spike Jones ever dreamed of being. The musicrew backing comprises Sam (The Man) Taylor's outfit, lead by Freed.

Freed's own behavior is toned down this session. Aside from conducting the orchestra and introducting acts in pretty much of a standard manner, he makes little

attempt to incite the juvesters. He spends the bulk of his time in the wings, while a colleague conducts the musicrew.

The house has a healthy amount of Pinkerton men around the premises, and a large number of policemen outside are on call should any difficulty develop inside the house. With all these gendarmes around, the youngsters would be silly to start cutting up, or do anything more than stomping or yelling or indulging in minor individualistic forms of exhibitionism. Jose.

L'Olympia, Paris

Paris, April 1.
Josephine Baker, Robert Rocca,
Nuk, Tay-Ru, Ramses (4), Jean
Bertola, Margrit & Evelyn, Marta
& Alexander; \$1.50 top.

Bertola, Margrit & Evelyn, Marta & Alexander; \$1.50 top.

This stim marks Josephine Baker's farewell to show biz as she retires to her property. Lea Milandes, to conduct her private affairs and running a resort she has created from her holdings which contain a swimming pool, a hotel, a theatre, a night club, a dance hall and bars. She may still entertain in her private club.

There was some emotionalism among her older fans as she went into her "J'Ai Deux Amours." For the younger set she displays her energy and clotheshorse aspects. Dazzling robes, topped by a diamond studded headress, showed up her still supple dance qualities, Voice is big, if not completely personalized, and her forays into the audience are more subdued. It is the farewell of a symbol of an era, who, in her own words, said that time had passed and it was wise to know when to withdraw.

If this is really her last show Miss-Baker retires with her consummate show qualities intact and the Olympia will be packed for the next three weeks as Paris says so long.

Besides Miss Baker, Bruno Countrity has surrounded her cith.

the Olympia will be packed for the next three weeks as Paris says so long.

Besides Miss Baker, Bruno Coquatrix has surrounded her with a topnotch supporting bill for those not in a sentimental mood. Robert Rocca spins a bunch of stories and chansonnier patter that blues up the atmosphere somewhat, but has the saving grace of wit. Tay-Ru does his one-hand stands with grace and suppleness and then does his topper, a one finger stand while spinning rings on both feet. Ramses are a dynamic acroquartet composed of three boys and a muscular girl who unders for the lifts and does the throwing about. Margrit & Evelyn are a couple of femme hand-to-handers who go through their balancing with the aplomb of the so-called stronger sex. An okay opener, for most situations. Marta & Alexander are two Negro dancers well-

Jean Bertola has a pleasing voice but is mainly a band singer with fine enunciation. Nuk is a musical clown reviewed under New Acts.

Mosk.

Palace, N. Y.

Hungaria Troupe (6), Martin Bros. (2), Ross Wyse Jr. & Jan Adams, Betty Luster, Authors & Swinson, Helene Vernon Trio, Don Switson, Thene Vernon 1710, Don Cummings, Gautier's Steeplechase, Myron Roman Orch; "Tribute to a Bad Man" (MG) reviewed in VARIETY March 21, '56.

The Palace bill gets up steam as it goes along, and the net result is an applause-getting session. Most of the turns are vets at this house, but there are a number of new faces to provide additional interest.

house, but there are a number of new faces to provide additional interest.

The initial show was distinguished by a series of miscalculations. Barry Authors & Howard Swinson, who have spent the majority of their working days abroad, do a record act, but their finale has them littering the floor with pages of a telephone directory. This is a hazard to the act that follows, an adagio turn, Helene Vernon Trio.

Don Cummings in the next-to-closing slot provides additional litter with his bit, similar to the Skelton Guzzler's Gin skit. The ponies, dog and monk in Gautier's Steepléchase closing the show, were sufficiently unnerved by the condition of the stage to be frightened away from their usual proficiency.

Authors & Swinson, on their first date here, started out with some puerile gagging, but once they went into their record pantomimes, they hit the fancy of the crowd nicely. In their finale, there were a couple of lapses in taste, but overall effect@was okay. The

Waldorf-Astoria, N. Y. Ray Bolger, with Edward Scott; Nat Brandwynne and Mischa Borr Orchs; \$2 and \$3 couvert.

Wednesday, April 4, 1956

Ray Bolger gave the Empire Room of the Waldorf on Easter Monday a Broadway-Hollywood glam premiere aura. It's a first here for the dancing man with the comedy feet and he made it an unsual fete with a tour-de-force terp-clown recital.

comeny feet with a tour-de-force terp-clown recital.

On the floor almost an hour Bolger was the master all the way. Usually reserving his in-person saloonacies for the Vegas set, he evidences he can charm the Park Ave. mob with the same dispatch and perhaps greater eclat in light of the nondistractions from the green cloths in any outer casino. From the teoff "New York" item, from a former Betty Comden-Adolph Green score, he segues into a dance cavalcade which ranges from "Old Soft Shoe" (yesteryear vaude idiom) to a dance-style revue of the '20s (Charleston, Black Bottom), into the conga-samba-rhumba-mambo ("this never meant a thing to Mae Murray, but it did to Arthur"), and into a snatch bebop, a funny Baer-Louis fight impression, a sad sack routine, more tapstering, and a rousing Lili St. Cyr dance travesty, done broadly and to strong laugh returns. Interlarded are choruses of "Amy," from "Where's Charley?," his last Broadway legit click.

The rubberlegs are still there

click.

The rubberlegs are still there and the zany terp values ditto. If there is need for cutting, the sad sack nonsense could be curtailed but the opening night turnout was exceedingly responsive and commensurately generous with the hand-to-hand music.

The Weldow's Empire Room has

mensurately generous with the hand-to-hand music.

The Waldorf's Empire Room has become a standout nitery operation under the new Joe Binns-Claude Philippe & Co. concept of abovepar hotel divertissement with cuisine to match. Wisely this flagship Hilton hostelry has removed itself as much as possible, at least under chain operation, from stylized show, food and service. This decentralization has seen a number of unusual and/or offbeat bookings of the calibre of Dorothy Dandridge, Maurice Chevalier, Benny Goodman, Harry Belafonte, all to socko returns. Goodman was a particularly fortuitous booking from both viewpoints—it gave him a distinctive showcasing for his Gotham comeback and the Waldorf has been cashing in on the snowballing values from the helps of the same from the snowballing values from the helps of the same from the snowballing values from the sno attendant thereto. So much so that he is returning in July to the Starlight Roof on the heels of Belafonte's reopening of the summer season. Also unusual for mass operation like the Waldorf is the operation like the Waldort is the slick waitering under maitre d's Albert and Francois, with Gigi a peripatetic supervisor of the res-taurants and the seemingly omnipo-tent Philippe an exacting exec when it comes to food, beverages and particularly service. Abel.

Chez Parce, Chi
Chicago, March 29.
Tony Martin (with Hal Bourne),
Alan King, Chez Parce Adorables
(6), Brian Farnon Orch; \$1,50 cover, \$3.75 minimum.

Despite opening-night holes in the crowd occasioned by Lenten and Passover observance, the Chez should do SRO business for the duration of Tony Martin's three-week run.

week run.

Martin does his usual topflight song-selling job here, for more than ample returns from the customers. Although he was on too long opening show (70 minutes), nobody complained. His rep, well-balanced between hits of the moment and old faves, is suavely tied together with the Martin kind of charm that hits the matrons, particularly, right where it counts. Able backing is supplied by Hal Bourne, Martin's musical director, at the keyboard. Bourne has also rehearsed the specially augmented

at the keyboard. Bourne has also rehearsed the specially augmented Brian Farnon orchestra into a smooth rendition of his arrangements. Martin gets a plus with his own version of "Love and Marriage"; he also gets big returns with "Security," a humorous Mexican takeoff with Yiddish double entendres. Martin wraps up with his latest platter, "Flamenco Love," and opens the dancing by playing band vocalist for a few bars as the customers crowd onto the floor. It's a very smooth ending.

lae floor. It's a very smooth lig.

Alan King handles comic chores to guite creditably, once he gets goling. He starts off with a few barbs to about nitery fires that border on fold taste and get little reaction, but when he starts hitting on the foibles of exurbia he scores clean hits with the preponderantly home-owning audience. His thrusts

at teevee showcasing of crime, vio-lence and brutality also get yocks. He gets strong, reaction despite the audience impatience for the

The Chez Paree Adorables this time around alternate between a tastefully-don production number and one done in execrable taste. Their "Mardi Gras" number is time and one done in execrable taste. Their "Mardi Gras" number is beautifully costumed and well choreographed, with Jimmie Lee's vocal backing and dancing, the latter a debut for him, adding a definite plus to the proceedings. The Adorables' "Brides" number verges on a travesty and would have been better left out.

Brian Farnon's band does an expert backing and dansapating job, as usual.

Gabe.

Ritz Carlton, Montreal

Montreal, March 30.
Vicki Benet (with Jerry Marlowe), Johnny Gallant, Joe Settano
Trio; \$1.50-\$2 cover.

Newcomer Vicki Benet is quite an Easter dish for the patrons of the Ritz Carlton's swank cafe in this three-weeker, and does much to establish this boite's rep for glamorous chirpers of sophisticated song. Miss Benet, who has appeared in London and on the Coast, is making her initial bid to easterners via this room and opening-night

in London and on the Coast, is making her initial bid to easterners via this room and opening-night impact suggests that she should do incely in any of the better spots. Bearing a rather strong resemblance to La Monroe and endowed with the same startling physical attributes, Miss Benet sports a french wardrobe that can't be ignored and backs this okay appearance with a set of pipes that have range and clarity. A linguist of some ability, Miss Benet is ideal in this room as she switches easily from English to French and if necessary can add spice with a couple of other languages.

A Gallic starter pleases and then an intro-type arrangement of "Getting to Know You" breaks the patron ice as she tours ringside sans mike. Although latter is friendly in the immediate vicinity, a hand mike would hold interest in the far reaches of the room and keep tempo at a better peak.

Her interp of lyric-writer Jack Elliott's (he is also her personal manager) "Be Mine" and "Heart of Paris," with music for the latter by Gilbert Becaud, prove highlights of the offering.

More restrained movements and a different hair-do would get this attractive thrush away from the Monroe look. Accompanist Jerry Marlowe and the Settano Trio give Miss Benet solid support and house pianist Johnny Gallant does interlude music in his usual canable

Mariowe and the Settano 1710 give Miss Benet solid support and house pianist Johnny Gallant does in-terlude music in his usual capable fashion. Despite fact opening happened during Holy Week, biz was near capacity and with the end of Lent should continue on the upswing.

Tavern-on-Green, N. Y Milton Saunders (6) & Monchite (6) Orchs; minimum \$2.50, \$3.50

Milton Saunders (6) & Monchito (6) Orchs; minimum \$2.50, \$3.50.

Tavern-on-the-Green, one of the town's dine-and-dance landmarks, has taken on a new atmosphere with its reopening last week (29). Arthur Knorr, for many years the stage and designer at the Roxy Theatre, and who has designed several other eateries in town as an avocation, has given the spot its new decor. It retains the special characteristics of this Central Park dining room, but has concentrated on making it a cheerful spot with a warm decor. Under the present setup, outdoor dining and dance is possible the entire year. Tavern-on-the-Green has a tradition as a dancery. The late Eddy Duchin came to prominence there, and the room has hosted a lot of name bands, especially during the era when radio remotes used to originate there. The present podium occupants are Milton Saunders and Monchito, both of whom wield a powerful influence on the terpers. Saunders, with an instrumentation of trumpet, accordion, sax and rhythm section, has a well-versed crew that combines the strong beat of the society bands, but strives for a little more accent and variety of melody. Saunders batons affably and is seemingly appreciated by the crowd.

Monchito makes no specially of any particular type of Latin dance

crowd.

Monchito makes no specialty of any particular type of Latin dance beat, dispensing all the popular forms. Thus one set may have anything from a rhumba to a merengue. He drives home a compelling beat and keeps the floor occupied.

Although the dinner trade is for

Although the dinner trade is for the mature elements, the room is likely to attract a huge portion of the prom trade which starts in a few weeks. Although it will have the competition of the name outfits in hotels, spot will be able to compete handily for the youngsters on the basis of price and atmosphere.

Hotel Pierre, N. Y.

Lilo (5), Augie & Margo, Stanley Melba Och (conducted by Joseph Sudy), Alan Logan Orch; couvert \$2, \$2,50,

\$2, \$2.50.

The Cotillion Room of the Pierre Hotel has returned to the French standard. It seems to be the pattern of all the class mid-town inns that the major entertainment stress be in the Gallic vein. The current lure is Lilo backed by four singers (New Acts). She essayed the lead in the Cole Porter legiter, "Can-Can," which had a two-year run in New York. Her preem was probably the most celebrity-laden in some time, and indications point to a fine business spread during her four-week term. Biz subsequent to her opening has been exceptional despite the preem during Holy Week. (Bullish biz will see her extended two extra weeks of Constance Bennett's successor booking can be shifted back a fortnight).

The Cotillion Room seems to

weeks of Constance Bennett's successor booking can be shifted back a fortnight).

The Cotillion Room seems to thrive on the French touch, whether it be the Americanized variety a la Hildegarde or Denise Darcel. Lilo brings an admixture of both in a manner that wins audience approval.

Lilo's entry is preceded by the ballroomers, Augie & Margo, a youthful tandem who seem to have a natural exuberance that they tone down in favor of a sensual effect. The male is a dark, brooding type while the girl gives a femme fatale appearance. Their big number is a Frankie & Johnny prototype with Latin overtones which does well for them. Perhaps a little less accent on their dramatics would give them a greater lift, although their reception here is ample.

The room's music is in the capable hands of the Stanley Melbaband batoned by Joseph Suly. Nicky Perrito moves in while Lilo is on board. The relief is by the slick Alan Logan crew.

Seville, Miami Beach

Miami Beach, March 30. Phil Foster, Barry Sister. Charles Reader Orch; \$3.50 min.

Charles Reader Orch; \$3.50 min.

This is the last regular bill for the Matador Room in mid-Beach's newest hotel, policy switching next week to change of show nightly until next season. Prime reason for the change can be traced to lack of business since premiere during Christmas holiday week. Odd note is fact that the tandem of acts playing out the finale sessions is pulling the heaviest patronage—tribute to draw values of Phil Foster and the Barry sisters, established favorites in this resort, enough so to be booked three times in different spots during the past winter.

Foster, in usual forthright fashion, applies his Brooklynese to the rundown of characters and situations familiar to cafegoers hereabouts, most of whom can apply self-identification to the described resort types, guys and gals on the

sent-dentification to the described resort types guys and gals on the make; growing-up years with the folks and married life, etc. Foster injects a new bit that is a departure from his comedies norm, a poignant limning of a visit backstage by a corner-gang buddy of teenage days.

The Barry Sisters always high.

The Barry Sisters, always high-yle gowned, are one of the more satisfying singing teams around. The harmonics are blended to the The harmonics are blended to the classy arrangements that make their carolings sound like they were enjoying the tunes as much as the auidtor. Special material aids in the balancing. Balladings are inventively staged and lighted zoom up palm reaction. Charles Reader and his orch add

depth to the show music, proving again one of the better aggregaagain one of the better aggressions to play for floor shows in this Lary.

Viennese Lantern, N. Y. Vicky Autier, Erika Kolossy, Ernest Schoen Orch; \$2.50 minimum.

Max Loew, owner of this uptown pleasure dome, has of late become an international impresario. He cases talent in the European capitals and thus has been able to supply a number of fresh voices to New York. This ability to provide a new note in entertainment with imports has apparently paid off in

new note in entertainment with imports has apparently paid off in many directions. His latest, Vicky Autier (New Acts), has already been booked for the Roxy, to double starting April 12.

Another entertainer at this Alt Wien spot, Erika Kolossy, also provides a different note. She's a Magyar diva with a dramatic flair and tune selection that has an international flavor. Miss Kolossy specializes in Hungarian tunes, but she's sufficiently dramatic to make known the romantic intent of her numbers despite the language barrier.

a known the romantic intent of her utilitize numbers despite the language barrier.
One of the major facets of the Loew operation is the music. The room is spot carries a batch of musicians who are virtually an entertaln-

ment unit in themselves. Under the baton of Ernest Schoen, they recall the melodies of the gay European capitals with song and alternatingly gay and soulful instrumentals. The Vicennese Lantern is still one of the landmarks in gemuthlichkeit in New York, and even has a reminder of Lindy's for the expatriates from Broadway. The Sherr Bros., Larry & Walter, used to be captains in that midtown eatery and even the Broadway touch seems to add to the cosmopolitan atmosphere of this haunt.

Chase Club, St. Louis St. Louis, March 28. Marion Marlowe, Paul Neigh-bors' Orch (11); \$1-\$1.50.

Marion Marione, Paul Neighbors' Orch (11); \$1\$.15.0.

After producing elaborate musicals that ran for seven weeks in this westend room, Harold Koplar has switched to the former policy of name acts. First under the new format is Marion Marlowe, a native, in her first p.a. in her home since her hassle with Arthur Godfrey. 'Tis a different gal than appeared before the tv cameras.

She's lost considerable avoirdupois, has a new hairdo, wears a different style of attire, has a varied repertory of ditties, but nonetheless has lost none of her chirping talent. Instead of the operetta ditties trilled under the kleigs, her solo repertory at this session is a combo of pop and speciality numbers that win almost continuous palm-pounding.

In one of her novelty numbers, "There Wouldn't Be A Me Without You," in which she covers holidays and social events missed duringher nitery trek, Miss Marlowe tosses cotton snowballs, fountain pens, rolling pins, paper hats, Valentine candy, etc., to the chairwarmers to pinpoint the occasion.

After a 35-minute stint before the mike, with a swell change of

warmers to pinpoint the occasion.

After a 35-minute stint before the mike, with a swell change of pace, the ringsiders demand more. For an encore she warbles "Sorrento." Miss Marlowe cops a big mitt with her "I Gotta Get Hot," in which she tosses the shapely torso around in addition to a few bumps. Among the newies that also score are "Was Ever There a Night Like This," "Brother Bill" and "Mrs. Noah." Her accompanist, Jerry Bressler, and Paul Neighbors' toolers do a neat job in backing up the proceedings.

Statler-Hilton, Dallas

Dallas, March 24. Carl Ravazza, Dorothy Krame Dancers (5), Bob Cross Orch (12) \$2-\$2.50 cover.

\$2-\$2.50 cover.

Carl Ravazza, a fave here as a singing bandleader in the middle '30s and featured in 1948's State Fair Musicals, again scores as a nitery headliner. With a back-of-the-room entry, he takes to the raised stage for a Continental-flavored 40-minute vocal showcasing. Ballads are well received, but his Calypso pairing, 'Bannan Tree' and a sock ''Calypso Joe'' (sans band backing), register heavily.

Another segment has Ravazza pleasing Empire Room tablers with ''They'll Never Believe Me,'' segueing into ''It Must Be True,'' ''You Were Meant for Me'' and ''My Blue Heaven.'' Encore and begoff is his Italian Iullaby 'Viene Su.'' Brace of throwaways gags could be dropped; Ravazza is way ahead as a singer.

Dorothy Kramer and her darers open and close the show. Bob Cross' orch, per usual, neatly backs the show and keeps the floor filled at terp time.

Beverly Club, N. Y.

Beverly (lub, N. Y.

(FOLLOWUP)

The Beverly Club has had a siege of prosperity with the booking of Bobby Short. Coast import has not only been doing business, but has been attracting a chichi and well-heeled crowd to a room that didn't seem to have too much direction. After more than two months of operation with the Negro singer headlining, the spot has now provided him with an, alternating entertainer, Gypsy Markoff, who's in for a short run.

Miss Markoff, one of the survivors of the famed Lisbon Clippercrash which also incapacitated Jane Froman, has, since her previous N. Y. showcasing, improved the ability to move her fingers. She has overcome a considerable handicap and her accordionisting has consequently taken on a great deal more solidity.

Miss Markoff's major strength lies in her manipulation of the windjammer. She gets a great deal of melody and rhythm out of the instrument. She vocalizes in a utilitarian manner, and has a special material tune, a Muscovy travelog, that gets over well.

Crescendo, Hollywood

Hollywood, March 30. Billy Eckstine, Dick West, Rubin son Orch (6); Cover, \$1.50.

NIGHT CLUB REVIEWS

Billy Eckstine, Dick West, Rubin Leon Orch (6); Cover, \$1.50.

For his last U.S., date before embarking on a sixmonth tour of Europe, Billy Eckstine is showcasing a new act at the Crescendo. It's a smash.

This time, Eckstine is more of an all-around entertainer than merely a singer. He's still belting out the pops and standards in a voice that rates with the best, but he's added a touch of softshoe dancing, some trumpet licks and some excellent impressions to the turn. The result is a constantly building, 45-minute stint that earns a begoff.

Vocally, Eckstine has never been in better form. He's modified the onetime note-bending effect that has been widely imitated to deliver a straighter song, and he does it excellently. Turn is skillfully paced to run the gamut from ballad to bounce and includes standards like "I Concentrate on You" and such pop tunes as "Bitter with the Sweet,' his newest disking.

It's pure songology for better than 30 minutes before he pulls the switch with a softshoe turn themed to the old days of vaude and then dips into an impressionist repertoire that includes Vaughn Monroe. Perry Como, Sammy Davis Jr, and Louis Armstrong. Latter bit pulls him into the horn business for salvos and the impressions themselves are topnotch carbonings.

Eckstine's longtime piano accompanist Bobby Tucker and

pressions themselves are topnotch carbonings.

Eckstine's longtime piano accompanist Bobby Tucker and drummer Sid Bulkin augment the six-piece Rubin Leon orchestra for the show. Opening act is Dick West, a personable young comic whose material is weak even for his short seven minutes. Best of his efforts are carbonings top stars whose gestures recall to him such antics as dialing a telephone (Edward G. Robinson) or a mixmaster (Bette Davis). It earns attention.

Monte Carlo, Miami B.

Miami Beach, March 23. Jackie Miles, Judy Lynn, Leon-ard Young, Martin & Maio, Ben Novack Orch; \$3.50 minimum.

Novack Orch; \$3.50 minimum.

This is third time around for Jackie Miles in the Roulette Room of this uptown oceanfronter and he's bringing in heavy patronage again, proving his potent draw values in this resort. There have been several other acts played by cafes on quick return basis this season, but only Myron Cohen (at the Sans Souci) held up as well.

Miles comedics are concerned, per usual, with race-track, hotel and garment center characters and their spouses. His underplayed delivery is geared to the shadings required to spark the yocks while delineating the little-guy who gets kicked around, the flashy femmes and his big shot character—a recent addition to his stable of lam-

and nis big snot engracter—a recent addition to his stable of lampoonings.

Judy Lynn is a lissome thrush
with a smart wardrobe and well
rounded book of tunes. The brunette looker sets up a deftly rounddesirie of pops and standards ed series of pops and standards arranged to highlight her smooth delivery and full-throated vocal tolents. Teeoff is "Delightful, Delovely, Delicious," and leads into the collection of standouts," "Lover Come Back To Me," "Occasional "Volcatine," to

the collection of Standard Come Back To Me;" . "Occasion Man" and "Funny Valentine," wind her into plus plateau.

Lary.

Club Crescendo, Houston
Houston, March 20.
Terry Haven (with Ernie Held),
Jose Ortiz Orch (4).

Canary comic Terry Haven, in a two-week stand here, has them mitting for more at the end of a strong 45 minutes. Personable gal, who resembles Martha Raye, strong for more at the end of a strong 45 minutes. Personable gal, who resembles Martha Raye, builds her act around three sets of imitations—her lookalike, Sophie Tucker, Marilyn Monroe—and two original numbers written for her by her accompanist and husband, Ernie Held. Of the three imitations, the one of Miss Tucker socks the audience the hardest. Gal has the mincing walk and talk of the last of the "red hots" down perfectly and she gleans yock after yock from the full house.

She closes her act with the second hit present

ability to involve her impers. She has overcome a considerable handicap and her accordionisting has consequently taken on a great deal more solidity.

Miss Markoff's major strength lies in her manipulation of the windjammer. She gets a great deal of melody and rhythm out of the instrument. She vocalizes in a utilitarian manner, and has a special material tune, a Muscovy travelog, that gets over well.

Another strong element in this room is Ravella Hughes, who does a musicianly turn at the electric organ.

Shows Abroad

A Likely Tale'

London, March 24.

H. M. Tennent & Robert Morley Productions presentation of a comedy in three acts (four scenes), by Gerald Savory, Staged by Peter Ashmore; decor, Motley, Stars Margaret Rutherford, Robert Morley, At Globe Theatre, London, March 22, 756; \$2.20 top.

Robert Morley Lola Petersham ... Nobert Morley Lola Petersham ... Robert Morley Lola Petersham ... Margaret Rutherford Ursula Budgeon ... Judy Parfitt Gregory Lupton ... Richard Pearson Jonah Petersham ... Robert Morley

The tendency of British comedies to taper off after a promising beginning is exemplified in "A Likely Tale." This Gerald Savory play has a hilarlous opening act, but disintegrates long before the final curtain. It should get by mainly on its marquee stature, as both Robert Morley and Margaret Rutherford have strong name value. Morley doubles in fatherson roles.

Savory. whose "George and Margaret" was a major success here in 1937-39 and who recently returned after a long stay in the U. S., expertly establishes the comic situation in "Likely Tale." The atmosphere is neatly suggested and the characters carefully drawn.

A widower and two spinster sisters, played by Robert Morley, Margaret Rutherford and Violet Farebrother, have already arranged to divide the fortune of their father, who lies dying upstairs. Morley will get the vintage port, Miss Farebrother the family china and Miss Rutherford the collection of portraits.

They're a trio of eccentrics, Morley has a son, a sort of adult juvenile delinquent. The expectant trio get their first shock when the old man reveals he's cutting them out of the will and leaving all his wealth to a home for aged horses. Then he indicates that the money is earmarked for the family's cheerful and attractive domestic. At this point Morley, as the son, makes a play for the servant, but bows out in favor of a china appraiser when he discovers there are more debts than assets.

If only the bubbling dialog and the boisterous situations of the first act had been maintained, this might have been one of the best comedies in recent years. It begins to fall apart, however, all too soon. While Morley impresses in his main characterization as the heir to a cellar full of port, he's too boisterous and outrageous in the role of his own son. A patch over one eye and a blonde wig are indequate disguises.

Miss Rutherford's eccentricities lose their charm by the sheer force of repetition, and Miss Farebrother, as the stern elder sister. Is out of character with the others. Judy Parfitt is a per

The Devil's Disciple
Glasgow, March 20.
H. M. Tennent, Ltd. revival of comedy
three acts by Bernard Shaw. Stage
y Noel Willman; decor. Anthony Holnd. Stars Tyrone Power. At King's
heatre, Glasgow, March 19, '56; 31.20 Theater Glasgow, March 19, 756; \$1.20 top.

Mrs. Dudgeon Joan MacArthur
Essie Dorothy Bromiley
Christony Anderson James Bree
Christony Anderson David Langtin
Judith Anderson John Scott
Mrs. William Dudgeon Betty Turner
William Dudgeon Betty Turner
Mrs. Thus Dudgeon Nancy on Gin
Mrs. Thus Dudgeon Tyrone Power
Richard Dudgeon Tyrone Power
Mrs. Thus Dudgeon Tyrone Power
Mrs. Thus Dudgeon Tyrone Fower
Mrs. Thus Dudgeon Tyrone Fower
Mrs. Thus Dudgeon Tyrone
Richard Dudgeon Neel William
Mrs. Thus Robert Checksfield
Officers. Soldiers and
William Lyon Brown, Robert Checksfield
Peter Van Greenaway, Patrick Maynard,
Morris Perry, Julian Sherrler, Alastair
Speed, Jacquellne Squire.

Speed, Jacqueline Squire.

Tyrone Power has made a wise choice with this 60-year-old Shaw comedy. Center role of Dick Dudgeon, atheist and scoundrel, fits his dashing swashbuckling personality, and the three-acter also has more action than most other Shaw works.

H. M. Tennent, Ltd., leading London legit firm, revives it in connection with the approaching centenary of Shaw's birth. Acting is sound, decor of New Hamphshire always tasteful, and Noel Willman, who doubles in the key role of Gen. Burgone, has directed with a brisk pace. London legit firm, revives it in connection with the approaching centenary of Shaw's birth. Acting is sound, decor of New Hamphshird always tasteful, and Noel Willman, who doubles in the key role of Gen. Burgoyne, has directed with a brisk pace.

Old-fashioned though the drama is in content, it comes surprisingly to life and succeeds in holding a

modern audience throughout. Plot of a rascally type who puts himself to the gallows in place of the New Hampshire parson (who has such a pretty young wife) retains an intriguing quality.

Power's study of Dick Dudgeon, turning verbally on his narrowminded relatives, exchanging lively talk with an Army council, or taking an uneasy tea alone with the minister's wife, is always full of vigor.

Younger generation of playerers

of taning an intensy to the minister's wife, is always full of vigor.

Younger generation of playgoers, drawn maybe Power's screen name, will not be disappointed as the star has romantic fire and physical vitality. Oldsters will appreciate his acting of the famous role.

David Langton offers a commendable portrayal of the good-living New Hampshire parson, trusting his attractive wife implicitly to the visiting "bad man" and turning with lusty courage on the English soldiers as Dudgeon's head swings into the gallows. Clare Austin's young wife has moving tenderness and beauty, and her larity of diction is noteworthy.

Among smaller parts, James Bree offers a standout portrayal of the oafish brother, and John Gray is properly obsequious and cringing as the British sergeant.

Wilman has the best Shavian lines as the amusingly cynical Gen. Burgoyne, and he also clicks a director. Joan MacArthur is a bitter Mrs. Dudgeon. Dorthy Bromiley arouses sympathy as the illegitimate child Essie.

Love Affair

Love Affair

Love Affair

Edinburgh, March 17.

Henry Sherek production of comedy in three acts. by Dulcle Gray. Staged by Michael Denison, setting, Norman Smith; production assistance and advice, Wendy Toye. Stars Michael Denison, Miss Gray, Syria Min 12, 765; \$1.20 tor.e., Edinburgh, Min 12, Fin 12, 765; \$1.20 tor.e., Edinburgh, Min 12, 765; \$1.

English stage and film actress
Dulcie Gray has written this unsatisfactory comedy about an illicit
love affair in a London art academy. Its prospects seem faint.
Although good in characterization, the play rarely becomes absorbing and meanders along on an
aimless note. Several lengthy
speeches have a quota of sparkle,
but tend to slow the action. Entire
effect seems diffuse.
Story, such as it is, takes place
in the life-room of Monsleur Hero's
Academy of Painting in Pimlico,
London, during summer and fall
terms. Miss Gray plays a married
girl whose husband is said to be
abroad, and who falls in love with
a fellow-student, played by her
real-life husband, Michael Denison.
He is a philosophizing philanderconscious of his htraction for

real-life husband, Michael Denison
He is a philosophizing philander
Her, conscious of his attraction for
women. She, knowing it to be
wrong, fights against her love for
him, but doesn't succeed.

Best acting is by Brian Oulton
as an amusing and talkative artistphilosopher, the French 'maitre'
of the art school. Nora Nicholson
clicks as a faded femme striving to
learn painting, and Ian Holm is
brisk as an amusing Cockney
model. Sylvia Sims, English film
starlet, shows promise as an impressionable young student, Gord.

Touring Shows

(April 2-15)

Anastasia (Vlveca Lindfors, Eugene Leontovich)—Hartman, Columbus (11-14).
Bad Seed (Nancy Kelly)—Curran, S. 72-79; Capitol, Salt Lake City (10-11); Tebor, Denver (13-14), 19-14,

ger, Buffalo (9-12); Auu., Accellation (14).
Can-Can—Royal Alexandra, Toronto (2-

Can-Can—Roya: Alexandria 14). Damn Yankees (2d Co.) (Bobby Clark)— Aud., Rochester (2-7); Hanna, Cleve. (9-

14).

Damn Yankees (2d Co.) (Bobby Clark)—
Aud., Rochester (2-7); Hanna, Cleve. (9-7)
Aud., Rochester (2-7); Hanna, Cleve. (9-7)
Inherit the Wind (2d Co.) Galelym
Douglas)—Blabkstone. Chi (2-14).
Lovers (tryout)—Cass. Det. (2-14) (Revlewed in VARIETY this week).
Most Håppy Feila (tryout)—Shubert,
Doston (2-7); Shubert, Philly (10-14) (Revlewed in VARIETY, March 21, 50tevewed in VARIETY, March 21, 50Lerry Douglas, Buster West)—Shubert,
Chi (2-14).
Plain and Fancy—National, Wash, (3-14).
Plain and Fancy—National, Wash, (3-14).
Plain and Fancy—National, Wash, (3-14).
Tea and Sympathy (Maria Riva, Alan
Baxter)—Aud., Columbia, S. C. (2-3); Aud.,
Norfolk (6-7); WRVA, Richmond (9-11);
Playhouse, Wilmington (12-14).
Teahouse of the August Moon (3d, Co.)
Ideness Meredtih, Hugh Rellip)—Erlan-

Show on Broadway

Mister Johnson

| Mister Johnson Earle Hyman |
|--|
| Bamu Josephine Premice |
| Bamu's Brother James E. Wall |
| AialiBroc Peters |
| Benjamin John Akar |
| Matumbi |
| Gollup Thayer Davld |
| Bulteel Lawrence Fletcher |
| Adamu |
| Audu |
| Moma Earl Jones |
| Rudbeck William Sylvester |
| Brlmah |
| 2d Brother La Verne French |
| Uncle David Berahzer |
| Girl Margie James |
| Mother Ruth Attaway |
| Policeman |
| Saieh Philip Hepburn |
| Waziri Jay Riley |
| Saleh Philip Hepburn Waziri Jay Riley Isa Harold Nurse |
| Cella Gaby Rodgers |
| ChlefPercival Borde |
| Petitioner Curtis James |
| Guards: Samuel Phills, Geffrey Blddeau, |
| Alphonse Cimber. |
| Others: Louise Gilkes, Esther Liburd, |
| Others: Louise Girkes, Estiler Liburd, |

Pearl Revnolds, Mary Waithe.

It's easy to admire and respect It's easy to admire and respect "Mister Johnson," but difficult to be entertained by it. The drama, adapted by Norman Rosten from a novel by Joyce Cary, seems sketchy and elusive, so the good taste, generous resource and considerable talent that have gone into it fail to bring it to theatrical life.

life.

Since the yarn is the sort of offibeat material that requires perfect
treatment, plus perhaps a special
shock gimmick, to draw a popular
following, this Cheryl Crawford &
Robert Lewis production appears
dubious boxoffice, Also, it's a
negligible prospect for films or
television.

negligible prospect for films or television.

As a guess, say that "Mister Johnson" is the story of a beautiful friendship between the races. There are also overtones of the tragic impact of the white man's civilization on an innocent African native, and possibly a suggestion that the primitive savage may possess powers and wisdom lost by the sophisticated European.

In this case, the eager, uncomprehending native boy accomplishes a road-building job beyond the ability of his white masters. But because the complexities of the white man's ethics and law are beyond him, he is tossed aside and, when he inevitably runs afoul of his masters' code, he must be executed.

nis masters' code, he must be exccuted.

It is a compassionate story, but
somehow doesn't quite achieve
emotional compulsion. Occasional
scenes are moderately touching
and at least one has a revealing
sort of wistful humor, but the
drama lacks consistent progression and even the pitiful final moment is just a little flat.

Under Lewis' expressive direction, there are some lovely performances. Earle Hyman gives a
glowing, remarkably varied performance as the native boy, making lightning transitions from abject hopelessness to wildest optimism and from misery to ecstaby.
He is superb in a long and complex role.

It's probably partinent to com-

plex role.

It's probably pertinent to comment, at this point, that having demonstrated unusual talent and versatility as an actor. Hyman will probably be limited to the typical small parts, such as servants, errand boys and the like, that are habitually available to Negro actors. That's standard in the white man's theatre of Broadway, where a succession of fine Negro lalents have been largely wasted for lack of opportunity.

There is a nice performance by

Inside Stuff Legit

Winners of the 10th annual American Theatre Wing Tony Awards, presented last Sunday (1) at the Hotel Plaza, N. Y., included "Diary of Anne Frank" and "Damn Yankees" as the outstanding dramatic play and musical, respectively; Paul Muni ("Inherit the Wind") and Julie Harris ("The Lark") for starring performances in dramatic plays; Ray Walston and Gwen Verdon ("Yankees") for musical starring performances; Ed Begley ("Wind") and Una Merkel ("Ponder Heart") for featured performances in dramatic plays; Russ Brown ("Yankees") and Lotte Lenya ("Threepenny Opera") for featured musical performances; Peter Larkin ("Wind"), scenic designer; Alvin Colt ("Pipe Dream"), costume designer; Tyrone Guthrie ("Matchmaker"), director; Robert Fosse ("Yankees"), choreographer; Harry Green ("Middle of the Night"), stage technician; and Hal Hastings ("Yankees"), musical director. There were also special awards for "Threepenny" as a distinguished off-Broadway production, and the N. Y. Public Library's Theatre Collection in recognition of its 25th anniversary.

Shows Out of Town

The Lovers

Playwrights Co. & Gayle Stlne production of drama in three acts (seven scenes), by Leslie Stevens, Staged by Michael Gordon; setting and lightles. Fourtree McGavin, Hurd Hatfield, Joanne Woddward, Morris Carnovsky, Vivlan Nathan, Mario Alcade, At Cass Theatre, Detroit, April 2, '56. Woodward, Morris Carnovsky, Vivlan Nathan, Mario Alcade, At Cass Theatre, Deltoit, April 2, 56.

Hurd Haffleld Clothilde Vivlan Nathan Sextus Earl Montgomery Kegan Norman Rose Mattiew Mario Hard Haffleld Vivlan Brooks Vole Sturner William Branley Marc Mario Alcade Douane Joanne Woodward Chrysagon de la Crux Daren Hard Chron Draco de la Crux Daren Control Chron Draco de la Crux Robert Burr Austriet de la Crux Robert Burr Hursteld Hard Roberts Herstal de la Crux Robert Lansing Frobus Moayne Sullivan Tomas George Ebeling Lisanne Kathe Snyder Mairess Frances Chancy Maires Frances Chancy Harry Bergman Escavalon Carter, Grant Eastham, John McKey Fright St. One Carter, Grant Eastham, John McKey Richards, Eda Relss Merin, Page Johnson, Norman Wigdow Michaugh the new Marks Merin, Page Johnson, Norman Wigdow Michaugh the new Day by Les-

Although this new play by Leslie Stevens is described as a drama of primative sexuality and ruthless power, the lethargic performance it gets in its breakin here is peculiarly lacking in strong emotions. Instead, it takes a philosophical—religious turn which meanders to a foregone conclusion. As it stands, the Playwrights Co. and Gayle Stine, co-producers, have a major job in infusing heat and passion into the play to give it enough force and conviction for Broadway. It runs a not unreasonable two hours and 40 minutes, with two intermissions, as of tonight's premiere before a near-capacity audience at the Cass. Cuts here and there do not appear to be the whole 'answer. Without stronger lines and action, "Lovers" will continue to drag and to promise more than it delivers. The plot, concerning the medieval law of 'jus prima noctis' (the right of a lord to take a peasant bride from her husband on her wedding night and return her the next day) could be adapted potently for pictures. Stevens traces it by means of flashbacks, with a monk, played superbly by Hurd Hatfield, serving as a cohesive agent. The monk is almost immediately shown the bodies of the lord, the plowman-husband and the bride, and is told that the men killed each other upon finding the bride a suicide. It is strongly indicated that this is not simply a case of lust caught in a triangle.

The rest of the play is devoted to recreating scenes so the monk will understand the trio did not die under a cloud of mortal sin, the purpose being to have them blessed and buried in sacred ground. It is apparent from the beginning that this will be the conclusion, although it takes interminable time to arrive.

The flashbacks are technical gems because of the excellent setting and lighting of Charles Elson. The single setting consists of tiers of seven steps or levels to the left and right, with an incline in center stage leading to a rear entrance.

Various types or skies are projected on the backdrop, and scenes are changed by shiftfung spots, with entrances and

posedly lustful, ruthless lord, is apologetic to the point of tears, Mario Alcalde is more the obedient servant than the avenging plowman-husband. Most of the cast of 40 are similarly unconvincing.

cast of 10 at a similar properties. Director Michael Gordon must share some of the blame for the strange lack of emotion about what the characters keep saying is a very emotional subject. But the basic fault must be the author's failure to breathe fire into lines which do not have the saving grace of being poetic or philosophical.

Sing, Man, Sing

Cleveland, April 2.

Jay Richard Kennedy production of revue in two parts. Continuity and staging, Kennedy, original lyrics, Harry Belafonte, Kennedy, Irving Burgess, William Attaway, music, Will Lorin, Burgess; wisleal direction, Lorin; lighting, Phil Stein. At Hanna Theatre, Cleveland, April 2, 756.

Cast: Baladonte.

Harry Belafonte's lively and dramatic singing holds up more impressively than the rest of his new offbeat legit show, "Sing, Man, Sing," getting a one-week break-in at the Hanna Theatre here.

break-in at the Hanna Theatre here.

Although called a musical drama by producer Jay Richard Kennedy, this whatsit is just a fairly beguiling porridge of folksy song and dance diversion, with vivid lighting effects and thin continuity line. Michael Evans does a so-so job as narrator trying to link the numbers. They supposedly trace the evolution of man from the Garden of Eden to modern times, but. Kennedy's sketchy book seems naive and limp.

Whenever Belafonte digs his teeth into a gusty spiritual or calypso ditty, backed by the lusty-voiced chorus, the revue takes on engaging though brief buoyancy. It sags terribly in the sluggish first act, which goes overboard in preciously arty effects. Instead of scenery, the show uses simple platforms, colorful lighting tricks and scrims, with the dancers usually silhouetted against them.

It smacks a bit of little theatre, although Kennedy strives for the

forms, colorful lighting tricks and scrims, with the daneers usually silhouetted against them.

It smacks a bit of little theater, although Kennedy strives for the dramatic impact of last year's "Three for Tonight," which cofeatured Belafonte. Running now about 100 minutes, the show may acquire more variety and fire when four scheduled new numbers are added.

The star gets in his finest vocal licks in "Man Smart" and "Wedding Song," done with rollicking tropical atmosphere. The choreography by the racially mixed troupe is also striking in the singer's excellent dramatizations of "Flood," "Hosanna," and the simple "Blues Is Man." They hold more attention than the absurd affectations of "Creation" and "Birth of He."

Margaret Tynes adds a pleasant lyric voice to Belafonte's numbers as the hodgepodge action segues to "I Found Me," a rather heavy closer with good theme of racial brotherhood. She gets her own innings in the semi-recitative "I Don't Give a Damn if It's Sinning." Mary Hinkimson and Alvin Ailey are exceptionally graceful, vigorous dancers despite all the silhouetted posturings.

"Sing, Man, Sing" goes next week to the Shubert, Detroit, then into six weeks of split-weeks and one-niters, including the Academy of Music, Brooklyn, April 23, 24 and 29. After a two-week stand in Chicago, the troupe takes a four-week vacation during Belafonte's soio run at the Waldorf-Astoria, N. Y. Company is set for two weeks this summer at the Greek Theatre, Hoilywood, and is slated for Broadway in the late autumn.

Pull.

Fred Kramer has been elected business agent for the Chi boxtalents have been largely wasted for lack of opportunity.

There is a nice performance by Josephine Premice as a native wife who knows how to extract the limit of payment from her husband for her family, but ultimately shows true devotion. William Sylvester gives a moving portrayal of the white man who reaches an instinctive understanding with the native boy, and who finally shoots him to spare him the prolonged agony of execution by hanging.

Gaby Rodgers turns in deft, dimensional miniature of a giddy British wife who finds an unexpected bond of sympathy with a native woman, and there are notable supporting performances by Lawrence Fletcher as a literal minded supervisor in the British colonial service, David Thayer as a crotchety white trader and John Akar as an educated native.

Lewis' direction is given considerable extra depth and color by the vivid choreography of Pearl Primus, and William and Jean Eckart have designed an elaborate special arrangement of moving platforms, panels and drops, plus striking costumes.

Hobe,

'Anniversary Waltz'—Frisco Phenom

Fields-Chodorov Comedy, Cracking Local Records Takes Alcazar Out of Red

By BILL STEIF

San Francisco, April 3. current theatrical phenome-

San Francisco, April 3.
The current theatrical phenomenon of San Francisco is a feather-weight comedy with middle-brow taste and a low break-even point. This is the curiously-named "Anniversary Waltz" which sashayed into its 21st week at the Alcazar Theatre here last night (Mon:) with no signs of letup.

A run of such duration apparently breaks the all-time record at the new Alcazar—that is, it was new in 1911. The old record, set by "Topsy and Eva" in the early 1920's, was 18 weeks. The current run also breaks a 30-year-old mark set by "Love 'Em and Leave 'Em' at the President (now a burlesque house) and leaves only the 26-week runs of "Nice People" (at the President) and "White Cargo" (at the long-vanished Capitol) to shoot at.

The theatrical statistics of three The thearrical status of the to four decades ago have naturally become a little fuzzy. Hundreds of subsequent pressagents have founded new schools of hyperbole which have tended to obscure the basic facts.

basic facts.

What's certain is that what started out last November to be another flop for producer Randolph Hale has turned into a sort of annuity, and Frisco's legitimate scene has been given a hefty hypo. Hale himself is still a trifle incredulous.

The producer says, "We had very little advance for 'Waltz.' It was an act of faith, in a way, to keep going. It took about six weeks for the word-of-mouth to get around, and they were pretty terrible weeks."

What hurt, particularly, was that northern California at the time was in the grip of a series of bad floods which washed plenty of business out of the boxoffice.

Between Christmas and New Year's the play suddenly caught on and, says Hale, "we started re-couping from the first weeks." The ouping from the first weeks. The esult is that "Anniversary Waltz" as come within an eyelash of veraging \$15,000 a week, after esult is that

(Continued on page 59)

Berlin-Behrman Huddle On New Mizner Tuner; Will Use 'Ragtime Band'

Irving Berlin and S. N. Behrman are huddling on their new legit musical before the latter heads for Europe with Otto Preminger, who is U. S. delegate to the Cannes Film Festival. Behrman and Preminger have a joint picture venture, which will take playwright-scenarist abroad for a spell, hence Berlin's quickie trip from Palm Beach where he has been vacationing and work-

trip from Palm Beach where he has been vacationing and working on the songs. The show will be produced by Max Gordon.
Berlin has about 75% of the score done. There will be 13 new tunes and only one oldie, a "situation" song in the 1910-1911 period of the new musical, when the femme lead, preferably Mary Martin, will sing the latest pop hit of the time, "Alexander's Ragtime Badd," as part of the action.

of the time, "Alexander's Ragtime Band," as part of the action.
Book is based on (the late) Alva John's "The Legendary Mizners" out has no title thus far. Although he show is being readied for Miss Martin as femme star, the casting of the Wilson Mizner role is indefinite.

of the Wilson Mizner role is indefinite,
Berlin's "A Pretty Girl Is Like A Melody" will be in Richard Kollmar & James W. Gardiner's upcoming "Ziegfeld Follies" at Kollmar's request. The composer said he would prefer not to write any new song for the revue, but suggested that Kollmar could have "Girl" cuffo or "for the minimum 1egal consideration of \$1." That was OK, but later Kollmar was informed that the Authors' Guild felt Berlin should not "donate." As a consequence, whatever is the fee will be paid by Kollmar to Mrs. Billie Burke Ziegfeld, along with her percentage, since she and J. J. Shubert are partnered in the rights to the "Ziegfeld Follies" tag, for which the Kollmar & Gardiner will pay a weekly royalty.

Mark Marvin Goes Solo As West End Producer

London, April 3.

Former Broadway producer Mark
Marvin makes his bow in solo management tomorrow (Wed.) when
he presents "The Good Sailor" at
the Lyric Theatre, Hammersmith.
The production, originally staged
on Broadway in 1951, has an all
male cast, with leading roles being
filled by Andre Morell, Leo McKern, Aubrey Dexter, Norman
Macown and Kynaston Reeves.

Marvin's second production. "The

Macown and Kynaston Reeves.

Marvin's second production, "The
Silver Whistle," in which Peter
Cushing will fill the role originally
created in New York by Jose Ferrer, is due to go into immediate
rehearsal. It will open out of town
at the end of the month and is
due in the West End after a four
weeks' tryout tour.

Push Mass. Bill To Bar Theatre **Ban of Critics**

Boston, April 3 Public hearings will open Thursday (5) on a proposed state law to prohibit discrimination by legit theatres against newspapers because of unfavorable reviews. The cause of unfavorable reviews. The measure has already been approved by both the House and Senate rules committees, and referred to the legislative committee on mercantile affairs. The latter is holding the public hearings.

Sponsor of the bill, State Sen. Mario Umana of East Boston, say the measure was inspired by the recent conflict between the Boston Post. and the Shubert theatrical

wanto Unimal of East Doston, system measure was inspired by the recent conflict between the Boston Post and the Shubert theatrical interests over a review and column written by Elliot Norton, Post drama critic. (Norton was dropped from the press list and subsequently reinstated by J. J. Shubert, head of the Shubert firm.)

The measure provides that "no owner or operator of any theatre within the Commonwealth shall be permitted to discriminate against any drama critic or against any drama critic or against any drama critic or against any drama criticism, expression of opinion or other honest reporting concerning any play, drama or stage production by such critic or newspaper."

Violation would result in the suspension of the license of the offending theatre for a period up to six months. "This would mean drastic punishment for any theatre owner or operator who attempts to break down the freedom of the press or to discriminate against any newspaper or drama critic because of unfavorable reviews," Sen. Umana declares. He has indicated that he intends to appear personally before the mercantile affairs committee at the public hearing to explain in detail his reasons for proposing the bill.

ALAN RADEL'S 'HAMLET'

ALAN BADEL'S 'HAMLET' AT BRITISH STRATFORD

London, April 3.
The new Stratford-on-Avon season, the 97th, opens at the Shakespeare Memorial Theatre next Tuesday (10) with their first production

day (10) with their first production of "Hamlet" in eight years. Alan Badel, who recently returned from Hollywood, will play the title role. The revival is being staged by Michael Langham and the cast will include Harry Andrews, Dlana Churchill and Dilys Hamlett. A week later the Memorial Theatre will present "Merchant of Venice," with Emlyn Williams as Portia. Margaret Johnston as Portia. Margaret Webster, is staging the play, her first Shakespearean production in England. She has directed many Bard revivals on Broadway.

L.A.'s Turnabout Closes; Troupe to Play Frisco

Los Angeles, April 3.
Turnabout Theatre shuttered
Saturday night (31) after 4,356
performances as a combo puppetand-live operation. It opened July
10, 1941, The resident troupe
opens May 15 in San Francisco.
Elsa Lanchester who disposed

Elsa Lanchester, who dropped by one night to guest in the live revue, remained 12 years. Other names seen on Turnabout stage in-clude Gilda Gray, Virginia O'Brien and the Duncan Sisters.

Ed Sullivan Joins 'Wonderful' Pitch

tingent doing a shill for "Mr. Won derful," new musical comedy at the Broadway Theatre, N. Y. The columnist-tele star devoted his en tire piece in the N. Y. Daily News last Friday (30) to the show, although he noted that his opening night reaction agreed with the negative opinion of the critics.

After reporting that "Mr. Won-derful" is "packing them in" despite the critical pans, the columnist attributed the attendance to nist attributed the attendance the teenage trade. He then quoted the show's lead Sammy Davis Jr., to the effect that "Wonderful" is a "big hit" and that he is excited over its "success." Davis also made several interesting revelations about the genesis of the musical.

genesis of the musical.

The young singer was quoted as saying, "The decision to insert my night club act was reached long in advance by Abe Lastfogel, George Woods, Jule Styne and Marty Jurow." (Lastfogel, Woods and Jurow are with the William Morris agency; Styne is the show's producer—Ed.) "They directed the writers, Joe Stein and Will Glickman, to work out a thin story line which, in the second act, would which, in the second act, would give a legit reason to do a night club routine.

give a legit reason to do a night club routine.

"Then Abe, George, Jule and Marty called us in, the Will Mastin trio, and told us what the pitch would be. We said it sounded fine. We'd never had any experience with a big musical. Anything sounds fine to us so long as we keep working. It wasn't alway beer and skittles for the three of us.
"Then, after the bad notices in Philly, the Big Brass started to get worried and hedge. Two weeks before we were to open in New York it was proposed that we cut out the night club act bit. My uncle, Will Mastin, said that inasmuch as we'd been playing the show as is, it might be terribly dangerous to try and revamp it overnight. That's the only thing he ever said, so help me, because he's not very talkative.

"After the firstnight notices in "Afte

he's not very talkative.

"After the firstnight notices in New York, everybody backed away and everybody then looked for a goat. They picked Uncle Will Mastin as the one who had fouled everything up. Well, now that the show is a big hit, I think that everybody who backed away from it should establish Uncle Will as the hero. They picked him for abuse, so things should even out, huh?"

"Mr. Wonderful" is currently in

"Mr. Wonderful" is currently in "Mr. Wonderful" is currently in its third week on Broadway. It grossed \$58,000 last week against a potential capacity of approximately \$72,000. The show, which has about \$240,000 to recoup, breaks even at around \$35,000. It's claimed to have about \$400,000 advance sale (including 15% taxes).

H'wood Las Palmas Sold

Hollywood, April 3.

atre has been acquired by William Swanson, former operator of the Beaux Arts Theatre here, for \$40,000. He plans to operate it as a rental house and has no immediate plans for production on his

Ing the play, her first Shakespeare an production in England. She has directed many Bard revivals on Broadway.

Geraldine McEwan is joining the Shakespeare company and her first role will be as the Princess of France in "Love's Labour's Lost," due to open later in the season. Deal was closed with Mrs. Olivia

Tents Ruling Summer Stock Roost; They're Growing, Grabbing Bookings

Coast Studio to Legit As John Drew Theatre

Hollywood, April 3.

prepped here. Former KTLA studio, seating 252, has been purchased by Wayne Roberts and will be opened in May with "Big Knife," by Clifford Odets. It will be renamed the John Drew Thea-

Roberts formerly operated the Hollywood Players Theatre, which burned a few weeks ago. "Knife" was in rehearsal at the theatre at

Report Shuberts Selling Herrick's Agency, Boston

It was reported in legit trade It was reported in legit trade circles yesterday (Tues.) that the Shuberts have disposed of their in-terest in the Herrick theatre ticket agency, Boston. However, con-firmation was lacking at press

According to accounts, the purchaser of the agency is Mrs. Holen Mirsky, widow of Harry Mirsky, a former road manager for the Shuberts. Mrs. Mirsky is said to have obtained financing for the deal from a local bank in Boston, where the is a widowt.

from a local bank in Boston, where she is a resident. She has recently been manager of the agency. Under the consent agreement recently reached by the Shuberts and the Dept. of Justice, the former are forbidden to have any financial interest in any ticket agency. In the case of Herrick's, the decree specifically requires the Shuberts to end the deal under which they leased office space for

which they leased office space for the agency for a percentage of the profits.

It was recently charged in a speech in the Massachusetts state legislature, that the Shuberts "con-trolled" Herrick's.

Court Tosses Out Deal For Theatre-de Lys, N.Y.; 'Threepenny' Unaffected

Threepenny' Unaffected
Sale of a three-year sublease on
the off-Broadway Theatre de Lys
last year to Louis Schweitzer has
been mullified by the Appellate Division of the N. Y. Supreme Court.
The ruling requires that Schweitzer, who's been operating the de
Lys with his wife, Lucille Lortel,
return the house to the prior lessee. Senior Estate, Ltd.
The decision reverses an earlier
okay of the sale by N. Y. Supreme
Court Judge Henry Clay Greenberg. The action was instituted by
legit pressagent Max Eisen, who
owns 50% of Senior Estate's outstanding capital stock, against
John Post Jr., Anita Post Litsky
and Louis Schweitzer. Eisen
charged Post and his sister, Mrs.
Litsky, who owns the other 50%
of the Senior Estate stock, sold the
lease on the house without his
knowledge or consent.
The ruling also requires Schweitzer to account to Senior Estate

lease on the house without his knowledge or consent. The ruling also requires Schweitzer to account to Senior Estate for all receipts during the period the theatre was under his operation. Eisen's attorneys, Goldstein, Golenbock & Barrell, noted that the Stock Corporation Law requires that in the sale of all or substantially all of the assets of a corporation, there must either be written consent of all the stock-holders or the consent of a majority at a formal stock meeting.

The Court ruled that even if there was an allegation of oral consent by all the stockholders, there must be written consent as required by the statute. The decision will be appealed by Schweitzer to the Court of Appeals in Albany. The dispute over the lease, however, does not affect ownership of the de Lys property, which Schweitzer also purchased, or probably the current run of "Threepenny Opera" at the house.

Tent theatre dominance of the strawhat field is increasing. The canvastop operations are not only growing in number, but are beginning to get prior booking of legit plays. The latter development is highlighted by the scheduled summer tent tour of a package production of "Teahouse of the August Moon."

August Moon."

The unit edition of the John Patrick-Vern Sneider comedy will be available for tent bookings only. The rights to tour the play in stock have been acquired by Robert Rapport, general manager on the Broadway production of "Teathers with it Rapport, general manager on the Broadway production of "Teahouse" and now touring with it as company manager. His deal with Patrick does not permit him to play regular proscenium outlets. This restricted release has raised a storm of protest among the regular barn producers. There have been resolutions by two stock has producer organization to howeomer.

have been resolutions by two stock producer organization to boycott the property when it's put into general release. Latter move was instituted by the Council of Stock Theatres, representing 27 star houses, and the Council of Resident Stock Theatres, representing about 55 silos in the non-star category.

Rapport's rights to the property are geographically limited to New Jersey, New York, Rhode Island, Massachusetts and Connecticut, territory already been covered (or

Massachusetts and Connecucu, territory already been covered (or due to be covered before summer) by one of the regular productions of the show. There are currently three productions of "Teahouse" on the road, including the original Maurice Evans-George Schaefer Mnurice Evans-George Schaefer Broadway offering and two Howard Lindsay-Russel Crouse touring

Broadway offering and two Howard Lindsay-Russel Crouse touring editions. Rapport expects to begin touring his package in mid-July, immedi-(Continued on page 59)

ATPAM Wins Tiff With Myerberg: Arbiter Sez Mgr. Job Is With Show

The question of who bosses legit-employed members of the Assn. of Theatrical Press Agents & Managers—the producer or the union—has been settled. It's the union—Theatrical Press Agents with the producer of the union—has been settled. It's the union—Theatrical Press Agents & Managers—the producer of the pressure of the

union.

That was the verdict handed down in an arbitration of a dispute between producer Michael Myerberg and ATPAM. The hassle concerned Myerberg's firing of Arthur Klein as company manager of his forthcoming Broadway production of "Waiting for Godot" during the play's tryout at the Coconut Grove (Fla.) Playhouse early last January.

irs.) Playhouse early last January.

Myerberg had instructed Klein to remain in New York at that time to work on future bookings and theatre parties for the play. ATPAM countermanded the producer's order, on the ground that under its basic contract the company manager belonged with the show. The union ordered Klein to rejoin the production. He did so and was fired by Myerberg.

The producer then accused the union of interfering with his business. Sidney A. Wolff, sole arbiter in the matter, sustained ATPAM's stand in the dispute on the theory that it is the company manager's job "to be with the production wherever it is being played, and that no one but the company manager may perform the functions of

that no one but the company manager may perform the functions of his job."

The arbiter's summation was that the "producer had no contractual right to require Klein to render his services as company manager away from the place where the play was being performed." Unless Myerberg appeals the decision, that's that.

DROP PLANS TO RAZE GEARY THEATRE IN S.F.

San Francisco, April 3.

The Geary Theatre, previously threatened with demolition, has been saved for legit. Matson Lines, which had an option on the property, has dropped it. The shipping company had planned to build a hotel on the site.

The 1,551-seat house has long been a key stand for touring legit shows, particularly straight plays. Musicals usually play the 1,771-seat Curran adjacent.

Business on Broadway climbed r most shows last week, reversing to traditional Holy Week slump, owever, drops ranging from modate to substantial, were registered at the substantial, were registered raines hit capacity. They were Damn Yankees." "My Fair Lady" do "No Time for Sergeants."

(Alfred Lunt, Lynn Fontanne). (Previous week, \$28,700; last week, were \$29,700.

Hatful of Rain, Lyceum (D) (21st wk; 165; \$5.75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). (Previous week, \$18,000; last week, almost \$20,000.

Inherit the Wind, National (D) (48th wk: 381: \$5.75-\$4.60: 1.162.

LEGITIMATE

There were two preems, "Little Glass Clock" and "Mister Johnson," with the former folding last Saturday (31). Only other shuttering was "Chalk Garden." This week's preems are "Affair of Honor" and "Month in the Country," the latter off-Broadway at the Phoenix Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

retta),
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Bus Stop, Winter Garden (CD) (57th wk; 454; \$5.75-\$4.60; 1,494; \$43,000. (Previous week, \$14,400; closes April 21); last week, almost \$15,700 on twofers.

\$43,000. (Previous week, \$14,400; closes April 21); last week, almost \$15,700 on twofers.

Cat on a Hot Tin Roof, Morosco (D) (54th wk; 428; \$6.90; 946; \$31,-000) (Burl Ives, Barbara Bel Geddes). (Previous week, \$30.500); last week, Orer \$30,500.

Damn Yankces, 46th St. (MC) (48th wk; 380; \$8.05; 1.297; \$50.573) (Gwen Verdon. (Previous week, \$50,400); last week, over \$50,700.

Desk Set, Broadhurst (C) (23d wk; 184; \$5.75-\$4.60; 1,182; \$31,500) (Shirley Booth). (Previous week, \$15,000; last week, nearly \$14,300.

Diary of Anne Frank, Cort (D) (26th wk; 205; \$5.75; 1,036; \$28.854) (Joseph Schildkraut, Susan Strasberg). (Previous week, \$24,-700); last week, almost \$26,200.

Fallen Angels, Playhouse (C) (11th wk; 87; \$5.75-\$4.60; 994; \$27,-251) (Nancy Walker, Margaret-Phillips). (Previous week, \$13,900); last week, nearly \$15,600.

Franny, Majestic (MD) (74th wk; 588; \$7.50; 1,625; \$62,968) (Ezio Pinza, Walter Slezak). (Previous week, \$35,000; last week, almost \$41,500.

Great Sebastians, Coronet (C)

Great Sebastians, Coronet (C) (13th wk; 101; \$6.90; 998; \$34,500)

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armost \$20,000.

Inherit the Wind, National (D) (48th wk; 381; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). (Previous week, \$25,700); last week, nearly \$29,400.

week, \$25,700; last week, nearly \$29,400.

Janus, Plymouth (C) (19th wk; 146; \$5.75-\$4.60; 1,062; \$32,700)
(Margaret Sullavan, Robert Preston. Claude Dauphin). (Previous week, \$20,300; last week, almost \$20,500. Claudette Colbert has taken over as femme lead, succeeding Miss Sullavan.

Lark, Longacre (D) (20th wk; 156; \$5.75; 1,101; \$29,378; (Julier) (194,101). (Previous week, \$21,700; last week, nearly \$25,200.

week, \$21,700; last week, hearly \$25,200.

Matchmaker, Royale (C) (17th wk; 136; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). (Previous week, \$23,000); last week, almost \$28,500.

Middle of the Night, ANTA Theatre (D) (8th wk; 61; \$5.75; 1,185; \$39,116) (Edward G. Robinson). (Previous week, \$33,000; last week, nearly \$33,200.

Mister Johnson, Martin Beck (D) (1st wk; 4; \$5.75-\$4.60; 1,214; \$32,-985). Opened last Thursday (29) to five favorable reviews (Chapman, News; Coleman, Mirror; Haw-man, News; Coleman, Mirror; Haw-

to five favorable reviews (Chiap-man, News; Coleman, Mirror; Haw-kins, World-Telegram; McClain, Journal-American; Watts, Post), one unfavorable (Atkinson, Times) and one yes-no (Kerr, Herald Trib-une); over \$11,300 for first four performances.

one unfavorable (Atkinson, Times) and one yes-no (Kerr, Herald Tribune); over \$11,300 for first four performances.

Mr. Wonderful, Broadway (MC) (2d wk; 12; \$7.50-\$6.90; 1.900; \$72-000). (Previous week, \$52,000 for first four performances and two previews); last week, over \$54.800. My Fair Lady, Hellinger (MC) (3d wk; 20; \$7.50; 1,527; \$62,452) (Rex Harrison, Julie Andrews). (Previous week, \$64,831); last week, new house record at \$65,109. No Time for Sergeants, Alvin (C) (24th wk; 188; \$5.75-\$4.60; 1,331; \$38,500). (Previous week, \$39,000); last week, over \$39,000. Pajama Game, St. James (MC) (199th wk; 788; \$6.90; 1,615; \$52,-118) (John Raitt, Eddie Foy Jr., Helen Gallagher). (Previous week, \$38,100); last week, over \$44,000. Pipe Dream, Shubert (MD) (18th wk; 141; \$7.50; 1,453; \$55,039) (Helen Traubel, William Johnson). (Previous week, \$33,600); last week, wer \$44,000. Ponder Heart, Music Box (C) (7th wk; 52; \$5.75; 1,010; \$30,000) (David Wayne). (Previous week, \$23,600); last week, nearly \$21,500. Silk Sfocklugs, Imperial (MC) (18th wk; 460; \$7.50; 1,427; \$57,000) (Hildegarde Neff, Lawrence Brooks). (Previous week, \$23,600); last week, almost \$29,200. (Closes April 14 to tour, with Jan Sherwood replacing Miss Neff.

Tirer at the Gates, Helen Hayes (D) (26th wk; 208; \$5.75; 1,039; \$30,845) (Michael Redgrave). (Previous week, \$16,400); last week, over \$21,900; closing next Saturday (7).

Time Limit, Booth (D) (10th wk; 79; \$5.75-\$5.20; 766; \$24,330) (Arthur Kennedv). (Previous week)

poo,030 (MICHAEL REGIGAVE). (Previous week, \$16,400); last week, over \$21,900; closing next Saturday (7).

Time Limit, Booth (D) (10th Wk; 79; \$5.75-\$5.20; 766; \$24,330) (Arthur Kennedy). (Previous week, \$15,400); last week, almost \$15,100.

Will Success Spoil Rock Hunter, Belasco (C) (25th wk; 196; \$5.75; 1,037; \$31,582). (Previous week, \$16,700); last week, nearly \$15,900.

Witness for the Prosecution, Miller (D) (68th wk; 540; \$5.75; \$4.60; 946; \$23,248). (Previous week, \$16,700); last week, over \$18,600; closes June 30 to tour.

Closed Last Week

Chalk Garden, Barrymore (CD) (23d wk; 181; \$5.75; \$4.60; 1,077; \$27,811) (Gladys Cooper, Siobhan McKenna). (Previous week, \$16,600); last week, nearly \$24,400; closed last Saturday (31) at an approximate \$25,000 loss (including film sale) on a \$100,000 investment.

Little Glass Clock, Golden (C) (1st wk; 8; \$5.75; \$4.60; 800; \$22,647) (Eva Gabor, Reginald Gardiner). Around \$6,000 for first eight performances; closed last Saturday (31) at an approximate \$50,000 loss on a \$70,000 investment.

Opening This Week

Affair of Honor, Barrymore (C)

ment.

Opening This Week
Affair of Honor, Barrymore (C)
(\$5.75.\$4.60; 1.077; \$27.811). (Dennis King). Play by Bill Hoffman,
presented by Theatre Guild in association with Theatre 200; production financed at \$75,000, cost
about \$50,000 to bring in and can
break even at around \$16,000 gross;
opens Friday night (6).

Month in the Country, Phoenix

'Can-Can' Sober \$22,600 On Week in New Haven

New Haven, April 3.

"Can-Can" at the 1,657-seat Shubert Theatre here last week was a nemesis, getting a slow \$22,600 against a potential capacity of \$50,000 at a \$6 top.

House is dark this week. Next week brings the preem of the tryout, "Wake Up, Darling," April 11-14, followed by "Shangri-La," April 21-28; "Bus Stop," May 2-5, and "New Faces of 1956," May 12-19.

'Fella' Big 45½G, 3d Week in Hub

With two on the boards, and veral new entries skedded, local several new entries skedded, local legit is picking up momentum after a lull. Newcomer, "Teahouse of the August Moon" opened at the Colonial last night (Mon.) to \$50,000, the biggest advance sale in legiter's history, beating the old record of \$46,000 of "Solid Gold Cadillac." "Most Happy Fella" in its third

"Most Happy Fella," in its third week, held big and finishes its month tryout next Saturday night (7), then moves to Philadelphia be-

fore Broadway.

Tallulah Bankhead and Carol
Haney are due with "Ziegfeld Follies" at the Shubert for two weeks,
with a preview April 14. opening
April 16. "Wake Up Darling" has
been set back to April 17 at the
Plymouth and will be in for a twoweeker.

Plymouth and will be in for a two-weeker. Date for "Shangri-La" has been set for May 1 opener at the Shu-bert, three weeks before Broad-way. Date for "Pajama Game," windup of the Hub legit season at the Shubert has not been set yet. Estimates for Last Week Most Happy Fella, Shubert, (MD) (3d wk) (\$4.95; 1,717; \$52,-020). Over \$45,500.

'AFFAIR' SO-SO \$15,900 IN CLEVE. TRYOUT WK.

Broadway-bound "Affair of Honor," starring Dennis King, survived the Holy Week doldrums justfairly well by drawing moderate \$15,900 at the Hanna last week. Scale was \$4 top in the 1,515-seat house. The Bill Hoffman comedy got mild critical attention.

Currently, Harry Belafonte's musical "Sing, Man, Sing" is at the Hanna. Road company of "Damn Yankees" is due next Monday (9) for three weeks at \$6 top.

3d 'Teahouse' Co. \$22,400 On Texas Split-Week

Lubbock, Tex., April 3.
Third company of "Teahouse of the August Moon" grossed a fair \$22,400 in an eight-performance, four-way Texas split last week. The stanza wound up a fortnight's swing through that territory, with the take for the two weeks totaling \$54,100.
The comedy grossed \$4,700 in a single performance Monday (26) at single performance Monday (26) at

The comedy grossed \$4,700 in a single performance Monday (26) at the Baylor U. Auditorium, Waco. Three performances Tuesday-Wednesday (27-28) at the Will Rogers Auditorium, Fort Worth, accounted for \$6,300, while another \$2,900 was taken in Thursday (29) in a one-shot at the Municipal Auditorium Wichita Falls.

The show was guaranteed \$8,500 for three performances at the Municipal Auditorium here Friday-Saturday (30-31). Jerry Oddo is pinchhitting for the vacationing Larry Parks.

(C) (\$3.45; 1,150; \$24,067). Ivan Turgenev's play, revived by E. Ed-ward Hambleton & Norris Hough-ton, opened last night (Tues.) for a limited engagement.

OFF-BROADWAY Admirable Bashville, Cherry Lane (2-20).

Antigone, Carnegie Hall (4-2).
Beaver Coat, Greenwich Mews
(3-28).

Candida, Downtown (2-23); closes

April 22.
Cradle Song, Circle in Square (12-1); closes April 29.
He Who Gets Slapped, Actor's Playhouse (1-20).
Many & Fairy, Club Cinema (2, 22)

(3-23).

Private Life of Master Race,
Open Stage (1-30).

Romeo & Juliet, Jan Hus (2-23).
Salome, Davenport (2-2).
Shadow & Substance, Temple

Threepenny Opera, de Lys (9-20). Uncle Vanya, 4th St. (1-31).

Chi Holds Steady; 'Inherit' \$27,200, 'Pajama' \$26,800, 'Teahouse' \$30,500

'Ride' \$13,500, L.A.

NIUE \$13,JUU, L.A. Hollywood, April 3. Unpredictable Los Angeles legitgoers reversed the usual Holy Week atmosphere last session and gave "Joy Ride," the town's only incumbent, a revenue boost. Revue's take moved up to around \$13,500, and since the producers have cut back on advertising and effected various cast and produce to neconomies, the tally just about put the show at the breakeven point for the first time in its 12-week run.

12-week run.
Local legit gets another entry tomorrow (Wed.) when "The World of Sholem Aleichem" opens a limited run at the Ivar Theatre, with Jacob Ben-Ami starred.

'P&F' 44G, Phila.; **'Strip' NG \$19,500**

Philadelphia, April 3. Philadelphia, April 3.
"Strip for Action," hit by Holy
Week and the critics, failed to
make grade in its initial stanza at
the Shubert last week. "Plain and
Fancy" continued its capacity pace
at the Forrest, with the gross
marred slightly by the house making good to previous-week stubholders who were prevented by
the blizzard from reaching the
show.

show.
"Most Happy Fella," the town's next offering, is due at the Shu-bert next Tuesday (10).

Estimates for Last Week

Plain and Fancy, Forrest, (MC) (4th wk; \$5.40; 1,760; \$44,784), Musical was a hit and might have stayed extra sessions; left town Saturday (31) with almost \$44,000 for the finale.

for the finale.

Strip for Action, Shubert (MC)
(1st wk); \$6.60; 1,870; \$55,423).
Word-of-mouth and newspaper nix
hurt the tryout of the Howard
Hoyt-Igor Cassini attempt to glamorize burleycue. Murdock, (Inquirer); Sensenderfer (Bulletin)
and Gaghan (Daily News) gave it
thumbs-down; sad \$19,500 and
continues.

'Friend' Boyish \$31,000 On 2d Week in Detroit

On 2d Week in Detroit, April 3.

A good Holy Week gross of \$31,-000 was scored by "Boy Friend" in the second week of a three-week run at the 2,050-seat Shubert. First week was \$35,600. Top is \$4.50. Current at the 1,482-seat Cass is the breakin of Leslie Stevens' new play "The Lovers," presented by The Playwrights Co. and Gayle Stine. Tryout is for two weeks.

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53),
Comedy of Errors, Arts (3-29-56),
Crenks Revue, St. Mart. (3-1-56),
Crenks Revue, St. Mart. (3-1-56),
Dry Rev. Whitehall (3-1-54),
Fresh Alrs, Comedy (1-26-56),
Cliv Called Jo. Piccadilly (12-15-55),
Kismet, Stoll (4-20-55),
Likely Tale, Globe (3-22-56),
Mornings et W. St. M. (2-7-56),
Mornings et W. St. M. (2-7-56),
Mornings et W. St. (3-5-5),
Paris by Night, Prince Wales (49-55),
Palin & Fancy, Drury Lane (1-25-56),
Rejuctant Dab. Cambridge (1-2-56),
Sallor Beware, Strand (2-14-56),
Sallor Beware, Strand (2-14-56),
Sallor Beware, Strand (2-14-56),
Sallor Beware, Strand (2-14-56),
Such 1s Life, Adelphi (12-14-55),
Such 1s Life, Adelphi (12-14-55),
Such 1s Life, Adelphi (12-14-55),
Such 1s Life, Adelphi (12-14-56),
Such 1s Life, Adelphi (12-14-56),
Waltz et Torcedors, Criterion (3-27-56),
Maltz et Torcedors, Criterion (3-27-56),
Interrupted run.

Scheduled Openings

Scheduled Openings
Power & Glory, Phoenix (4-5-56).
Chalk Gerden, Haymarket (4-11-56).

SCHEDULED N. Y. OPENINGS

CHEDULED N. Y. OPENING
(Theatres indicated if set)
Neilins for Godot (4-16)
(Ing and I., City Center (4-18),
(Ing and I., City Center (4-18),
(Note Up Darlins (5-2),
(Note Up Darlins (5-2),
(Note Up Darlins (5-2),
(1ss Mer Kate, City Center (3-9),
(1ss Mer Kate, City Center (3-31),
(1se Mer Kate, C

OFF-BROADWAY

Anne Luceste, Temple (4-4).
Plough & Start, Barbizon-Plaza (4-5).
Mary Stuert, Guild Hall (4-6).
Beaulful People, Theatre East (4-10).
Littlest Revue, Phoenix (3-15).
The Desert, Provincetown (5-21).

Chicago, April 3.
Loop biz held about steady last week, with "Teahouse of the August Moon" registering a modest

gain.

The expanded lineup of future bookings now reads: "The Lovers," Great Northern, April 16 on subscription for three weeks pre-Broadway; "Strip for Action," Shubert, April 17, four weeks prior to New York; "Bad Seed," Harris, April 30, for a run on subscription, and "Sing, Man, Sing," Shubert, May 14 for two frames enroute to N. Y.

Estimates for Last Week Estimates for Last Week

Estimates for Last Week
Inherit the Wind, Blackstone,
(8th wk) (\$5; 1,450; \$37,033) (Melvyn Douglas). Over \$27,200 (previous week, \$27,800).
Pajama Game, Shubert (20th
wk) (\$5.50; 2,100; \$61,000) (Fran
Warren, Larry Douglas, Buster
West). Topped \$26,800 (previous
week, \$29,400).
Teahouse of the August Moon,
Erlanger (29th wk) (\$5; 1,335; \$35,495) (Burgess Meredith, Hugh
Reilly). Nearly \$30,500 (previous
week, \$29,200).

'SEED' \$23,500, FRISCO; 'WALTZ' LIYELY \$16,000

San Francisco, April 3.

The touring "Bad Seed" did healthy biz last week on its holdover at the Curran Theatre here. "Anniversary Waltz" continues its long run at the Alcazar, with Hugh Marlowe going back in a leading role, succeeding Russell Nype.

Estimates for Last Week
Bad Seed, Curran (2d wk) (\$4.40; 1,752) (Nancy Kelly). Neat \$23,500, a honst of \$3,000.

Anniversary Waltz, Alcazar (20wk) (\$3,55; 1,147) (Hugh Marlowe, Marjorie Lord). Nifty \$16,000 and continues indefinitely.

'Yankees' Fast \$36,300 For Final Week, Wash.

For Final Week, Wash.

Washington, April 3.

The eight-week run of "Danm Yankees" rang up \$313,700 at the National Theatre, highly profitable for the theatre. Second and third weeks combined for an all-time two-week record take at the house. Run, which concluded last Saturday night (31) in the 1,677-seat house, took in \$36,300 for its final stanza. This bettered the previous week and was regarded as unusually strong for Holy Week. Easter tourists in the nation's capital apparently helped. "Yankees' was scaled here to \$4.95 top week nights and \$5.50 weekends.
"Plain and Fancy" opens at the National tonight (Tues.) with an advance of \$42,000 for its three-week run. Shubert Theatre continues dark.

LUXURIOUS SUMMER RENTAL Westport, Conn.

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master bedrooms, 5 baths, 2 servants'
bedrooms, extra largs III was a colonial of the coloni Inquire Owner, N. H. GREENBERG Weekdays, CApitol 7-7231 Weekends, Evenings CLearwater 7-7285

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write: Box V-24-85
write write: Box V-24-85
write: Mr. 46th St.
New York 36.

Tents Rule Stock

Continued from page 57 : ately following the wrapup of the Broadway company's tour in Washington. The leads and director for the package are subject to Patrick's

approval.

Tent bookings of "Teahouse" will
mark a switch from the usual
nusical skeds and may pave the
way for other straight play presentations, as is the regular policy at
the canvastop Playhouse-in-thePark, Philadelphia.

Park, Philadelphia.

In line with the growing number of tent showcases, the latest addition to the list is a contemplated Musicarnival just outside the city limits of New Brunswick, N. J. A five-and-a-half acre tract has been leased, by the New Jersey Musicarnival Corp., headed by Lloyd S. Winik. The tent will have an approximate seating capacity of 1.800, and there will be parking accommodations for 800 cars.

Winik, active in booking shows

accommodations for 800 cars.
Winik, active in booking shows for civic and social organizations via his firm, Artists Unlimited, is promoting coin for the tent theatre by stock sale. His wife, who's had experience as an actress and director and is also a speech and drama instructor, will operate the tent with her husband. A late June opening is contemplated, with the projected production sked to include musicals and straight plays. Other tents slated to preem this

Other tents slated to preem this summer include a 2,000-seater at Framingham, Mass., one at Camden, N. J., and another at Westbury, L. I.

'Anniversary Waltz'

taxes, in the first 20 weeks of its run. Since the breaking point is slightly under \$11,000, the profit has been accumulating.

WITH

comedy hangs on that and two other fairly primitive jokes—the husband's antipathy toward television and toward his in-laws.

"But," says Hale, "we guarded against playing the objectionable in some cities, anyway—broadly. We played them straight, as if these were honest happenings in American life today."

The producer, who was a member of Henry Duffy's Aleazar stock company in 1928-29, has recouped from such earlier disasters as his production of "Desperate Hours" which ran here four weeks and lost close to \$10,000 a week. Other Aleazar losers last year were "Fifth Season," "Lunatics and Lovers" (a Hollywood-originated production) and "Tender Trap."

Hale, after a year and a half with Despite ATPAM Pick
Boston, April
Despite ATPAM Pick
Boston, April
Despite picketing by the A of Theatrical Press Agents Managers, which is trying to tions; the operation, Lyric Protions is continuing its "off-Bri way" presentations at the I as Theatre here. The ATP dispute here here. The ATP dispute here here the ATP dispute here been going on for for most close to \$10,000 a week. Other Alexar losers last year were "Fifth Season," "Lunatics and Lovers" (a Hollywood-originated production) and "Tender Trap."

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Gespite ATPAM Pick
Boston, April

Gespite ATPAM Pick
Boston, April

Tenessee Williams way presentations

production) and "Tender Trap."

Hale, after a year and a half
with Duffy, took his own stock
company to Salt Lake City for 20
weeks in 1930, then left the theatre for 22 years to devote himself to his family's retailing interests. In 1952 he leased the Alcazar, which by then had been renamed the United Nations by Fox
West Coast and had proved a failure as a film moveover house.

He was lucky to be able to re-

He was lucky to be able to reopen the house with Otto Preminger's Coast version of "Moon Is Blue" and had modestly profitable runs with "Dear Charles," "Caine Mutiny Court Martial" and "Three for Tonight," among others.

Wale took his lumps in between

for Tonight," among others.

Hale took his lumps, in between, and "Anniversary Waltz" is his first full-blown success as a producer. The next circled date on his calendar is Aug. 6, when "Witness for the Prosecution" is scheduled into the Alcazar. Hale figures "Waltz" can continue until then.

Mary Chase, whose "Lolita" is due for Broadway presentation next fall by Producers Theatre, returned Monday from a Mediterranean cruise. She leaves the end of the week for her home in Denver. Her editor-huband, Robert Chase, of the Rocky Mountain News, hustled back to work yesterday (Tues.).

Actor Fredd Wayne, after a

has been accumulating.

Hale claims one thing that has put the play over is "the sense of audience participation it gives."

The Joseph Fields - Jerome Chodorov work is based on a couple's revelation to their children and the wife's parents that they had had pre-marital relations. The

Despite ATPAM Pickets

Boston, April 3.

Bespite picketing by the Assn. of Theatrical Press Agents & Managers, which is trying to unionize the operation, Lyric Productions is continuing its "off-Broadway" presentations at the Fine Arts Theatre here. The ATPAM dispute has been going on for four weeks, with no prospect of settlement.

weeks, with no prospect of settlement.

Tennessee Williams' "Summer And Smoke" is the current show, substituted after Williams withdrew "Camino Real." Initial play of the non-Equity group, "Thieves' Carnival," was roasted by the Boston critics, "Summer And Smoke" got fair reviews. The next offering, "Devil's Disciple," opens April 19.

Eugene O'Neill's "Great God Brown," slated as the fourth entry of the new acting group, has been withdrawn. "We felt the time is not right for the play," producer Grace Tuttle explained.

WARD MOREHOUSE IN BID FOR ATPAM ENTRY

Former N. Y. drama columnist and critic Ward Morehouse has apand critic Ward Morehouse has applied for membership in the Assn. of Theatrical Press Agents & Managers. The application, under the union's recently adopted "Sheaffer Amendment," was proposed by company manager Thomas Kilpatrick.

Morehouse has recently been received to the company manager than the company manager than the company manager and the company manager a

posed by company manager Thomas Kilpatrick.

Morehouse has recently been freelancing magazine articles on Broadway legit after a stint "getting away from it all" for about a year as amusement and literary editor of the Colorado Springs Free Press. Previously, he was for many years drama columnist and then critic for the old N. Y. Sun. Later, he was drama columnist for the N. Y. World-Telegram.

The "Sheaffer Amendment," under which newspaper men with at least 10 years' experience covering legit are admissable to ATPAM, was adopted to permit the entry of Louis Sheaffer, former critic of the old Brooklyn Eagle.

Legit Bits

Blanca Stroock, designer-wife of James E. Stroock, president of Brooks Costume Co., planed to the Coast last Wednesday (28) for several weeks. She's guesting with the Raymond Spectors.

Attenue David Marchell Helfs.

the Raymond Spectors.

Attorney David Marshall Holtzmann, who operates the Cape Cod Melody Tent, Hyannis, Mass., and the South Shore Musical Tent, Cohasset, has set the production staffs for the two spots for this summer. For the former, Arnold Goodman will be general manager, with Ernest Sarracino stage director, Julius Rudel music director and a choreographer to be named. For Cohasset, the g.m. will be Peter Kelley, with Laurence Carrastage director, Donald Smith music director and Peter Hamilton choreographer.

Ethel Merman will return to Attorney David Marshall Holtzmann, who operates the Cape Cod Melody Tent, Hyannis, Mass, and the South Shore Musical Tent, Cohasset, has set the production staffs for the two spots for this summer. For the former, Arnold Goodman will be general manager, with Ernest Sarraeino stage director, Julius Rudel music director and a choreographer to be named. For Cohasset, the g.m. will be Peter Kelley, with Laurence Carra stage director, Donald Smith music director and Peter Hamilton choreographer.

Ethel Merman will return to Broadway next season as star of the David Merrick-Jo Mielziner production of "Happy Hunting," a new musical with book by Howard Lindsay and Russel Crouse, lyrics by Matt Dubey and music by Harold Karr.

James Bridie's "Mr. Gillie' was given its first U.S. production four years ago at Southwestern College, Memphis, Tenn. In last week's issue the play was erratumed as getting its initial American showcasing at the Margo Jones' Theatre '56, Dallas.

Actors Equity has waived its simmonth waiting period for alien actors to permit Michael Redgrave to play the male lead in Terence Rattigan's "Sleeping Prince," which Gilbert Miller and Roger L. Stevens plan to bring to Broadway hext season. Redgrave is currently starring in "Tiger at the Gates," which ends its Broadway run next Saturday (7). Its Broadway run next Saturday (7). Its Broadway run next Saturday (7). Its Broadway run exat season. Redgrave is currently starring in "Tiger at the Gates," which ends its Broadway run next Saturday (7). Its Broadway run

Lindsay and Russel Crouse, lyrics by Matt Dubey and music by Harold Karr.

James Bridie's "Mr. Gillie" was given its first U.S. production four years ago at Southwestern College, Memphis, Tenn. In last week's issue the play was erratumed as getting its initial American showcasing at the Margo Jones' Theatre '5', Dallas.

Actors Equity has waived its six-month waiting period for alien actors to permit Michael Redgrave to play the male lead in Terence Rattigan's "Sleeping Prince" which Gilbert Miller and Roger L. Stevens plan to bring to Broadway ready next season. Redgrave is currently starring in "Tiger at the Gates," which ends its Broadway run next Saturday (7).

Kermit Bloomgarden has purchased the musical rights to John G. Schneider's novel, "Golden Kazoo," with Charles Spalding and Larry Gelbert assigned to write the book for the tuner.

David Wayne and Robert Douglas have optioned Ken Englund's "So Few for Love," which they've targeted for fall production, with Wayne planning to double as stager.

Cole Porter, who was credited last week as making his Broadway bow in 1916 as composer-lyricist of "See America First," was actually

represented previously in the Shubert production in 1915 of "Hands Up," with an interpolated number, "Esmeralda."

Richard Adler will provide the lyrics and music for a musical version of "The Ghost Goes West," which is on Robert L. Joseph's production slate. which is on Ro production slate.

Ethel Shutta to Star In Houston's 'Cadillac'

HI HOUSION 5 CAUMIDAC

Houston, April 3.

"Solid Gold Cadillac" opens Friday (6) at the Playhouse Theatre here, with local resident, Ethel Shutta, as the lethally innocent minority stockholder.

The former singing star is making her first local appearance since the group's production of "Light Up The Sky" last summer.

Thank you, JOSEPH HYMAN and BERNARD HART Thank you, JEROME CHODOROV and JOSEPH FIELDS Thank you, MOSS HART

HUGH

MARLOWE

CO-STARRED

MARJORIE

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AND GREAT THANKS TO RUSSELL NYPE FOR HIS 12 CO-STARRING WEEKS "ANNIVERSARY WALTZ"

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HERBERT HEYES as Mr. Gans GORDON GEBERT as Okkie Walters MICKIE McCORMIC as Debbie Walters **SANDRA STONE as Janice Revere** JACK KNOCHE as Sam

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IS NOW IN ITS 21st CONSECUTIVE WEEK AT

RANDOLPH HALE'S ALCAZAR THEATRE SAN FRANCISCO

PAUL M. TREBITSCH, Manager

E. O. BONDESON, Press Representative

BREAKING THE 30-YEAR SAN FRANCISCO LONG-RUN RECORD HELD BY "LOVE 'EM AND LEAVE 'EM," PRESIDENT THEATRE, 1926

AGMA Warns on Opera-in- Concert Jurisdiction; Drive On Fees Seen

Recent American Guild of Musidal Artists memo sent to concert managements and managers has excited interest, while confusing some execs as to its real purposes. AGMA memo reminded managements that it had jurisdiction over all phases of opera, whether in concert form or in a full stage production. It added that engagements for artists in opera must be under terms of a basic agreement negotiated between the producer and AGMA, and that artists accepting dates without such agreement were AGMA, and that artists accepting dates without such agreement were subject to disciplinary action. Memo also reminded managers that commissions must be based on performance fees only, and that transportation should not be subject to commission charges. commission charges.

Different managers have put various interpretations on this apvarious interpretations on this apparently innocuous memo. Some see it as an extension of AGMA control, and an indirect step to line up the big symph orchs to use only AGMA choruses (instead of the amateur song groups they now mainly use). Others feel it's an AGMA attempt to move in on smaller orchs. Majority feeling is that its main purpose is to cut down symphony and some opera commissions from 20% to 10%.

Performance of operas in con-

commissions from 20% to 10%.

Performance of operas in concert form by symph orchs, generally only with a half dozen leads (sans chorus, etc.), has been on the sharp increase in recent seasons.

Very few orchs have AGMA basic agreements, so that technically such bookings are union violations

such bookings are union violations (though always overlooked).

AGMA isn't interested in these relatively few bookings; it's after the chorus agreements with the orchs. But symphs maintain they can't afford union choruses, and if pressed, would cut choral works, costing AGMA soloists those dates.

costing AGMA soloists those dates.

In the last few years, there's been an upbeat in companies that only put on operas in concert form, with leads and a small chorus. These have AGMA basic pacts. Here, along with orch dates, the matter of commissions is involved.

Here, along with orch dates, the matter of commissions is involved. Managements have been taking their regular 20% commission on these dates, considering the booking as a concert rather than opera. The fees for these dates are usually less than concert bookings, anyway, and managements feel they can't work at a 10% commish. Most managements charge a 10% fee on Met Opera dates (a few don't charge for Met bookings at all), because it's a full-season affair; the fee is smaller than at concerts, but mainly due to the prestige involved, and the help a Met label gives in getting outside concert dates. The special 10% commish obtains with all staged opera setups. But managements claim they can't afford to extend this situation. In the case of a Met Opera contract, one manager said it was worth 30% because of the amount of details involved and time consumed.

2 NEW O'SEAS MAESTROS FOR FALL FRISCO OPERA

Two European conductors will make their U.S. debuts for the first time next fall, appearing with the San Francisco Opera in Septhe San Francisco Opera in September-October. Lovro von Matacic, Munich Opera Co. conductor, Hungarian-born but now a Yugo citizen, will baton for "Walkure," "Cosi fan Tutte," "Boris" and perhaps "Aida,"

Oliviero de Eabritiis, Italian conductor pour with the Lisbag and

Onvero de Eabritis, Italian con-ductor now with the Lisbon and Rome Operas, will do Italian rep-pertoire in Frisco. De Fabritis has conducted in Mexico. but never in the States. Von Matacic hasn't conducted in the Americas

before.
Pacting of both maestros was set by Siegfried Hearst, of the Herbert Barrett Mgt.

BOLENDER'S COAST STINT N.Y. City Ballet dancer-chorcog-rapher Todd Bolender will choreo N.Y. City Ballet dancer-chorcographer Todd Bolender will choreodances for the Civic Light Opera's "Rosalinda," which will be presented for four weeks each this spring-summer in Frisco and LA. Bolender is taking dancers Jillana, Roland Vasquez and John Mandia from the N.Y. troupe with him.

Buther Y the N. Y. City Opera Co. In N. Y.

Luben Vichey, who leads a doubler of National Artists Corp., sang the role of Guardiano in "La Forza del Destino" for the first time with the Metropolitan Monday (2).

The San Antonio Symphony Orchestra has opened its 1956-57 minutenance fund campaign. Goal of drive is \$160,000.

Golschmann Back With St. Louis Orch in '56-'57

St. Louis, April 3.
With \$150,000 of the \$215,000 With \$150,000 of the \$215,000 sought for its maintenance budget in the kitty. St. Louis Symphony execs are readying for the 1956-57 season with a policy of holding operating costs at the present level. Prez Edwin F. Spiegel said that efforts to raise the remaining \$65,-600 will be mede quickly in order

000 will be made quickly in order that no hitches will develop in rounding out the complete plans. rounding out the complete plans.
Vladimir Golschmann, vet conductor isn't giving up the artistic directorship this spring, will baton 10 concerts during his 26th consecutive year on the podium. Six guest conductors will be Edwin McArthur, Jascha Horenstein, Igor Markevitch, Fernando Previtali, Harry Farbman and Georg Solti until mid-December, when Golschmann returns from guest shots abroad.

N.Y. City Ballet Set After Chi Run for O'Seas Trek; State Dept.'s 121G Assist

State Dept.'s 1216 Assist
The New York City Ballet will
open a two-week engagement at
the Chicago Opera today (Wed.),
for a straight run with its fulllength work, "Nuteracker" (not
seen before in Chi). If biz warrants
company will play "Nuteracker"
there two extra weeks. It will
then lay off till August, when it
goes abroad for a three-month tour.
Troupe will open in Salzburg
Aug. 26 for three performances,
then plays 10 days in Vienna at the
newly-built Staatsoper. It will then
dance in Italy, Switzerland, Germany, Denmark, Sweden, Norway
and Finland, before returning to
the U. S. in November. Group will
be the first major U. S. troupe to
dance in Scandinavia.
European tour was booked by

European tour was booked by Leon Leonidoff of Paris, and has the backing of the State Dept.'s Inthe backing of the State Dept.'s International Exchange Program, which is contributing \$121,000 to the trek. Gift will help on transportation as well as make possible paying dancers the regular N. Y. minimum scale, instead of the dancers taking drastic cuts in salaries as on previous overseas tours.

Trouge expects to come.

Troupe expects to come out even on this overseas trek, between the State Dept.'s 121G and Leonidoff's guarantees. On its last two tours abroad, troupe also broke even, with the IEP giving them \$50,000 for last year's junket and the Rockefeller Foundation helping out on the one before. On the two trips prior to the two just mentioned, the troupe lost \$87,000, as they weren't subsidized. Troupe figures on the overseas trek costing it \$1,000 a week.

Since this year's European trip was set up, the troupe has had a definite offer from Japan to visit there while abroad. This awould have to come before the tour's Salzburg opener, and the troupe would need extra coin for transportation to Japan and then to Austria. The coin isn't available, so the Jap bid has been dropped. Troupe expects to come out even

Concert Bits

Projection system now in use at the Met Opera, San Francisco Opera and the Broadway legiter, "The Lark," was designed and developed by the Century Lighting

Soprano Inge Borkh will sing with the Chi Lyric Theatre this fall for the first time.

American Guild of Musical Artists' first public project in seven years to raise money for its Welfare Fund is Saturday's (8) matinee performance of "La Boheme" by the N. Y. City Opera Co. in N. Y.

London Orch, With Boult, Lympany, to Tour Russia

The London Philharmonic, under Sir Adrian Boult, and with Moura Lympany as piano soloist, will tour Russia in the fall, from Sept. 19 to Oct. 4, the first western symphony to do so. Ibbs & Tillett, London

Russia in the fall, from Sept. 19 to Oct. 4, the first western symphony to do so. Ibbs & Tillett, London concert management, set the deal.

Miss Lympany, who left N.Y. last week (27) for a six-week concert tour of Europe, will come back to the U.S. for summer dates, and then return to Europe in September for more bookings. She'll play with the BBC symph, the Chartres orch, and the Budapest Philharmonic, and after the Buda concerts, head for Russia.

St. Louis Orch Would Like To Sub Symph of Air Tour; Protests Mount on Ban

St. Louis, April 3.

The State Dept. has an offer from the St. Louis Symphony to replace the Symphony on the Air, whose trip abroad was recently cancelled on political grounds. cancelled on political grounds. Symphony execs sent wires to Missouri Sens. Stuart Symington and Thomas C. Hennings Jr., solicting their aid in getting a State Dept. greenlight for the local tooters to go abroad.

In the message to Symington and Hennings, symph society brass said the St. Louis orch "truly rep-resents America's music culture at its finest and is certain to make our nation proud as its representa-tive abroad."

Protests Mount

Protests Mount
Protests keep mounting against
the State Dept.'s action in nixing
a Symphony of the Air overseas
tour because of alleged Commy
activities of some of its members.
The American Committee for Cultural Freedom, formed to oppose
Commy infiltration among intellectuals, wrote Sec. of State John
F. Dulles, asking that the ban be
lifted, claiming the charges were
vague and irrevelant. Musicians
head James C. Petrillo also appealed to Dulles for proof of any
subversive influences in the orch.
The N. Y. Times editorialized on

subversive influences in the orch.

The N. Y. Times editorialized on
the immense good the orch had
done on its previous trip; also
cited the "unevaluated, unproven"
charges, and insisted that the State
Dept. "make a full and public explanation of all the reasons for
cancelling the tour."

orch officials held a meeting with State Dept. execs last week on the ban. Government declined to reinstate the tour. This time the reasons given were: (1) It was difficult to make arrangements for concert facilities, and (2) feelings in areas of the Near East were

Longhair Disk Reviews

Beethoven: Symphonies No. 8 & 9 (Angel). A fine, robust, ringing version of the Ninth (Choral) by the Philharmonia under von Karajan, with stalwart soloists in Elisabeth Schwarzkopf, Otto Edelman and others. Attractive Eighth on fourth side.

and others. Attractive Eighth on fourth side.

Weill: Music for the Stage & Copland: Music for Movies (MGM). Excerpts from Weill's stage works are appealing and impressive, especially the haunting songs from "Johnny Johnson." Copland's pic scores, away from the screen, with a sameness of thematic pattern, are less successful, except for the poignant "Grover's Corners," from "Our Town." Arthur Winograd's M-G-M Orch does a capable job. Bruch & Wieniawski Concertos No. 2 (Victor). Lesser-known see-

M-G-M Orch does a capable job Bruch & Wieniawski Concertos No. 2 (Victor). Lesser-known sec-ond Bruch is very agreable, lyric music, though without the emo-tional strength of the No. 1. Jascha Heifetz plays both works with his usual skill and aplomb. Schubert: Symphony No. 6 (Lon-don). Lesser-heard but no less appealing, melodic symph, well-played by the Bamberg orch under Keilberth. Stravinsky: Violin Concerto, Jcu de Cartes, Duo Concertant (Vox). Good, grouping of neo-classic

ue cartes, Duo Concertant (Vox). Good grouping of neo-classic Stravinsky. Concerto is lean, strongly rhythmic and inviting in the skillful 'performance of Ivry Gillis.

Godd readings by the Berlin Philharmonic under Markevitch.

Bron.

Inside Stuff—Concerts

Since the death of vet manager Charles L. Wagner last month, trade has been interested in whether his longtime touring opera project would be continued. Several people have been interested in a continuation of the setup, and three separate negotiations are presently under way. If a deal were set, however, it wouldn't be for next season, but for the season after that. Meantime, Ed Snowden, as Wagner executor, has released local managers from Wagner contracts for next season. Snowden, longtime with Wagner, in recent seasons has been occupied with the tv business, located at Young & Rubicam.

National Council of the Met Opera will finance next season's new production of Offenbach's "La Perichole," estimated to cost between \$65,000 and \$80,000. This is the Council's biggest such Met project yet. It sponsored this season's "Don Pasquale," which cost \$35,000, and the ballet "Soiree," which cost another \$15,000. East season, the Council earmarked \$40,000 towards the new Strauss "Arabella," then assumed the full production cost of \$52,500. It also paid for the new "Barber of Seville" production of a few seasons ago.

The Halle Orchestra, to be presented here by Stephen Rose, has had to postpone its spring, 1957, tour due to domestic commitments in England, celebrating the 100th anniversary of the orchestra. They are now expected to make their American debut under baton of Sir John Barbirolli, in the fall of 1957. William Morris Agency will book. Rumored also that tour was snafued when British musicians union upped the scales, knocking the budget out of kilter. Managers who signed for this tour get first crack at the next.

upped the scales, knocking the budget out of signed for this tour get first crack at the next.

The N.Y. Post is up to its anti-longhair tricks again. Music critic Harriett Johnson's review of the Met Opera's "Parsifal" was chopped by a third last Monday (26). Tuesday's (27) news story and pic on the N. Y. City Opera's season opening was dropped after the first edition. Thursday's (29) review of the NYCO opener, "Troilus and Cressida," was also dropped after the first edition.

Hanya Holm, who choreographed dances for the new Broadway musical hit, "My Fair Lady," has hired Els Grelinger, of the Dance Notation Bureau, to notate the "Lady" dances in the Labanotation system. Plans are to copyright them, as Miss Holm did with her "Kiss Me Kate" choreography after she had it copied down.

Publisher Alfred A. Knopf attacked the "foul, nay poisonous air" in Carnegie Hall, in a letter to the N. Y. Herald Tribune last week. "That people haven't died in their seats there during the last 20 years has always amazed me," he wrote.

Russ' Philly Orch Bid is 2d State Dept. Snafu; Why Can't They Take Boston?

S.F. CELLIST TO HAWAII ORCH; WIFE AS ITS MGR.

San Francisco. April 3.

Robert Fisher has left the San Francisco Symphony's cello section for a two-year contract as featured cellist with the Honolulu Symphony.

His wife, Genevieve, former manager of the Salt Lake City Symphony has signed a contract to manage the Honolulu organization. They left for Hawaii last week.

Russian Artists Come In Threes: Youngest Yet, Cellist, Bowing in U.S.

Soviet cellist Mstislav Rostropovich flew in to N.Y. Monday (2), direct from Moscow, to make his U.S. debut in recital at Carnegie Hall tonight (Wed.) under Columbia Artists auspices. He's the third top Red artist to bow here this season (planist Emil Gliels and violinist David Oistrakh were the others), and the youngest (at 28)

season (planist Emil Gilels and violinist David Oistrakh were the others), and the youngest (at 28) Russ artist to appear here in Soviet history. A native of Baku, Azerbaijan, and winner of the 1951 Stalin Prize, he's top prof at the Moscow Tchaikovsky Conservatory too (where Oistrakh and Gilels also teach). Visit was arranged by accident two months ago, when Columbia prez Frederick C. Schang queried the Soviets on an artist available for summer dates, and was told there was none free then, but that Rostropovich, their leading cellist, could come in April instead. Cellist has been concertizing 10 years, he said in an interview, Monday, and has played abroad, in western and eastern Europe, since 1947. His father was a cellist, and his wife is Galina Vishnevskaya, dramatic soprano lead at the Bolshoi Theatre. Both cellist and wife are Honored Artists of the Soviet Union.
Rostropovich has written works for the cello (he studied both composition and cello, while Shostakovich taught him instrumentation), but he's composed more pieces for plano than for his own instrument.

vich taught him instrumentation), but he's composed more pieces for piano than for his own instrument. These include two piano concertos. Restropovich will make his orchestral bow with the N.Y. Philharmonic on April 19, when he'll give the U.S. preem of a Prokofiev cello concerto composed especially for him. "I like the concerto," he said, "and think it will be a success."

Sam's goodwill cultura

uncie sam's goodwill cultural exchange program became snarled last week in a second symphony orchestra headache. Symphony of Air hassle (see separate story), was the first.

This one involves the Philadel-phia Orchestra, which has been in-vited to tour the Soviet Union in May. Orch asked the State Dept. MAY. Orch asked the State Dept. for from \$110,000 to \$120,000 for expenses to and from the Russ border. Russians will pick up the tab for the time spent inside the Iron Curtain, as was done for "Porgy and Bess."

"Porgy and Bess."

However, State Dept. can't make up its mind and is inclined to say "No," just as it did to the "Porgy and Bess" troupe, whose expenses to the entrance to the Iron Curtain were privately provided. A State Dept. spokesman explained:

Dept. spokesman explained:

1. The Russians are smart propagandists and use our cultural people as "a weapon to beat us with."

When "Porgy" toured Russia and Poland, it was pointed out, propagandists told people in those countries that the conditions portrayed in the opera were typical of Negro life in America.

2. State Dept. sent the Philadelphia Orchestra and Symphony of the Air abroad in 1955. This year, it has contracted to send the year, it has contracted to send the Boston Symphony to Western Europe. Requests for Government financing of American orchestras abroad, have come from all parts of the country. If the eastern metropolitan centers get selected all the time, Congressmen from other parts of the country will raise the roof.

roof.

3. If the Russians want au American orchestra, why not the Boston? It will be playing in Berlin this year. That's on the edge of the Iron Curtain, It would save a considerable sum of money.

a considerable sum of money.

The Philadelphia Orchestra request came just after the State
Dept. had refused to revoke cancellation of a second Asiatic tour
for the Symphony of the Air. Trip
was nixed because of charges that
the unit includes several alleged
Commies and Red sympathizers.

R. I. OPERA SNARL

R. I. OPERA SNARI
American Guild of Musical Artists has placed the Rhode Island
Opera Guild, and its artistic director and prez, Danilo Sciotti, on its
unfair list.
Guild skedded a performance of
"Barber of Seville" last Oct. 1,
then cancelled the showing and
didn't pay the artists.

Literati

N. Y. Libel Bill Proposed
A bill sponsored by Senate Majority Leader Walter J. Mahoney, of Buffalo, to strike out a provision that a civil action cannot be maintained for libel in publication of public proceedings other than judicial, legislative, and official proceedings, is before Gov. Averell Harriman. The measure, which would take effect immediately, amends the Civil Practice Act.
A similar proposal, introduced by Senator Mahoney and Minority Leader Eugene J. Bannigan, of Brooklyn, passed the Upper House last year, but died in the Lower House.

Banshees' 20th Anni
The Banshees, organization of N. Y. newspapermen, marks its 20th anni April 24 with a luncheon at the Waldorf-Astoria Hotel, N.Y. Group will host various news ecs who'll be in Gotham for the annual American Newspaper Publishers' Assn. convention.

Slated to appear for the entertainmen Bradley Kelly and Barry Faris, are Andy Griffith, Gisele McKenzie, Jack Benny, Perry Como, Stanley Holloway, Gordon Dilworth, Rod McLennan and a Meyer Davis Orch. Emceeing the event will be Arthur "Bugs" Baer.

Cue on S.F. Chronicle
The San Francisco Chronicle has
centracted to buy a new press for
almost \$1,000,000, Charles Thieriot,
publisher, said last week. R. Hoe
clo., of New York, is building the
electronically operated units to the
Chronicle's specifications, Thieriot
said. It will take almost a year to
build, assemble and install the
press.

purchase quashes rumors which sprung up in February—when Roy W. Howard was in Frisco—that morning Chronicle would merge with Seripps-Howard's afternoon

Holt's No. 5 Editor
Expansion program of Henry
Holt & Co. sees Stanley Colbert
added as a fifth editor under
Howard Cady.
Colbert has been in public relations and also with the Sterling
Lord literary agency.

New British Sunday Sheet
A new British Sunday paper,
which will be produced partly in
color, with an initial print order
of 1,000,000, is to be launched next
month by Hulton Press. It is
entitled the Sunday Star and the
Rev. Marcus Morris has been
named editor.

Rev. Marcus Morris has been appointed art

Rejection Slip Treatise
National publications' policies on rejection slips are subject of a survey being conducted by News Workshop, a quarterly published by N.Y.U.'s Dept. of Journalism. Results of the study will be disclosed in a yarn soon to run in News Workshop.
School plans to reproduce some sample rejection slips and also example rejection slips and also example to assist or advise writers whose work wavers between the 'check' and the 'slip'."

Fort Knox On The Farm
While the average farmer may be suffering from overproduction and a declining income, his problem isn't reflected in the healthy condition of The Farm Quarterly which observed its 10th anniveragy last month. For this national publication, which a staff of only 17 people gets out, has forged to the top in its field with a net paid circulation of 220,000 for its spring Issue. Same edition also carries 113 pages of farm advertising, said to be twice the amount of farm lineage appearing in the largest of other farm papers.

Prime factors in the mag's success, according to Farm Quarterly editorial secretary Betty Green, are its policy of exclusively reaching those farmers who gross \$10,000 to \$150,000 annually from their farms, printing the publication on slick paper with four colors, issuing it quarterly to coincide with the seasons, and-selling

it as 50c per copy. Among other points cited are use of large size photographs and devoting its editorial matter solely to farming—"no fashions, recipes, fiction or child care."

child care."

Mag's editorial staff, secretary Green points out, "was selected on this basis: (1) the individual had to own, or manage or live on his own farm; (2) his education had to be in a cultural field other than that of the founder (Aron M. Mathieu who is FQ publisher today) and the other editors. . . we also attempted to hire editors with some independent income of their own so that they would continue to work on FQ because they chose to rather than because they had to."

Grossing slightly over \$1,000,000

to."

Grossing slightly over \$1,000,000 annually, FQ is owned by an 88-year-old Cincinnati printing company which has been in the hands of the Rosenthal family throughout that time. Its 17-man staff is headed by editor-in-chief Ralph J. McGinnis who was the first man hired by publisher Mathieu. FQ's goal: 300,000 circulation and to sell 50% of its market—the higher producing farmer.

On Mending Books

Brooks Byrne, one of the few women transmitter engineers, who left radio for library work some years ago, is between covers now with "Mending Books Is Fun" (Burgess), a do-it-yourselfer.

The author was transmitter chief of WESX, Lynn, Mass. (she lives in nearby Lynn) during WW II and after 1949 an engineer at WSKI. (BAC network), Montpelier, Vt., doubling as continuity chief and femme commentator; in the '30s a writer for "Ave Maria" hour, among other chores.

"Lord' ing It

"Living Like a Lord," by John Godley VI, Lord Kilbracken (Houghton, Mifflin; \$3.50), is the jaunty autobiog of a 34-year-old Irish coronet-wearer whose "living in the grand manner" includes experiences as a schoolboy bookie, flyer with the RAF, treasure hunter, journalist, and more recently as an extra and then as a script writer for John Huston on the filming of "Moby Dick."

Two chapters devoted to Godley's work with Huston supply an amusing profile of the director. Tome is done good-naturedly, and is ideal for rainy weekends or the guest room.

CHATTER
Mid-European Press Inc. chartered to conduct a newspapers and publications business in N.Y.

Marian Sanford, onetime Wom-an's Home Companion travel ed, joined the Trans-Marine Tours, N. Y.

John Ciardi, associate professor f English at Rutgers U., named octry editor of The Saturday Re-

Clifford Davis' tv pillar in Lon-don Daily Mirror also being used in Scot Daily Record, now under Mirror banner.

Mirror banner.

James Seymour Adam, feature editor of Glasgow Evening Times, named as editor of Weekly Scotsman, Edinburgh, replacing Robert

entitor of Glasgow Evening Inflasmanned as editor of Weekly Scotsman, Edinburgh, replacing Robert
Yeats.

Bill Ornstein's first novel, "The
Pistachio Touch," has been entered
in the Harper's Grand Prize Novel
Competition by his agent, Jack
Lewis, of American Literary Exchange. Book runs over 250,000
words and took the M-G-M writer
two years to create.

The April Atlantic magazine
carries an article by Arthur Miller titled "The Family in Modern
Drama," wherein he states that
modern dramatic forms express
human relationships primarily
familiar at one extreme, or primarily social at the other.

"No Time For Sergeants," Mac
Hyman's book, tv and legit click,
now has 1,000,000 paperbacks in
print under the New American Lilarary (Signet) banner. Book, to
which Warners has the picture
rights, went back to press seven
days after its first Signet printing.
Utilizing the punchline of an old
barroom story, "Who Struck
John?" as his book title, N. Y.
Post sportswriter Jimmy Cannon's
third book will be so tagged when

the first day of the baseball season. It's an anthology of Cannon's sports columns, which, besides sports, include pieces on his N. Y. childhood, women, parties, etc.

"Judith Hearne," novel by Irishborn Canadian Brian Moore, will be published soon in the U.S. by Atlantic-Little, Brown. It has won the Beta Sigma Phi award for the best first novel by a Canadian in 1955. Three weeks after the Irish Times praised it, the book was banned in Eire. (Moore comes from Belfast, which is still British). Former Montreal Gazette staffer came to Canada only eight years ago.

Gotham Tax Grab

Continued from page 1;

briefly to seek information about it from a staff accountant. Then he instructed that queries be mailed to the department.

From various sources, both in the legit trade and among City officials, it appears that the new tax is to be collected on the theory that the house share of the gross is actually "rent." Although rent for realty is not subject to sales

for realty is not subject to sales tax. City officials argue that a legit theatre's split of the b.o. covers rental of "personal property."

It's claimed that the theatre seats, lighting, etc., are "personal property," as distinct from "real property," and are thus subject to sales tax. That apparently applies despite the fact that the lighting, scenery, costumes and properties belong to or are rented by the show rather than the theatre. Moreover, a sales tax is collected on the rental fees involved, or, in most cases, on the purchase price. One tax official with some contacts with legit conceded that only a portion of the theatre's share of the gross constitutes rental, but

a portion of the theatre's share of the gross constitutes rental, but the rest covers the theatre's ex-penses for stagehands, musicians, boxoffice men, share of advertis-ing, staff, lighting, heat, insurance, etc. However he expressed the view that theatre managements should hereafter keep the two cat-egories separate, since the "rental" part of the revenue is subject to the sales tax.

One tax rep said the sales levy is 3% on the theatre's share, and another said it's 1½%. However, a another said it's 1½%. However, a theatre manager who had been contacted by City tax collectors declared it's his understanding that the bite will be 3% of a 2½% evaluation on the theatre property. "I told them to send us a statement on it, and then we'll decide what to do," he reported.

Since the theatre's share under

Since the theatre's share under the usual straight-play contracts is 30% of the net weekly receipts, that would be \$7,500 on a \$25,000 gross, on which the sales tax would be \$225 a week. For a musical, under average sharing terms, the theatre's end is apt to be around \$13,500 on a \$50,000 gross, which would involve a sales tax of \$405 a week. That would be in addition to the City's 5% admissions tax, which would come to \$1,250 a week on the straight play and \$2,500 a week on the musical.

Diskeries' Take

Continued from page 1

vided more than one-shot hit comvided more than one-snot nit competition. Dot has been consistently on the hit lists for over a year. However, the continuing expansion of the disk market has still made it possible for all companies to make more coin. make more coin.

make more coin.

The business through conventional retail channels has also grown despite the influx of disk club operations. Several of the clubs, such as the Book-of-the-Month Club operations, the Music Appreciation Records and the Metropolitan Opera Guild, Concert Hall Society and, more recently, Columbia's own LP Record Club, are major disk outlets. Although some diskers have voiced fear that the disk clubs would cut into regular retail biz, that has not yet come to pass.

The only concern of some major

The only concern of some major execs today is that the retail outexecs today is that the retail outlets will not keep pace with the anticipated growth of the disk industry. In the place, it's believed that the 7,000 disk outlets now in operation are not sufficient to cover the nation, and secondly, it's felt that many of the 7,000 outlets are using antiquated merchandising methods.

SCULLY'S SCRAPBOOK

I+++++++++++ By Frank Scully +++++++++++

Sure he's good, but does he go over in Braille?

Unless the agent of a writer, entertainer or even a popular square can answer that question with a rousing "Terrific!," I'm not taking anybody's word for how good the guy is.

I've got a public, too. But I haven't got one in Braille. I thought I had, but I don't seem to do as well as I used to when elevated to the wised letter set.

I had, but I don't seem to do as well as I used to when elevated to the raised-letter set.

One time the blind and I were so close that a group of them trudged and trolleyed eight miles to give me \$6 for a campaign I was waging in Hollywood at the time. I found that their state supervisor had previously been head of a state reform school and after making the transfer had no new material. He treated the blind as if they were inmates of a reform school.

So I went after the rogue in no uncertain language and saw that there were some changes made. I had blind friends from one end of the state to the other after that. But I haven't got them any longer, apparently.

Oh Sure! Blame the Copy Desk

Oh Sure! Blame the Copy Desk

Maybe I'm edited wrong. For Braille, I mean. Maybe the translators don't pick the right paragraphs. Maybe they step on my gags or kill them entirely.

It couldn't be the subject matter. The one that got me slugged was a surefire subject. It was juvenile delinquency. I thought everyone was against that. I didn't see how I could miss. I even waited until all the childless pundits had had their say before tossing the Scully Circus, j.g., to the lions.

Maybe I didn't make it clear that I was not against juves but was against delinks. I explained that I had held off as long as I had from discussing the subject because I had something to hide. (Kids, that's what I had to hide.)

What seemed to set my former Braille public against me was the fact that when my kids viewed a particularly brilliant lecture deadpan and fishy-eyed, I seemed to have lost my temper on occasion and let them have it. I said right out loud that I spanked them. It seems that was the naughty word. That got me compared to Hitler. (I didn't know he was a father and I didn't know he spanked kids. I thought be under the manner.)

Building to a Crash

Building to a Crash

I first tried out the subject in a little piece in The Way of St. Francis.

Nobody objected to it there, so I went at it from a gayer, broader angle and built it up for punch lines and laughs for Variety. I believe I used "The Blackboard Jungle" as a springboard.

The Catholic Digest bought the reprint rights from Variety and cut the piece back in the manner of these specialists in dehydration and concentrates. It was this version, I suspect, that was translated into Presile

Braille.

Braille.

It's a proud feeling to be translated for those who can read but can't see. Actually, I didn't know when I was well off. In a cloistered corner of Variety you may not be read, but then you are not roasted, barbecued and served up like a missionary on a cannibal isle. It's only when you get translated into Braille that you get letters like this: "Attention of Frank Scully, Would-Be Dictator and Enemy of Growing Children

"Attention of Frank Scully, Would-Be Dictator and Enemy of Growing Children.

"Wait till you read further. I'm referring of course to that article you wrote recently entitled, 'I Spank.' According to your miget (I'm not going to fool with her spelling until I get up from the floor, F. S.) mind, unless children are beaten with a slipper whenever they displease an old tyrant father, and I daresay that's most of the time; they become delinquent. Well, that's just bunk. I never read such trash. Your ambition is to make a consentration camp out of every home in our wonderful country; but your efforts will be in vain.

"May I remind you, frankie-boy, that this is America the free, and not Russia. In this country children have rights too, which should be respected. I daresay that is not so in the Scully concentration camp. Who? Me?

"This is the second such letter I have ever written in my life. The first was last spring to another crackpot like yourself. And I'll give the devil his due. He did mention that children needed love, kindness and sympathetic understanding. But you don't even believe in such things. Your theory is like that of Hitler, Stalin and all dictators: 'My way or none.'

and sympathetic understanding. But you don't even believe in such things. Your theory is like that of Hitler, Stalin and all dictators: 'My way or none.'

"Til be willing to wager there isn't much fun or laughter in the Scully camp. At least not when the Big Boss, Pop, is around. You brag about being hard on young folks and are critical of those decent parents who give their children everything they want. Any normal parent would give his children everything they want within reason. I know several parents and their children are not delinquent. In fact it's bulleys like you who drive children to delinquency."

At this point I must pause for station identification. I didn't realize the letter was so long. It is typed, double-spaced, on both sides of two pages. The second page slugged me from every conceivable direction, believed my children had more brains than I, and because I couldn't take their superiority and listen attentively, I beat them with a slipper.

She went on to give me some more of the same and then pulled up with, "But I must remember that I am talking to a beast." She begrudged the stamp and paper she was using to berate me, and "while I shall never know your reaction at least you will know that one human being doesn't agree with the stupid ideas of yours. You sure do think well of yourself. If conseit were consumption as the saying goes I don't know where you would be . . You are so careful of your precious hand, but you take delight in hurting your kids so I would like to hear of some man bigger than yourself or even your own size give you a sound thrashing with a horse whip. My only regret is that I can't have the privilege . . Anybody who refers to children as brats should have his mouth smacked. Why did you get married, since you hate kids so? I feel very sorry for your kids. I'll bet they won't get half enough to eat."

She wished to suggest that I mind my own business and "quit writing about things about which you know nothing."

She wished to suggest that I mind my own business and "quit writ-

and things about which you know nothing."

As a clincher, she pointed out that the late and much beloved Father Flanagan didn't believe in corporal punishment, and he was able to conquer the toughest kids by love and kindness. "But then he was not a dictator.

She wrote that she knew there were many errors in her letter but She wrote that she knew there were many errors in her letter but she hoped I could read it all, as she wanted me to see myself as others see me. "I can't see what I am writing, as I have been blind since a short time after birth. I don't know why I am telling you this, except that I am not signing my name. That dosen't matter, as I want no personal contact with a dictator. I shall not even give you my colderer. address

Somewhere she wrote, "I am not a parent. In fact, I'm not even married, but I am a lover of children and also of justice." I think she also wrote that she was 72. The envelope was stamped "Red Bank," which is not the treasurer's office in Moscow but, as I understand it, a mackerel pier along the New Jersey coast.

As the chances of this being translated into Braille and thus getting back to my Red Bank public are practically nil, I suppose there would not be much point to telling her that among the things Father Flanagan once said to Mme. Scully when we were visiting him at Boys Town about 15 years ago was, "Alice, you're not half strict enough with these children. And, Frank, you should not let the disciplining of them wholly up to Alice."

CONTINENTAL FILM REVIEW

The only Magazine of its kind in English
Authoritative information on European Film Production
Illustrated, Used by British, American and International Distributors
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Broadway

Charles Rosmarin, RKO's European general sales manager, alred in from Parls yesterday (Tues.) for homeoffice powwows.

Roger Gimbel, NBC producer, engaged to Mrs. Nancy Strauss Davis. Both have been married and divorced previously.

Claude C. Philippe back from his seasonal Easter trip to Paris to be with his wife, Comedie Francaise actress Mony Dalmes.

Paul Derval, owner and director of the Folies Bergere, in from Paris today (Wed.) on the S.S. Liberte accompanied by Mrs. Derval.

Victor Saville, indie film producer; violinist Nathan Milstein and designer Cecil Beaton salling for Europe today (Wed.) on the Queen Elizabeth.

Arthur S. Lyons, back in the agency business, reestablishing the L&L firm name as when his brother, Sam Lyons, was alive. Latter died in 1941.

Jack Hylton is on a flying quickie for two weeks of o.o.'ing the Broadway shows. London producer now has five shows concurrently in the West End.

Phil Wyman and Bob Sanders, co-owners of Showcase, Rehearsal Center and Wyman Studio, have taken over the Malin Studio on West 46th Street and renamed it Variety Arts.

CBS-TV v.p. Robert M. Weitman ammed chairman of the presidents'

Center and Wyman Studio, have taken over the Malin Studio on West 46th Street and renamed it Variety Arts.

CBS-TV v.p. Robert M. Weitman ammed chairman of the presidents' luncheon of the Cinema Lodge of Binai B'rith to be held at the Sheraton Astor April 24. Luncheon will honor retiring prexy Max E. Youngstein and welcome newly-elected prez Robert K. Shapiro.

Hoagy Carmichael and the Waldorf couldn't come to terms so the booking to follow Ray Bolger, who opened Easter Monday at the Empire Room, is still open. Gordon MacRae's picture commitment forced cancellation of that April 30 four-week stanza, previously booked.

Gene Leone, who once before bought (and later sold) the next-door President Theatre (formerly the Edythe Totten Playhouse), has bought the house again, this time from the successor owner, the School of the American Ballet, and will convert it as an entrance to Leone's Restaurant, long a West 48th St. landmark.

Like every newspaper office Variety has its own intra-office gags and ad libs. One of them is, "They sure must read every semi-colon," judging by the eager-beaver readers who are quick topoint out any erratum, even when it's palpably one of spelling (such as "Minchell' Smith for Winchell Smith, in the Golden Jubilee Edition, obviously a printer's typo, rather one of ignorance). However, there's no doubletalking this one: once and for all, and this is official, Karyl Norman was "The Creole Fashion Plate," and not Francis Renault as erratumed by Variety in one of the Fred Allen reminiscence stories at the time of his death. Renault's billing was "The Slave of Fashion."

Lisbon

Lisbon

By Lewis Garyio
(Tel. 32479)

New Music Quartet from U.S. started from Oporto on tour of the Peninsula Iberica to crix raves.

"Love of Four Colonels" was reprised at the Teatro Avenida to better returns than on its first run. Chinese revue star Mai Lan arrived here from Paris to appear in revue now in rehearsal at the Colieu Theatre.

"Arsenic and Old Lace" ended six-week run at Teatro Trindade and was followed by J. B. Priestley's "I Was Here Before."

Teatro Nacional is prepping G. B. Shaw's "Saint Joan" starring Mariana Rey Monteiro for presentation. Francisco Ribeiro is producing.

Tony Teixera, former ballet dancer of San Carlos Opera House, working at Rive wither with the contraction.

tation. Francisco Mischel & Polician diucing.

Tony Teixera, former ballet dancer of San Carlos Opera House, working at Ritz nitery with partner Mary. Giving repertory of Portuguese folk dance.

Marquis de Cuevas Ballet Co. will appear at the San Carlos Opera House for two weeks in May. It will play the Liceo Opera House in April and Teatro Madrid in Madrid late in May.

pacted by Wing Records following click in "Rock Around Clock."

A Theatre-In-The-Round being built on Route 202 near Wilmington to operate on yearly basis.
Philadelphia Orch left \$100,000 under will of Frances Wister, prexy of orchestra's women committee.

Earl "Fatha" Hines moved his family from Philly to Los Angeles where he has a night club contract and radio show.

Efrem Zimbalist's first opera, "Landara," will be given world preem at the Academy of Music April 6 with a repeat performance following Monday.

Harry Kammerer, assistant secretary of Musicians Union Local 77, for the last 16 years, resigned because of ill health. Charles McConnell Jr. succeeds.

Duke Ellington orch will play two night performances April 16 at the Doylestown-Central Bucks County High School. Proceeds go to aid underprivileged children.

San Francisco

Dan Francisco

By Bill Steif
On location at Frisco Airport:
Doris Day in "Julie."
Flack Hanns Kolmar flew to
Hawaii to do advance work for
Larry Mack.
Hugh Marlowe returned to "Anniversary Waltz" cast at the Alcazar replacing Russell Nype.
Rusty Draper got his solid gold
record of "Gambler's Guitar" for
passing the million-sales mark.
Pat Yankee departed the Gomans' "Gay Nineties" after four
years, and is heading for Hollywood.

Sagebrushers

Continued from page 1

influence other film-makers to wrestle with similar situations. Not

wrestle with similar situations. Not right off, anyways.

Little by little, progress was being made, almost imperceptibly. Sex, it was discovered, had its place in the west but it had to come naturally—sort of brought into the that-a-way tales 'with some degree of plausibility. This presented a problem centering on how to make a femme excite the Galahad of Gulch Junction if all her endowments are covered in the Victorian garb of frontier days. The answer has been found: Make her a squaw.

Hollywood has about 60 sagebrush spectaculars upcoming and

The answer has been found:
Make her a squaw.

Hollywood has about 60 sagebrush spectaculars upcoming and
you can bet your boots and saddle that Indian lasses will not be
left alone in the woods. And no
need to compromise with authenticity because these daughters of
Sitting Bull can be depicted in
unencumbering buckskin skirts or
similar quick-getawy attire. And
it's fitting that they'd bathe in the
stream al fresco. From this sort
of business it isn't difficult to
segue into "an exciting saga of
primitive passions torn from the
flaming pages of history." (Quote
borrowed.)

A disturbing note might be
added, though. Metro's "Last
Hunt" and Bryna's "Indian Fighter" came out just a short time
apart and each had Pocahontas
types doing the unclad splash bit.
This could be overdone (?).

Film companies are lavishing
hefty investments on westerns in
line with the overall trend toward
more and more production values.

Top names, colof and a widescreen process are now becoming
a definite part of the oaters from
most principal studios, unlike the
past when the sagebrush sagas
were at the bottom of the production rung. For the most part,
small-scale production of any type
simply doesn't go hand in hand
with the new industry economy.

House Reviews

Continued from page 54

rem Mary, Gliving repertory of Portuguese folk dance.

Marquis de Cuevas Ballet Co. Marquis de Cuevas Ballet Co. Wernon group carried off their tricks operation. The two plays the Liceo Opera House for two weeks in May. It will play the Liceo Opera House in April and Teatro Madrid in Maria late in May.

Philadelphia

By Jerry Gaghan

Don Philips and Buddy Lewis, comedy team, splitting, with Lewis moving to Coast.

Harry James band booked at Sciolla's (May 14).

Gypsy Rose Lee at the Erie Social Club Easter weekend.

George Britton to cut an LP of Israeli songs on Folkways label.

Spike Jones booked for the Allentown Fair as part of new policy plans for the summer.

Freddie Bell and the Bellboys

VARIETY London

(Temple Bar 5041/9952) Hal Hackett, Official Films prez, town for confabs with his British reps.

in town for contabs with his British reps.

The Folies Bergere revue at the Prince of Wales celebrates its first anni next Monday (9).

Winifred Atwell closed deal with ITA for series of 45-minute tele shows. First is due April 21.

Harry Green, American comedian and longtime London resident, starts a new BBC-TV series April 13.

Fess Parker, here for personals on "Davy Crockett," guest of honor at a Dorchester reception yesterday (Tues.).

In from New York: Robert S. Wolff, RKO Radio topper; British film actor Jack Hawkins, and Edward R. Lewis, head of Decca Records.

ward R. Lewis, need S. Records.

The Albany Club, taken over by Jack Hylton a few months ago and used as setting for some of his ty programs, shuttered over the

and used as setting for some of his ty programs, shuttered over the weekend.

Aidan Crawley, who recently resigned as editor-in-chief of Independent Television News, inked two-year pact with BBC-TV to handle current affairs programs.

Harry Secombe, who stars in upcoming Palladium revue, returns next week from a Bermuda holiday. Beryl Reid, who will be featured in same show, just back from Tyrol.

Anthony Steel, whose engagement to Anita Ekberg was announced in Hollywood last week, was profiled on the commercial ty show, "Portrait of a Star". last Sunday (1).

S. A. Gorlinsky is bringing over Andre Kostelanetz to do a 45-minute ty show for BBC May 3 and a concert at Royal Albert Hall May 6. He will conduct the Royal Philharmonic in an all-Gershwin program, with Winifred Atwell soloist. Advance bookings seat sale is so heavy that Kostelanetz will repeat the program May 8.

Jerome Whyte sailed back to N. Y. last Thursday (29), but due to return in June to line up a West End production of "Time Limit," Fellow passengers on the Queen Elizabeth included Sir Alexander Akman, director of EMI; Muriel Smith; Zoltan Korda; Walter J. Pickard, director of the Cafe de Paris; Bob Allison; Sonia Cortis, and Stanley M. Rinehart.

Montreal

"Bus Stop" slated for one week at Her Majesty's Theatre starting April 23.
Maurice Chevalier opened nineday stint at St. Denis Theatre March 31.
"Cinerama Holiday" to have Canadian preem April 5 at Imperial Theatre.
Molly Picon in "Farblonjeter Honeymoon" opened last week at the Monument National for five performances,

Monly From in Fall Displace.

Honeymoon" opened last week at the Monument National for five performances,

Eric McLean, music critic of the Montreal Star, elected president of the local Critic's Club for 1956.

"Hill 24 Doesn't Answer" opens at Her Majesty's Theatre April 4.

Preem of film is under auspicies of State of Israel Bonds.

French-Canadian soprano Marguerite Paquet invited to sing with the choir at wedding of Grace Kelly and Prince Rainier.

Havana

By Jay Mallin (Calle G-159)

(Calle G-159)
Treniers at Sans Souci.
Rosalind Ricci and Eva D'Amour at Bamboo.
Mexican pic, "The Illegitimate,"
due in six theatres here.
"Desperate Hours" coming to
Trianon and Payret theatres.
"The Medium" and "The Telephone" being staged at Blanck
Salon.

Dave Westlein of U.S. Naval attache's office to play bit part in "The Sharkfighters," being filmed

Frankfurt

budget came to about \$750,000, rated too high.

Don Cossack Chorus signed by Berolina Films to perform in "Das Don Kosaken Lied" (The Don Cossack Song), new film which Geza von Bolvary will direct.

American promoter Boris Morros bought the American film and drama rights to Fritz Eckhardt's play, "Rendezvous in Vienna," now playing at Theatre in Josefstadt.

Portland, Ore.

FORGARD, UTC.

By Ray Feves
Frank Breal making preparations for Liberace one-nighter in June.
Jack Matlack, former J. J. Parker exec, doing great in his own promotion biz.

Mills Bros. with Norman Brown and The Jeffrey's held for a second week at Amato's Supper Club.
Marty, Foster up from San Francisco for a few days to look over remodeling job of his Guild Theatre.

remodeling job of his Guild Theatre.
Frankie Laine with Al Lerner, Vickie Young, Kurtis Marionettes, Clark Bros. and George Arnold orch completed a 10-day date at Al Learman's Annual Home Show at Exposition Building last Monday (2).

Miami Beach

By Lary Solloway
Alan Gale closing his Versailles
Hotel Celebrity Club on April 15.
Roberta Sherwood doubling between Murray Franklin's and
series of four shots on Gleason's
"Stage Show."
Allan Walker took leave of absence from Murray Franklin's for
six weeks to join Red Buttons' act
opening April 6 at the Copacabána
in N.Y. *

Orson Welles

Continued from page 2 = fought for the same thing, only to

fought for the same thing, only to be thumbed down.)
Greatest handicap to European production is the terribly complex problem of moving film from country to country. Custom regulations are stringent and he once had footage from his "Othello" held up three months in British customs because of some rocks used as ballast in the crate carrying the film. These were declared "unidentified mineral objects" and the British held up clearance until they were satisfied that Welles wasn't smuggling something into the counsmuggling something into the coun

This incident Welles cites to support his contention that American film organization is superior to European. "A big organization could have cleared the matter in a faw day." An independent got into few days. An independent got into a lot of trouble."

Matters like these are the par-Matters like these are the par-tial reason why so many European pix makers are entering co-produc-tion deals with American firms, to take advantage of widespread or-ganizations developed by U. S. out-fits, he declared.

nts, he declared.

Eventually, it may become possible for a feature producer to get his money quickly, out of a single telecasting, a la "Richard III" on NBC-TV, Welles observed. 'Lack of distrib costs is one factor he cited, but "even with tremendous ratings on ty enough people will ratings on tv, enough people will not have seen it to make theatrical distribution still possible. If it's a good picture, the word-of-mouth advertising will also help. In my opinion, tv can only help, not hurt" hurt."

Pix debuting on tv has not yet had a real test case, he felt. "Constant Husband" which introd'd the practice, was a bad picture which didnt' do well even in England, while "Richard" is a special art house feature, he noted.

house feature, he noted.

Welles was also disturbed that there is no middle ground in tv at present—that a performer or program is either considered a tremendous hit or a flop. "We live in a hit-flop economy," he commented sadly. "The networks and the big studios are grand, but I hope they don't do away with the local and the regional presentations."

At present there is no place for Trankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

Vienna Philharmonic to make its first concert tour to Japan this month, with Paul Hindemith conducting.

Dirty Hands," controversial Jean Paul Sartre play, set for May 2 on German ty, Franz Peter Wirth directing.

June Allyson and Dick Powell expected in Germany in July to film "Unfinished Symphony" for Universal.

Terence Rattigan's play, "The Browning Version," to be presented on German tele from Munich April 12, with Trude Kolmann directing.

Alfred Weidenmann's plan to make "The Great Tyrant." starring O. E. Hasse, dropped because

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 49744)
Roberto Rossellini working on a screenplay with Carlo Levi for a forthcoming pic to be made in

Israel.

Alberto Cavalcanti in with a copy of pic he made in Germany, "Herr Puntilla," from a story by Bertold Brecht.

Yvan Desny, bilingual Gallic actor, to play opposite Ingrid pergman in Anatole Litvak's film version of "Anastasia" (20th).

version of "Anastasia" (20th).

U.S. singers on nitery scene here, with Anne Morre into Calavados, Quentin Foster to the Mars Club and Rosette Shaw at the Drap D'Or.

the Drap D'Or.

A new Gallic daily, Les Temps
De Paris, hits the stands late in
April, making 13 in all. This will
be a 30-page tabloid with an eightpage mag section every day.

page mag section every day.

Ben Hecht is working on Anglo
version of Raymond and Robert
Hakim pic, "Hunchback of Notre
Dame" which will star Gina Lol
obrigida and Anthony Quinn.

Jean Vilar's State subsidized
legit troupe, the Theatre National
Populaire, played to more than
292,000 patrons during their Paris
season from November to March.

Majorie Tallchief and Georges
Skibine are to take a three-month
leave of absence from the Grand
Ballet Du Marquis De Cuevas for
a three-month tour of U.S. next
season.

season.

Ballet Du Marquis De Cuevas for a three-month tour of U.S. next season.

Bob Hope will make another vidfilm utilizing Fernandel next month. This will be made in Marseilles with Fernandel showing Hope around the place, and doing his mugging.

Lenise Provence heading a troupe of Gallic thesps here who leave for Brazil to play "La Parisienne." Also going are Marthe Mercadier, Jean Masson and Jacques Charon.

For first time a play created on television is being transferred to a legit stage here. Piece is Roger Ferdinand's "Le Mari Ne Comte Pas" (The Husband Doesn't Count) and will be done at the Theatre Edouard VII with the tv cast.

French Syndicate of Actors protesting against the hiring of Curt Jurgens for the title role of the Gallic pic, "Michael Strogoff." Gallic studios always have been open to foreign actors, but the Syndicate feels that it has been too lax and that its time to make a test case.

Film boxoffice leaders this round are the Gallic "Si Tous Les Gars Du Monde" (If All The Guys In The World) followed by "Seven Year Itch" (20th), Gregory Ratoff's "Abdulla The Great" and Gallic underse a documentary, "Monde Du Silence." Top pix for season so far are Rene Clair's comedy costumer. "Les Grandes Manoeuvres," the Italo exploration pic, "Lost Continent," "To Catch A Thief" (Per), "20,000 Leagues Under Sea" "V), Sacha Guitry's "Si Paris Nous Etait Conte" and "Nana."

Chicago

Chicago

Singer-guitarist Luc Poret back at the Gate of Horn.
Professor Studs Terkel helming a 10-week course on Jazz at U of Chicago's Downtown Center.
Norm Weiser resigned as publisher of Downbeat and is now adviser to the publisher of Playboy.
Ambassador - Sherman prez Pat Hoy accounted his hostelry experiences on WBBM-TV's "This Is the Midwest" Sunday (1).
Amusement & Recreation section of Red Cross, headed by Arthur Schoenstadt and Jack Kirsch, first to go over top in the annual fundraising drive.
Chuck Wiley left Zenith Radio's public relations department to handle Sen. Estes Kefauver's midwest press relations for his bid for Democratic nomination.

Cleveland

Cleveland

By Glenn C. Pullen
Johnny Haymer, comic, now at
Alpine Village, going into Broadway "New Faces of 1956."
Johnny Price lining up New
York principals for "King and I,"
which tees off his Musicarnival
tent strawhatter's third season
June 8 for 24-day run.
Saul Richman, who publicized
Cleveland 500's musicals eight
years ago, back as tub-thumper for
Harry Belafonte's new show, "Sing,
Man, Sing," which started test
tour at Hanna Easter Sunday.
Leo G. and Eleanor Bayer, local
authors of whodunits, having their
new comedy "Third Best Support,
preemed by Margo Jones Theatre
Players in Dallas May 12 and going there to cover rehearsals.
Their last play, "Left Hook," was
tested by Cleveland Play House
three year's ago.

OBITUARIES

IRVIN MARKS
Irvin Marks, "about 77," died in laris April 1 after a short illness t the American Hospital. He was engtime Continental rep for the shuberts and other legit producers. Details in Legit.

FRANK JAY GOULD

Industrialist Frank Jay Gould, who died after a long illness April 1 at his longtime home on the French Riviera, aged 78, was a w.k. figure in show business. Two of his wives were actresses but the youngest son of railroad magnate Jay Gould was best known for having developed Juan-les-Pins as an international resort. Gould built the \$10,000,000 Palais de la Mediteranee, gambling showplace in Nice, and owned most of Juan-les-Pins.

Es-Pins.
Edith Kelly, w.k. musicomedy singer in London and Broadway legit musicals, married him in 1910. They were divorced in 1919 after a long separation. In 1923 he married Florence la Caze of San Francisco, who also had been on the American and French legitimate stage.

BEN H. WALLERSTEIN
Ben H. Wallerstein, 56, California zone manager of Stanley
Warner Theatres and long a key
figure in Western exhibition circles, died of a cerebral hemorrhage
March 27 aboard the S.S. Flandre
in mid-Atlantic. He had sailed
from New Orleans March 12 for a
long planned European vacation
with his wife Ruth. Body will be
flown back to Hollywood for burial
atter the vessel reaches France
this week.
A native of London, Wallerstein

after the vessel reaches France this week.

A native of London, Wallerstein entered showbiz as a young man, handling legitimate roadshows. In 1919, he went to South Africa to present the first films introduced there. He remained in South Africa for several years, eventually coming to the U.S. in the late 1920's and became a theatre operator in Cleveland and Buffalo.

Wallerstein joined the old Warner Circuit in 1930, coming to the Coast to supervise the chain's

IN LOYING MEMORY OF OUR BROTHER

BERNARD MALTIN

Who Passed Away April 10, 1952

JACQUELINA and AARON MALTIN

operations in that area. When the circuit was sold to the Stanley theatre chain to become Stanley warner Theatres, he went along with the sale, remaining as an executive of the new firm. One of the best known and best liked of Coast showmen, he was an expert en the technicalities of Hollywood film premieres, having handled scores during his years with Warners.

In addition to his wife, a daugh-

addition to his wife, a daugh-

RUSSELL G. WINNIE
Russell G. Winnie, 49, assistant
general manager of the Milwauke
Journal stations, WTMJ and
WTMJ-TV, died March 30 while
vacationing in Fort Lauderdale,
Fla. He was stricken with a heart
attack.

A radicaly pioneer Winnie had

attack.

A radio-tv pioneer, Winnie had been with WTMJ and WTMJ-TV for 28 years. He started as an announcer and filled almost every position with the stations until assuming the assistant managership. As an announcer, he was one of the first play-by-play sport-casters.

Surviving are his wife, a son and a sister.

JEAN LOUIS CAIROLI

Jean Louis Cairoli, 76, head of the Cairoli circus family and father of Charlie Cairoli, noted clown, died recently at Jouy-en-Josas, near Versailles, France. He retired in 1947, when Paul Freedman, Toronto-born clown, took his place alongside his son Charlie, in The Cairoli Bros. act.

Born at Moissae, France, in 1879, Cairoli made his first stage appearance in 1886 in Lyons, France. With his son, as The Cairoli Bros. he appeared in most European spots as well as in London. He later was seen in summer circus at the Tower, Blackpool, Eng., and in Emile Littler's "Little Miss Muffet" pantomime at the Casino Theatre, London. Theatre, London.

ARTHUR HARTMANN
Arthur Martinus Hartmann, 74, violinist and composer, died March 30 in New York. Born in Hungary, che was brought up in Philadelphia, appeared as soloist with most of the principal U. S. orchestras, and

also toured Europe and the U. S. in recitals.

In Paris he gave recitals with Claude Debussy, and wrote violin transcriptions of Debussy's works. He had been a director of both the Rochester and Eastman music schools, and was a member of the American Society of Composers, Authors & Publishers.

His son and daupther survive.

His son and daughter survive.

ABE H. SCHNITZER

ABE H. SCHNITZER

Abe H. Schnitzer, 65, veteran Pittsburgh distributor, died March 26 in Los Angeles after a long illness. After heading the old FBO exchange in Pitt and later its successor, RKO-Radio, he left that city in the 1930's to join his late brother, Joseph H. Schnitzer, in operation of the Western Costume Co. in Hollywood. Following sale of that business, he went into semiretirement as result of an ailment from which he never recovered.

His wife, three sons and three sisters survive.

James Hughes, 68, program director of station WJAS in Pittsburgh, died there March 23 after a long illness. A minstrel man in the early part of the century, he toured extensively in vaudeville around the World War 1 period and was a radio entertainer before turning to the broadcasting front offices. He joined WJAS in 1927 and has been head of programming most of the time since then.

Surviving are his wife, a son, three sisters and a brother.

three sisters and a brother.

WILLIAM E. O'NEILL
William E. O'NEILL
William E. O'Neill, 56, manager
of the Tower Theatre, Oakland,
Cal., died March 27 in San Francisco. He was fatally stricken
while on his way to a banquet.
Born in Salt Lake City, he was
with Fox West Coast since 1944,
having served as manager of five
different theatres in Berkeley and
Oakland.
O'Neill, who was considered
dean of Oakland theatre managers,
also had functioned as a publicist
for FWC in recent years.

NEWELL McMAHAN
Newell McMahan, 53, pioneer
San Francisco newscaster, died
March 27 in that city. A native of
Stockton. Cal., he was one Frisco's
first radio news reporters over
KSFO. Subsequently he was a KSFO. Subsequently he was a sportscaster for a Santa Rosa, Cal., station and during World War II was a news writer for KNBC, Frisco.

Surviving are his wife, a sister and a brother.

MARGUERITE ALKIRE
Mrs. Marguerite Smith Alkire,
87, who teamed with her five sisters in a yesteryear harmony act
known as the Ariel Ladies Sextet,
died March 23 in Columbus. Born
near Washington Court House, O.,
the sisters sang at the inauguration of William McKinley and appeared in some 1,700 concerts.
Four of the original six sisters
survive.

MARCHETA

Mrs. Elsie Genevieve Little, 56, known in vaudeville as Marcheta, died in Kansas City, Mo., at her home after an illness of ten years home after an illness of ten years due to a heart ailment. For some years she directed an annual variety show at Ft. Leavenworth, Kans. Surviving are husband Howard Little, a son and three grandchildren. grandchildren.

JACK W. GORDON

Jack W. Gordon, 61, vet Hartford agent, died of a cerebral
hemorrhage March 19 in New
York. He maintained offices in
Hartford, Springfield and N. Y.
Survived by wife and three
daughters who will continue the
agency.

George Hollander, 65, who was show business 25 years in in show business 25 years in Omaha and managed the Town Theatre there most of that time, died there March 27 of a heart attack. Surviving are his wife, daughter, son, two sisters, and brother

Lawrence Williams, 66, film actor for 25 years, died March 30 in Hol-lywood following a heart attack. Surviving is his wife, actress Helen Dickson

Winchester Browning, 88, motion picture research worker, died March 29 in Hollywood. Two daughters survive.

Prof. Fritz Lehmann, German conductor, died March 30 in Munich.

Son, 18 months, of Bob Double-ay, staff announcer wth KENS-V, San Antonio, died March 28 in that city.

Father, 78, of William M. Levy, assistant managing director of Columbia Pictures in London, died March 16 in Hartford, Conn.

Fred C. Shaw, 81. former president of the Amsterdam, N.Y., musicians' union, died March 28 in Franklin, N.H.

Bernard W. Vane, 59, longtime projectionist at the Leland Theatre, Albany, N.Y., died March 24 in that city. His wife, three sons and two daughters survive.

Wife, 63, of Earl Kurtz, co-manager of WLS' Artists Bureau, died March 27 in Chicago. Husband and two sons survive.

Betty Green, secretary to Tom O'Neil, president of RKO Tele-radio Pictures, died March 29 in Yonkers, N. Y.

Angus M. Macdonald, Gaelic actor, playwright and broadcaster, died March 26 in Glasgow.

Leo Lelievre, 83, French composer who wrote more than 6,000 songs, died March 31 in Paris.

Triple-Threat Lupino

___ Continued from page 2

waiting a full 18 months before getting her chance in "The Light That Failed."

Harry Joe Brown started the ball Harry Joe Brown started the ball rolling in absence of Masquers' prexy, then left after presenting Prince as toastmaster. Olga San Juan and her husband, Eddie O'Brien, contributed the entertainment from the dais, former warbling "I Love to Look at You" and O'Brien spouting one of "Hamlet's" sollioquies for boff response... that's for Ida."

that's for Ida."

Harriet Parsons, also a producer, in tracing Ida's theatrical ancestry back to the Renaissance brought her up to date by pointing out she is one of two femmes ever to make a career out of directing. Allan Dwan also looked backward to time he was making a picture in London, and gave Ida "a starry-eyed little thing of 13." a job—"as a 13-year-old starry-eyed little girl." "Needless to say," he commented, "she made good."

As one of Ida's discoveries. Mala

"she made good."

As one of Ida's discoveries, Mala Powers paid tribute and Howard Duff, honor guest's husband, answered Prince's wondering query, "Who's the director at home?" "Need I say," Duff returned, "there is only one director," bowing to his bride. bride.

Other dais figures to take the mike for brief kudos before Ida arose, included Al Scalpone, Warren Lewis, Sonny Chaliff, Don Sharpe, Lloyd Richards. Sheilah Graham and Harleguin Gene Au-try, both slated to sit at dais, failed to show.

to show.

After profuse thanks at honor bestowed upon her, honoree related a story about her late father, Stanley Lupino. "Ida," he onice told her, "if you ever write a play kill off all the actors in the last acts so they can't make a speech."

so they can't make a speech."

In addition to the Spelvin Award, toastmaster Prince presented Ida with an oil canvas painted by Masquer John Gysen. Entertainment, chairmanned by Frank Scannell and Harry Joe Brown, which preceded matter of the evening, was highlighted by The Lady Killers Quartet—Henry Iblings, Irl Hunsaker, Tom Clarke, Dudley Kuzell—and Ralph Murphy's skif, "The Mermaid's Tale," how Willy Shakespeare was aborn.

Strawhat Packages

= Continued from page 2 =

"Bus," is also contemplating sending out a package of the William Inge comedy-drama.
Elkins' packages will include only leading players, leaving other parts to be cast by resident companies. The shows will tour on a guarantee-plus-percentage arrangement.

Also on tap is "Where's Charley!" which talent agents Bret Adams and Sanford Leigh will send out with Carleton Carpenter starred. "Can-Can," currently touring under the Cy Feuer-Ernest H. Mar-

under the Cy Feuer-Ernest H. Martin production banner, is another possibility for package production this summer. It may be sent out by the Feuer & Martin office.

The tuner is expected to wind up its road tour in the early summer. It'll be released to stock, with F&M retaining approval rights on any production a la the Rodgers & Hammerstein supervision on stock productions of stock productions vision on their musicals.

their musicals.

A package of "Out of This World," the 1950 Broadway musical, may be sent out by Richard Besoyan, who presented a successful off-Broadway revival of the tuner earlier this season.

'Porgy' O'Seas Orchs

Continued from page 2

of the American string player, this type of French reserved and seemingly inhibited string playing was frustrating to the nth degree. The week before our arrival this orchestra had been performing "Pelleas and Melisande" under Pierre Monteux Perbans they bed see leas and Melisander under Pierre Monteux. Perhaps they had not, as yet, shaken off the extremely subdued mood of this most French of all operas. In New York th's at-

as yet, shaken off the extremely subdued mood of this most French of all operas. In New York th's attitude on the part of a string player would be interpreted to mean "for another is 5 I'll give you another inch of bow." The brass and woodwind players were excellent.

Each orchestra bore its own label of musical preference based on its own musical past. The Zurich Radio orchestra was fond of playing Mozart. They played "Porgy" beautifully and charmingly, but with excitement only in rare moments. Their greatest expression of enthusiasm and excitement came the night they broadcast a Mozart program with Bruno Walter at eight, and rushed over to do "Porgy" at nine.

In many instances there were incidents as amusing as they were disturbing. The xylophone and glockenspiel players in America are expected to have great technical facility. Gershwin uses them with planistic dexterity in his "Porgy" score. Abroad, the players of these instruments seemed not to have heard about our type of instrument, which is played in a flat horizontal position like a piano. They knew only of the antiquated ones used in the military bands—the kind that are held upright while marching in a parade. This eliminated most of the wonderful passages that Gershwin had written for these instruments.

Watch that Lip!

There was also the flautist Who

Watch that Lip!

written for these instruments.

Watch that Lip!

There was also the flautist who refused to "double" on piccolo. He said it would ruin his embouchure. In one small city we used a smaller orchestra because of the size of the orchestra because of the size of the orchestra pit. The one and only doublebass player was the 75-year-old professor at the conservatoire. He did not hear well. There were also times when I would have given two weeks' salary for a non-symphonic trumpet player. Gershwin's music cried for it.

No matter how much advance information was sent on ahead, the fact that "Porgy" was a real opera, three hours or more in lengthnever got across to the men who) had the responsibility of engaging the orchestra. The belief that this was a jazz show could not be dispelled. In the brass and woodwind section, the European counterpart of the American jazz player was usually engaged. This meant that they could "fake" but could not read music. In some cases the woodwinds were released from duty in a nearby army band by the colonel in charge. duty in a nearby army band by the colonel in charge.

colonel in charge.

The universality of music was aptly demonstrated by the fact that the language question seldom was an impediment to rehearsal progress between conductor and orchestra. Only in Antwerp and Rio de Janiero, where Flemish and Portuguese were the prevalent languages, respectively, was there any difficulty. But there was always a viola player in every orchestra who viola player in every orchestra who spoke English and acted as inter-preter when subtler points in the music were under discussion. In spite of all the untoward cir-

Prof. Fritz Lehmann, German and addition to Elkins' heavy line-lonductor, died March 30 in dunich.

Herbert C. Tilley Jr., 64, former

A guarantee-purspercentage arrangement.

In addition to Elkins' heavy line-long packages in-clude "Teahouse of the August Moon," to be sent out by Robert Rapport on a restricted tent tour.

Rock 'n' Roll

Continued from page 1 =

take will amount to \$150,000 for the first seven days, despite the slow opening due to Good Friday and Easter Sunday. On Monday (2), conditions changed considerably. There were 2,200 in line for the opening show and at 6 a.m., there were 500 kids waiting in line Placetette said that Monin line. Pleshette said that Monday's gross was around \$25,000, and at the present pace, the predicted \$200,000 seems conservative.

Last Christmas, the house had another rock 'n' roller, Tommy Smalls (Dr. Jive), and gross was \$77,000. Harry Levine, the Par booker, was the first to investigate the potential of rock 'n' roll with the booking of Freed. Since then, it's the only kind of theatre show that he's book paying in New York Part 1981. he's been playing in

On Good Friday, the house preemed with a \$1.25 price, but subsequently it opened at \$1.50 and went to \$2.

Hitler's 'Last Days'

Continued from page 1 -

they are dubbed and haven't been released yet.

Two more German films on the general subject of the Nazis-"The Devil's General" and "Canaris" are in this country, but haven't been released as yet.

The only other recounting of Hitler's final days was presented in the Russian, "The Fall of Berlin," which came out in 1952. In this picture the Soviets, for the first time, fell in line with Western investigators who had long been convinced that! Hitler was indeed deed having killed birnels! in the convinced that! Hitler was indeed dead, having killed himself in the bunker on April 30, 1945, along with his wife, Eva, whom he married the night before.

MARRIAGES

Sissie Ross to Bill Mark, March 29, New York. He is a w.k. show biz photographer; bride is nonpro. Elicia Miller to Shephen E. Rie-thof, Pittsburgh, March 23. Bride is a dancer. Fether Keilly to Dick Stutz is a dand Esther

is a dancer.
Esther Keilly to Dick Stutz,
Esther Keilly to Dick Stutz,
Pittsburgh, March 25. He's a musician and songwriter.
Marisa Pavan to Jean Pierre
Aumont, Santa Barbara, Cal,
March 27. Bride and groom are
screen players.
Magda Gabor to Arthur Gallucci,
Franklin, N.J., April 1. Bride is a
legit actress.

BIRTHS

BIRTHS

Mr. and Mrs. William Leslie, daughter, Burbank, Cal., March 24. Father is a screen actor.

Mr. and Mrs. Charles Scott King, son, Phoenixville, Pa., March 24. He's a WFIL-TV announcer.

Mr. and Mrs. Ellis Tollin, daughter, Philadelphia, March 11. He's the jazz drummer and combo leader.

Mr. and Mrs. James M. Lehner Jr., son "Forest Hills, N. Y., recently. Father is radio-tv director of the Greater New York Fund., Mr. and Mrs. Harold Melniker, daughter, Santa Monica, Cal., March 27. Father is a former RKO publicity man.

Mr. and Mrs. Lewis S. Wechsler, son, New York, March 26. Father is a radio-tv exec with Benton & Bowles agency.

Mr. and Mrs. Ray Clevenger:

Bowles agency.

Mr. and Mrs. Ray Clevenger,
daughter, Burbank, Cal., March
22. Father is stage manager at
KHJ-TV.

KHJ-TV.
Mr. and Mrs. Joseph Bisdale, son, New York, March 9. Father is head of Paramount's homeoffice print department; mother formerly was associated with the Army and Air Force motion picture service.
Mr. and Mrs. Bill Scott, son, Pittsburgh, March 24. Father is an RKO salesman at Pitt exchange.





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Vol. 202 No. 6

NEW YORK, WEDNESDAY, APRIL 11, 1956

PRICE 25 CENTS

CK 'N' ROLL B.O. 'DYNAN

Chi Ozoner's Pix-Vaude-Dance Parlay | BIZ BIG BUT SO **Poses Threat to Niteries, Ballrooms**

Chicago, April 10.

Chicago, April 10.
Chicago is on the verge of exploding a multiple threat enterainment blast that could easily revolutionize both the conventional and drive-in theatre business, pose a new threat to the niteries and ballrooms, and have far-reaching effects on the entertainment industry in general.

Borrowing from the shopping center and the supermarket, Stanford Kohlberg, operator of the suburban Starlite drive-in, has whipped up an entertainment formula compounded of the economic advantages of the drive-in, the drawing power of big name vaude and record acts, revived interest in dancing among young people, quality films, the best features of the amusement park, and the attractiveness of low prices, all on credit if desired.

tractiveness of low prices, all on credit if desired.

Kohlberg will, beginning the weekend of April 27-29, debut a toplevel stageshow policy at the Starlite, coupled with dancing, "A" run double features, and a vest-pocket amusement park. With a \$150,000 budget for live acts and bands during a 20-week trial run, or \$7,500 each weekend, Kohlberg will have Nick Noble, the Hilltoppers, the Chordettes, the Jim Lounsbury band with vocalist (Continued on page 57)

RKO Chain 'Diversity': Textiles. Electronics & Non-Theatrical Realty

In a broad diversification move, RKO Theatres, subject to approval of its stockholders, is set to move into textile finishing, electronics research and manufacturing, weaving of synthetic fabrics and various real estate operacions. Control of Gera Corp., which is engaged in these fields, will pass to the theatre circuit upon the shareowners' vote of approval at a special meeting May 8.

WRCA-TV's 'Open Mind' On Race, Booze, Homos

On Race, Booze, Homos
A couple of dozen colleges are
cooperating with WRCA-TV, N. Y.,
in a half-hour educational series
titled "The Open Mind," with some
provocative subject matter including homosexuality. The NBC flagship will slot it as a Saturday runner at 6 o'clock starting May 12.
Topics worked out under program manager Steve Krantz are:
The American Presidency, Nature
of Communism, Marriage in America, Alcoholism, The Law and You,
Homosexuality in America, Integration and Segregation, Our Children and Mental Health, Why
Johnny Can't Read. Producer is
Richard D. Heffner.

Borge Goes From 'Road Spec' to TV Spec-It's All \$

When, a few months back, CBS-TV negotiated a deal for Victor Borge to do a couple of one-man 60-minute tv spees for a sum total of \$200,000, establishing something of a record, it was with the understanding that Borge would fulfill the network commitments during layoff periods. Neither CBS nor Borge envisioned a subsequent "concert" road tour that would even top his record-breaking Broadway one-man legiter and necessitate one tv postponement after another.

But since the current road tour figures to go on and on, extending into next season, and with CBs pressing for those one-shot slg-(Continued on page 57) When, a few months back, CBS-TV negotiated a deal for Victor

(Continued on page 57)

circuit upon the shareowners' vote of approval at a special meeting May 8.

Here's how it works. RKO Theatres will pick up all assets of the Cleveland Arcade Co. in exchange for 1.043,706 shares of the chains common stock. Arcade's chief asset is 84.4% of Gera. Plan also is blue-printed for RKO to pocket the balance of 15.6% in exchange for an additional 216,294 shares of stock at the rate of 354 RKO shares for each Gera share.

Albert A. List, board chairman and vote-controlling chief stock-holder of RKO Theatres, is calling the turns on the maneuver. His interests also include control of Cleveland Arcade.

The corporation also revealed that Sol A. Schwartz will continue as president and chief officer of the theatres and his existing employment contract has been extended.

ARE KIDS' RIOTS

Rock 'n' roll-the most explo-Rock 'n' roll—the most explosive show biz phenomenon of the decade—may be getting too hot to handle. While its money-making potential has made it all but irresistible, its Svengali grip on the teenagers has produced a staggering wave of juvenile violence and mayhem. Rock 'n' roll is now literal b.o. dynamite—not only a matter of profit, but a matter for the police. the police.

matter of pront, but a matter for the police.

Boxoffice-wise, rock 'n' roll package shows have been hitting spectacular takes in theatres. Alan Freed's \$200,000 plus gross at the Brooklyn Paramount last week is a new peak, topping the business he did in the same spot last year. On the music charts, rock 'n' roll is still high on the hit parade. Paradoxically, some class instrumentals from Europe, like "Lisbon Antigua," "Poor People of Paris" and "Moritat" have been cheek-by-jowl in the bestseller lists with such note-bending rock 'n' roll tunes as "The Great Pretender," "See You Later, Alligator," "Blue Suede Shoes" and some 10 other similarly grooved tunes in the top 30.

on the police blotters, rock 'n' roll has also been writing an unprecedented record. In one locale after another, rock 'n' roll shows, or disk hops where such tunes have

(Continued on page 60)

Howard Hughes' **Guessing Game** In Palm Beach

Palm Beach, April 10. Palm Beach, April 10.
What's Howard Hughes up to in
Palm Beach? That's the guessing
game that has bankers, real estate
agents and the newspapers in this
usually placid resort running
around in circles. A month or so
ago, Gov. Leroy Collins of Florida
returned from a trip to California
and released press stories to the
affect that Hughes "would invest
millions and millions in this state."
The where, what or when of it was

arrect that highes would invest millions and millions in this state." The where, what or when of it was left a secret—and still is.

It is known that the elusive Hughes has been in and out of Palm Beach several times in recent weeks. No newspaper reporter or photographer has been able to corner him. Persistent report is that Hughes is planning a multi-million dollar chemical plant of some kind for this state. The palatial Palm Beach home of Tom O'Neil, prexy of RKO, who's had big dealings with Hughes, is supposed to be Hughes' hideaway when he's in town—but his comings and goings (Continued on page 57)

Shuberts Outsmarted Themselves On 'Lady'; Tuner's Odd Divvy Setup

George M. Cohan As Times Sq. Statue

Times Sq. Statue
Oscar Hammerstein 2d is chairmaning the George M. Cohan Memorial Committee whose purpose
is to honor the late showman with
a statue in Times Square, akin to
the one for Father Duffy in the
island facing the Palace Theatre.
Commissioner Robert Moses has
approved the site facing the Astor
Hotel as a suitable spot for the
statue.

Hotel as a success of statue.

Irving Berlin originally sparked the idea. Committee includes Helen Hayes, Ethel Barrymore, Herbert Bayard Swope and Moses.

Kelly a Riddle: Is She Or Is She Ain't Gonna Act?

Grace Kelly's future as a film actress was left dangling at her final press interview last week upon sailing to Monaco aboard the Constitution. Miss Kelly again evaded the question of career. She constitution. Miss herly again evaded the question of career. She was too busy getting married, too excited to think of film-making "just then." Reporters raised eyebrows at her comment of returning to the States "for a visit" in the fall "and hoping her husband could accompany her."

If Miss Kelly, as a reigning prince's consort, continues to star in motion pictures there will indeed be a precedent beyond all precedents. Rita Hayworth's whilom spouse, the Moslem Aly (Continued on page 20)

Grace Kelly OK's Hearst Plug for Wedding Song

Plug for Wedding Song

Hollywood, April 10.

Biggest new tune-promotion in many years will be launched by the Hearst newspapers late this week on the new Dimitri Tiomkin-Ned Washington tune, "The Prince and Princess Waltz." Song was accepted the dedication and granted permision for the extensive promotional tieup in advance of her wedding April 19 to Prince Rainier of Monaco. Russ Morgan is disking it on Decca.

Under the deal with the Hearst organization, the piano copy with lyrics will be printed in all Hearst newspapers next Sunday (15). It also will be distributed via King Features Syndicate, to all newspapers subscribing to that service, and presumably will be used by (Continued on page 20)

"My Fair Lady," at the Mark Hellinger Theatre, N.Y., represents a case of the Shuberts maneuvering themselves out of the hottest-grossing musical in recent years. The show had been set to go into the Shubert-owned Broadway Theatre, but when J. J. Shubert held up the contract in an apparent effort to get better sharing terms, producer Herman Levin called off the deal and arranged with Anthony Brady Farrell to book the Hellinger.

That's more or less a repeat of

with Anthony Brady Farrell to book the Hellinger.

That's more or less a repeat of the case of "Guys and Dolls," which producers Cy Feues & Ernest H. Martin had aimed for a Shubert house, but switched to the City Playhouses - owned 46th Street Theatre when a last-minute hitch developed with the late Lee Shubert, at that time senior partner and boss of the Shubert firm.

Levin and librettist-lyricist Alan Jay Lerner are understood to have 30% slices each, and composer Frederick Loewe a 20% cut of the management's 60% share of "My Lady Fair." Columbia Broadçasting System, which supplied the entire \$360,000 capital (including 20% overcall), gets 40% of the show, which cost about \$400,000 (Continued on page 70)

Paid Backer Auditions Latest Off-B'way Angle; \$3.45 Top to See 'Satan'

Prospective legit angels are now being asked to pay admission to auditions of a new show. The looksee fee is being charged by the Drury Lane Players in a drive to raise coin for a proposed Broadway production of "House of Satan," by Dennis O'Donohue.

Instead of holding the usual cuffo auditions, the group is inviting prospective backers to buy tix to a series of off-Broadway productions of the comedy-drama. The first of the presentations began last week at the Carnegie Recital Hall, with three consecutive evening performances at \$3.45 and \$2.30.

A date at the Brooklyn Academy

\$2.30.

A date at the Brooklyn Academy of Music at basically the same price scale will be set soon. "Satan" was originally showcased by the Drury Lane crew in November, 1954, at the Malin Preview Theatre, N.Y.

Last year, the outfit made an offbeat try at raising \$600,000 via the sale of pairs of tickets to 80,000 subscribers. The ducats were to have been applied to the first 12-20 weeks of the play's run, depending on the size of the house booked.

It was figured that the \$600,000

It was figured that the \$600,000 would cover the production cost and the overhead for the period covered by the subscription sale, with some coin left over.

Writer Guild's National Censorship **Body to Combat Pressure Groups**

Hollywood, April 10.
Formation of a national censorship committee is part of a concerted drive against pressure
groups, being planned by Writers
Guild of America. Sentiment of
WGA is that there are too many
self-appointed custodians of censorship today and it opposes "the
type of censorship they seek to
impose," a Guild source explained.
No definite plan of action has

impose," a Guild source explained.

No definite plan of action has been formulated, but committees will be appointed to go into the situation April 14-15 when WGA has its semi-annual session here, and long-range aim of the Guild is legislation curbing censorship from extremist groups, although it was conceded by the Guild source this isn't anticipated for from four to five years. to five years.

to five years.

"Writers are cong.nitally against censorship," explained the Guild spokesman. WGA feelings in the matter were ruffled by the report of Sen. Kefauver's Senate committee accusing pix of containing too much brutality. "Our screen writers branch president, Dan Taradash, was called by Senator Kefauver's committee during its hearings. but although he was waiting fauver's committee during its hearings, but although he was waiting to testify for three days they never called him to the stand," the spokesman beefed. "Criticism of the writer of the pictures is inherent in such attacks. Producers are responsible for the pictures, but perhaps the writer is at fault, we would like to go into this whole situation ourselves. Perhaps we will formulate a censorship code to guide our members," added the source.

source.

Referring again to the pressure groups, the Guild spokesman said, "we want to educate, and if necesary, to combat these groups so that we can have artistic freedom for the writer. We are opposed to reactionary and extreme pressure groups of any kind."

The Guild has been involved in many negotiations for the past four years, but now that this period is nearly over, it's desirous of doing something about it it feels is too much censorship.

Patachou Big Click On Mex City Nitery Date

Mexico City, April 10. Patachou is socko at the swanky Versailles (Hotel Del Prado) nitery here where she opened a six-week date on April 5. French vocal stylist is proving one of the biggest draws to play the spot, according to manager Roberto Algara. She is getting \$4,000 weekly plus \$3,000 travelling (all plane) expenses, he revealed. Contract has no extension option because of Miss Patchou's dates elsewhere.

Versailles date is exclusive, not because of any contract clause but because Patachou has discouraged other engagements here, such as stage, radio and tv, because she demands more coin than they can pay, it is reported.

Vanderbilt's Lectures

Cornelius Vanderbilt Jr.'s upcoming fall lecture tour has already been sold in 22 citics. Tagged "Africa Unrehearsed," it'll be a picture-palaver potpourri of his current African trek. Celebrity Bureau in Beverly Hills and Redpath in Chicago are handling the bookings.

Vanderbilt is currently being serialized in the Ladies Home Journal with "The Vanderbilt Feud." It will be published in book form in October in the U. S., England, Germany and South Africa.

Princess Meg a Royal Hypo of London Shows;

Relped 'Cranks,' 'Faces'
Princess Margaret is proving to
be a valuable and much sought
after patron of show business. More
than some other members of the
royal family, her support of any
venture usually insures b.o. results.

An example is the current West End revue, "Cranks." When that show was playing at the Watergate Club Theatre, the Princess saw it at an ordinary public performance half way through its run, and the resulting publicity helped to achieve its subsequent transfer to the St. Martin's Theatre.

the St. Martin's Theatre.

On the day of the final dress rehearsal, prior to its St. Martin's opening, the Princess spent some hours in the theatre with the director, and reportedly offered suggestions which were incorporated into the performance. So far as the paying public was concerned, the resultant publicity implied royal endorsement of the revue and it has been playing to capacity biz ever since.

More recently, Margaret went to

ever since.

More recently, Margaret went to a tv studio and joined in the singing of "Lizzie Borden," one of the songs from Leonard Sillman's "New Faces." That helped put the number into the hit class and has brought the "New Faces" picture back for a West End run at the Curson Theatre.

Since London papers always re-Since London papers always re-port the attendance of members of the royal family at the theatre, the frequent presence of Princess Mar-garet at West End shows is a ma-jor boxoffice factor, especially be-cause of her wellknown interest in show biz. Managements are nat-urally well aware of all that.

Nizer as Cleffer

Louis Nizer, Paramount Pictures v.p. and general counsel, is being showcased as songwriter on a RCA Victor EP set tagged "Songs For You." Tunes were composed by Nizer for each of his six children.

Shannon Bolin vocals the num-bers for the Victor set, with Marty Gold's orch accomping.

Films Top Video On Thesp Greats

Film industry is stocked with dramatic thespianism to a point far outdistancing television: Latter medium has its comedic, vocalistic and variety show personalities but the drama names of prominence are absent.

are absent.

This is the angle which the Motion Picture Industry Council on the Coast was urged to impress upon the public. The recommendation was made by George Glass, v.p. of Hecht-Lancaster Productions. In New York this week, he told members of MPIC that the industry should return to the "star system" for the purpose of maintaining its edge over tv on the emoting personnel front.

Glass wants an organized effort made in this direction, with all studios participating. They'd seek to

made in this direction, with all studios participating. They'd seek to develop new stars by coupling newcomers with the veterans in certain productions. And junkets to the field would be carried out systematically. These approaches have been taken through the years, but not on any uniform basis. but not on any uniform basis

Hollywood's greatest selling point is a combination of its stars and drama, Glass repeated, and asks that this fact be dramatized in the fight against the tv competition.

4 Mex Nitery Singers Killed in Auto Crash Mexico City, April 10.

Four pop Mexican radio-nitery Four pop Mexican radio-nitery singers, Miguel Ruvalcaba, 35, hls wife, Marcela, 30, Redault O'Espinosa, 29, and Maria de Lourdes Gamboa 25, were killed last week when the automobile in which they were returning here from dates in Acapuleo, Pacific Coast resort city, swerved and fell into a ravine during a rain storm. Crash ocurred near Chilpancingo, capital of Guerrero state.

Gracela Gamboa, 23, Maria's sister, a member of the troupe, and Odelia, 5, the Ruvalcaba's daughter, were injured.

George Seaton's Oscarcast Slants

Closed-Circuit's Limited Circulation—Other Practicalities-Thinks Public Loathed Oldsmobile Com'ls

Producer George Seaton, who returns to the Coast this weekend, likes the Jerry Wald idea of closedtheatres, with 2,000 capacity average per house, are equipped for such an event. "But say there was even a 5,000,000 capacity, what is that compared to the 45,-50,000,000 audience from television? After all, our main function is to sell the

miserating with us."

Seaton likes the idea of the distributors underwriting the Oscar-casts and he's due back in May, before going on a European business-pleasure trip, "to plead the cause with the Johnston office toppers."

pers."

Seaton and his family sail June
27 for a tour of Berlin, Hamburg,
Copenhagen, England, Wales, etc.,
combined with a pitch for Par's
"Proud and Profane." His partner,
Bill Perlberg, precedes him, sailing
in May, to talk it up with the exchanges, etc. "After all, with the
foreign market so important, we
all gotta go out and peddle 'em,"
says Seaton.

Kent's Profile of 'Variety'

matters.

The interest these "trailers" engendered will prompt more of same from time to time, if and as occasion warrants. An occasion arises in the death last week of Hugh Kent, longtime managing editor of the N. Y. Morning Telegraph, who knew the VARIETY bunch in the early 1920s at a time when the literati, all of a sudden, discovered VARIETY.

It gave founder-publisher Sime Silverman a strange kick when "the Mencken-Nathan set," seemed suddenly enamored of VARIETY. "the Mencken-Nathan set," seemed suddenly enamored of VARIETY. Sime always shied from this kind of spotlighting but he stood still for Hugh Kent to do what may have been the first published profile of the paper.

Kent was a regular VARIETY office drop-in, often up on the top floor lifting a few with the guys.

Cleve. Plain Dealer's **Ward Marsh Draws SRO** At 40th Anni Banquet

Cleveland, April 10.

Four decades of writing about films, stars and "more hams than Swift ever produced" (to quote Bob Hope) paid off for W. Ward Marsh, film critic of the Cleveland Plain Dealer, in terms of national recognition.

That tribute come for the cleveland that tribute come for the cleveland that the the

COGNITION.

That tribute came from the moon picture industry when its
ress from Hollywood, New York That tribute came from the mo-tion picture industry when its brass from Hollywood, New York and Cleveland treated Marsh to many handsome surprises at a tes-timonial banquet Monday (8) in celebrating his 40 years at the

many handsome surprises at a the settimonial banquet Monday (3) in celebrating his 40 years at the keys.

George Murphy, Metro player and good-will ambassador, flew in with a good-sized Coast contingent to toastmaster. Marsh was crowned "dean of America's film crities" by the emcee who told how the veteran reviewer swam through millions of miles of celluloid with "untiring enthusiasm and intelligent, constructive criticism without ever losing his sense of humor."

Guest of honor was also lauded by a score of studio execs, whom he often met on his Hollywood junkets, for his "sympathetic understanding, honesty and great help in making Ohioans more movie-minded." This was the sentiment expressed by such producers as Jerry Wald, Nat Holt, Louls de Rochemont, Jack Skirball and Ross Hunter who attended the \$15-per-plate dinner.

Visitors who extended more best wishes to Marsh included Charles McCarthy of COMPO, Ernest Emerling of Loew's, Mori Krushen of United Artists, John Curth and Richard M. Altschuler of Republic and John Royal of NBC.

Local showmen and distributors spent several months organizing this unique national tribute to Marsh. Plans for the shindig were started by a Cleveland committee, headed by Frank Murphy of Loew's Theatres and Jack Silverthorne of the Hippodrome, when they learned the critic marked his 40th year of service on the Plain Dealêr staff Dec. 11.

At that time the vet film editor was flooded with telegrams of congratulations from scores of Hollywood stars, brass and New York theatre chain officials. Dore Schary of Metro wired him: "Congratulations for serving your paper, your readers and our industry with intelligence, dignity and high interest all these years."

Marsh was presented with a

readers and our industry with intelligence, dignity and high interest all these years."

Marsh was presented with a plaque of "gratitude for distinctive work" from motion picture industry of U. S., a \$500 bond from the banquet sponsors and a citation from the Cleveland City Council. Critic was also praised for his "fearless integrity and far-reaching good influence" by Ohio's Gov. Frank Lausche, Mayor Frank Celerezze and the Plain Dealer's man-

brezze and the Plain Dealer's man-

brezze and the Plain Dealer's management.
Party teed off by showing of two silent films dating back to 1915.
Marsh related humorous anecdotes about pix celebs he met in his 40-year career while thanking the crowd of 130 diners and the film industry for its "heart-warming best wishes."

The spotlight that Variety put of itself during 1955 as ballyhoo for the Golden Jubilee Number fetched strong reaction. This paper, heretofore given to a rather rigid standoffishness about itself, for once somewhat personalized matters.

The interest these "trailers" engendered will prompt more of same from time to time, if and as reputation as a gallant with other receasion warrants. An occasion gale time and the same from time to time, if and as reputation as a gallant with other reputation as a gallant with other reputation.

gal critics.

Anyhow H. L. Mencken duly printed a lengthy essay which is reproduced, in part, as follows:

(From American Mercury, Dec. 1926)

VARIETY By HUGH KENT

By HUGH KENT

An American newspaper man in Paris was sued for divorce. A tabloid weekly theatrical newspaper, published in New York, and filled with ugly type, heavy black advertisements and the most atrocious English ever put into print, was named as co-respondent by his wife. She said that when the paper arrived every week, her husband did not speak to her during the two days required to read it from cover to cover. The Paris court record shows that the suit was withdrawn on the understanding that the husband should cancel his subscription to the paper. It was Variety.

VARIETY'S grammar is barbarous; its style is original and unique and completely independent of any other writing; its phraseology is wild and revolutionary and its diction is the result of miscegenation (Continued on page 18)

Turkish Embassy Sponsors Bosporus Perry Como

Bosporus Perry Como'
Washington, April 10.
Turkish Embassy is promoting
Celal Ince, a pop singer as Bosphorous Perry Como.
Ince will be formally launched
here tomorrow (11) when he entertains at a party in honor of two
visiting members of the Turkish
Parliament. He is his country's top
recording artist and has been the
leading entertainer at Istanbul's
Taxim Night Club. He has also
composed several Turkish hit
tunes.

tunes.

The young baritone who, in the words of the Turkish press attache, is "the singing idol of Turkey and neighboring countries in the Near East," has memorized the words of a number of American pop tunes which he includes in his repertory. Seven months ago he won a scholarship to the Chicago Conservatory of Music. In addition to taking lessons, he had several tryouts in Chicago niteries and local broadcast stations. He has also been serving as disc jockey for a Voice of American program to Turkey.

'BRIDEY MURPHY' TO LISTEN

Pueblo Housewife's 'Iffy' Deal with Hollywood Agents

Hollywood, April 10.
Mrs. Jean Tighe, the Pueblo,
Colo., housewife who attracted nationwide attention under the pseudonym of Ruth Simmons, the original Bridey Murphy, has given
Herman Hoyer and George Schlatter an oral commitment to repre-

nal Bridey Murphy, has given Herman Hoyer and George Schlatter an oral commitment to represent her for possible television and other showbiz deals. Unusual aspect of the situation is that they cannot commit her, but can only submit proposals to her.

"Actually," said Hover, "we don't know that we can deliver her for anything. All we know is that if we can't deliver her, no one can."

Understood Mrs. Tighe is willing to consider tv offers if she is not held up to ridicule and if the subject of hypnotic regression is treated seriously.

Schlatter located her in Colorado, several weeks ago, before her real identity was revealed. Deal was made on the basis that Hover and Schlatter had no specific offers and wanted no deals but merely wished to be in a position to bring her in contact with tv producers and others who might be interested in her appearance. Mrs. Tighe agreed with the specific understanding that they would serve merely as a clearing house and that she would make any and all decisions as to subject, time, money, etc.

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picture business as widespread as possible. Furthermore, a closed-circuit theatre tv hookup is already a pre-sold audience."

Seaton points up that, after all, the public "got mad at Oldsmobile for those commercials, not us; in fact, we got plenty of letters commiserating with us."

EUROPE 'DOPEY', WON'T SELL U.S.

'Volatile' Is the Word **IFOR FILM BUSINESS**

Films is a business facing an uncertain future—"artistic in nature and therefore volatile as regards the performance of individual companies," according to Richard Abrons, analyst for Carl M. Loeb, Rhoades & Co. On the downbeat side he notes the unfavorable fourth quarter of 1955, the potential threat of color television and home toll tv.

So far as the distributors are concerned, the Rhoades scholar cites the growth of w abroad as possibly having an adverse effect on overseas earnings.

But the outlook is not all dismal, states Abrons. Diversification, asset values, including film libraries, which are not realistically reflected in market prices, and more economical operations all tend to favor various of the companies.

Abrons is high, he says, on Paramount, 20th-Fox and Loew's. These "offer good value at present prices and have validity as long-range speculations."

'The Wrong Man' Hitches Hitchcock

N.Y. Cops Coy on Cooperation For Story of How They Bum-Rapped Stork Club Tooter

Rival jurisdiction of N.Y. and Hollywood cameramen's unions also complicated the anguish of director Hitchcock, supplementing the facts outlined below. Hitchcock brought cameraman Bob Burke east from Hollywood for Manhat-

tan lensing.

Hitchcock party is expected back in Hollywood for peace and quiet pronto.

Alfred Hitchcock is feeling like he picked the wrong city for his current production of "The Wrong Man" for Warners. At least, associates of the producer-director believe they've hit far more than the usual volume of snags in trying to location the property in New

"Man" is slanted as a factual account of the Stork Club musician account of the Stork Citib musician who was accused of robbing the office of an insurance company in Long Island, was tried and convicted. He was identified in the lineup, imprisoned and later released when the real felon was discovered. He sued the city, won his case, but his wife had meanwhile suffered a mental breakdown.

Hitchcock had all this put into scenario form, brought in Henry Fonda for the lead role, assigned Robert Burks to the camera, and started shooting in Gotham March 28

That's when the trouble started. Local police, unhappy over having been instrumental in the conviction of an innocent man, were re-luctant to cooperate with Hitch-cock. Actual witnesses in the case similarly were disinclined to lend an assist.

an assist.

Sherman Billingsley, proprietor of the Stork, at first didn't want his inn involved, but now has consented to have Hitchcock and his crew over on April 22 to reconstruct part of the story. Further, there's been confusion, over who has authority over the Manhattan felony court when a jurist is not actually sitting on the bench. The problems arose when the picture company wanted to move in.

Hitchcock is moving along with

REYNOLDS DUE BACK TO SHILL UA'S 'INTRIGUE'

Sheldon Reynolds is due back from Paris in three weeks for an exploitation tour of "Foreign Intrigue," his first full-length feature for United Artists. It stars Robert M it c h u m, Genevieve Page (French) and Ingrid Tulean (Swedish), both making their debut in a pic for the American market. exploitation tour of "Foreign Intrigue," his first full-length feature for United Artists. It stars Robert for United Artists. In the State in N. Y. "Rose Ta'too" (WB on the list, is rated sturdy in St. United Nited Artists. In the Most of Will and "Sought for United Artists of United Artists." (WBO) on the list, is rated sturdy in St. United Nited Art

Max Arnow to New York To Work With Lantz On **Hecht-Lancaster Stable**

Hecht-Lancaster Productions is continuing on the move. Max Arnow, who recently shifted from talent director for Columbia on the Coast to H-L, is due in New York shortly to work with Shirlee Lanty eastern story and casting chief, on plans for building a roster of players

plans for building a roster of players.

In view of the company's crowded calendar, there's not much chance that thesps taken under contract will remain idle. H-L has 14 productions on a definite agenda involving a claimed overall budget of \$31,000,000.

The unit has business offices housed in Col's N.Y. homeoffice. When Col moves out to new quarters this year, H-L intends to take on considerably more space.

The H-L (and United Artists) focus at present is on "Trapeze," now completed in Paris at a negative outlay of \$3,000,000. That's the figure dropped by Harold Hecht at a cocktail party given for him by UA brass at 21 Club last week.

him by UA brass at 21 CHB last week.
Hecht went off to the Coast at the weekend and will be joined shortly by Arthur B. Krim, UA president, and Robert S. Benjamin, board chairman, for discussions of an extension of their distribution contract

RETCHIN-GANZER MAY DO MICHENER YARN

Hollywood, April 10.
Paramount is negotiating with
Norman Retchin and Alvin Ganzer
to write, produce and direct James
Michener's "The South Sea Story"
on location next fall. Film would
be made in VistaVision.
There have been several screenplays of the property, but Retchin
and Ganzer would rewrite the available material with Retchin produc-

and Ganzel with Retchin produc-ing and Ganzer directing. Team had a similar stint on "The Leather Saint" at Paramount.

Hitchcock is moving along with his film, of course, but only after delay and anxiety. Husband-Wife Hit Road For Tovers & Lolling For 'Lovers & Lollipops'

Husband-wife producing team of Morris Engel and Ruth Orkin has set a bally sked of press conferences, television appearances, etc., in behalf of their new feature, "Lovers and Lollipops." They're

BUT FILM & GAN

European producers, although eager to make a dent in the Amer-ican market, are repeatedly miss-ing out on one of the prime pre-requisites for success in the states -the preparation of adequate pub-licity material,

Number of imports released here recently, or ready to launch, have been severely handicapped by the scarcity of information concerning the pictures themselves, their stars and the people who made the films.

The results can import for it that

and the people who made the films. The result, say importers, is that it's extremely difficult to get decent breaks in the publicity media ordinarily used to sell film. To make matters worse, not only is the required info not provided when the film arrives, but it's very difficult to get even after the American outfit lights bonfires to obtain it in Europe.

"Foreign pictures, even the good ones, usually arrive here without

Failure to Communicate

Tailure to Communicate
The gap between U. S. and
European ways of handling
film publicity isn't one that
can be bridged by merely
sending instructions.
"You can write to Europe,
and explain all you want, it
still doesn't do any good. They
just have a different mentality," complained one exasperated indie. perated indie.

color stills and with an absolute minimum of detail about their production," complained one of the indies last week. "We have to scrounge around for bits and pieces. The cooperation we get from Europe is practically nil."

The situation is becoming of increasing concern to those who bring in overseas product. It is frustrating not only for it's own sake, but also because Europeans generally—even if alerted—fail to recognize and appreciate the requirements of the U. S. market.

"They simply don't understand how a picture is sold here," noted one of the indies. "It goes down as far as the still situation. The (Continued on page 18)

(Continued on page 18)

EXPORT NOTHING Todd Seen Shooting 'War and Peace' In Russia as Co-Production

16 Pre-Publication Deals **Among Stories Uncoming** From the Metro Lot

Hollywood, April 10.
Metro has intensified its campaign to acquire new material before it reaches the public in any other medium and now has 16 such

other medium and now has 16 such properties ready or in preparation. All the stories, according to produc ion chief Dore Schary, were acquired by the studio before they appeared in print.

Lineup includes Leon Uris' "The Big Dream," now in the scripting stage; "The House of Numbers," upcoming book which will be condensed in Cosmopolitan; "The Flood," slated for Saturday Evening Post publication; "Don't Go Near the Water," William Brinkley's upcoming book; "Robert Ruark's "Something of Value" and Lion Feuch'wanger's novel, "Rachel."

"Raintree County," which rolls "Raintree County," which rolls late this month, was acquired 10 years prior to publication. Others on the list are "The Amazing Nelie Bly," "The Year of Love," "The Power and the Prize," "Designing Woman," "Wonderland," "Number Four with Flowers" (an unproduced teleplay), "The Wreck of the Mary Deare," "How High Is Up?" and "Pattern of Malice," which was acquired prior to its tv presentation.

Magna Vexed at Todd, '80 Days' Hampered

Refusal of Mike Todd to book his next Todd-AO processed feature. "Around the World in 80 Days" at the Rivoli Theatre in N. Y. has provoked a feud with George Skouras and Magna. Resultantly Todd is on Coast to protect his right to finish "80 Days" at Kling Studios which has been the Todd-AO headquarter studio and alone has the gear necessary to finish.

Skouras is believed to be taking position that one good turn deserves another and Todd cannot expect them while rejecting them.

First Russo-American coproduc-tion may be in the offing with Mike Todd's reported plans to make "War and Peace" in Moscow.

Todd said on the Coast last week that he had "no comment" on the report, but added: "If there is an announcement, it should come from the State Department."

It is known that props and other material put together in Yugoslavia, when Todd still planned to shoot his "War and Peace" there, have been shipped to Moscow. There was also a report that Todd's production deal with the Soviets included their use of the Todd-AO lenses. However, Todd denied this.

lenses. However, Todd denied this.

He hinted that he might have "some hing new" to disclose along this line, adding mysteriously: "Maybe I won't make picture in the Todd-AO system any more." Todd has an arrangement with Magna Theatre Corp. under which he has the right to make a series of pix in the process over the next five years. He's recently had a falling out with Magna.

Cheek with the Souist Enbases.

Check with the Soviet Embassy in Washington found Russian officials in the dark on the projects. "We haven't heard anything about it," a spokesman said. Although q.t., Todd has recently been in q.t., 10 Europe.

Europe.

The Russians in recent months have called for coproduction with the U. S: Gregory Alexandrov, a Soviet director and industry official, while visiting N. Y. last month, said the Red studios were eager for collaboration. However, the primary emphasis at that time was on the sale of Hollywood features to Russia.

If Todd goes ahead wi'h "War and Peace," it'll be the second version of the Tolstoy novel to hit the screen. Paramount has completed one with Mel Ferrer and Audrey Hepburn in Italy. Under Todd's Yugoslav arrangements Tito was to have given full cooperation via use of his troops as extras.

Todd has completed a second

eration via use of his troops as extras. Todd has comple'ed a second Todd-AO picture, "Around the the World in 80 Days." The first was "Oklahoma."

National Boxoffice Survey

Trade Tapers Post-Easter; 'Carousel' No. 1, 'Alex' 2d, 'Flannel' 3d, 'Anything' 4th, 'Holiday' 5th

While firstrun biz is off from last week's terrific gait, trade at the wickets in most key cities covered by Variery is holding up remarkably well. Showing this session is unusual for the large number of films which are racking upizable totals. Sudden snowstorm last Sunday crippled take in such keys as N. Y., Philly and Boston. "Carousel" (20th), which was edged out of No. 1 spot last week by "Alexander the Great" (UA), is back in first place again this session. "Alex" is finishing second. "Man in Gray Flannel Stit" (20th), just being launched in a few keys set turns there were the week of the control of the contr

"Man in Gray Flannel Suit." (20th), just being launched in a few keys last round, is copping third money, playing in some nine key spots.

"Anything Goes." (Par), third last stanza, is winding up fourth. "Cinerama Holiday." (Indie) is fifth while "Oklahoma" (Magna) is taking over sixth position. "Cry Tomorrow" (M-G) again is finishing seventh, same as last week. "Meet Me in Las Vegas." (M-G) is climbing up to eighth place.

"Conqueror" (RKO) will capture ninth spot with "Pienic" (Col) in 10th. "Backlash" (U) and "Song of South" (BV) (reissue) round out the Golden Dozen in that order. "Forbidden Planet" (M-G), "Doc."

"Comanche" (Col); heft'y in Philly, is rated thin in L. A. However,
"Rock Around Clock," from same
company, looms fast in Detroit,
stout in Omaha and smash in Portland, Ore. "Threshold of Space"
(20th) is doing nicely in N. Y. and
Seattle. "Gaby" (M-G) is rated
good on its preem in L. A.
"Creature Walks Among Us" (U)
shapes sock in Chi. "Tribute to
Bad Man" (M-G) looms okay in
Pitt. "Ladykillers" (UMPO),
hefty in Toronto, is smash in N. Y.
"Marty" (UA), out on second

"Marty" (UA), out on second runs, is tall in St. Loo and Port-land. "Court Jester" (Par) looms socko in Montreal and neat in

L. A.
"Bold and Brave" (RKO) shapes fair in Detroit. "Man Who Never Was" (20th) is proving what a good campaign will do by landing a big take in N. Y.
"Rose Ta'too" (Par), long high on the list, is rated sturdy in St. Loo, Philly and Minneapolis. "Red Sundown" (U) is fine in Toronto. "Harder They Fall" (Col) looks disappointing currently. It is so-so

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Fashions, Customs, Stars 'Dated': Time Curbs Threat of Backlogs, As Writers' Guild Prez Sees It

Hollywood, April 10. Writer worries that the release fold theatrical features to tele-

writer worries that the release of old theatrical features to television will constitute competition without additional compensation are largely unfounded, Edmund Hartmann, president of Writers Guild of America, West, declared here. Reasoning: much of the vintage material is outdated. In the regular Guild bulletin sent to membership, Hartmann added that the scarcity of old films for theatrical re-release is indicative of how few remain timely and interesting. He pointed out that dialog, clothes, customs and even stars, "are hardly able to stand competition with new tv films and expensive spectaculars."

expensive spectaculars."

Hartmann also declared that net exces feel the webs will not sell the prime evening time slots for release of old movies. "These films may well displace some reruns of tv films and find good time on local stations. While they could seriously reduce residual payments, they do not threaten the main sources of livelihood for writers," he said.

Hartmann commented that "from the viewpoint of the companies

Hartmann commented that from the viewpoint of the companies buying up the old films, it would be disastrous for them to release great batches. Such mass sales could only lessen the value of the films. Rather, they will certainly ration their pictures to tv over a

ration their pictures to tv over a period of years."

He termed the post-1948 pix much more of an eventual threat, but said a possible dam for the flood is the fact that "the powerful theatreowner organizations have so far prevented any large sale of these newer movies to tv. They will continue to fight such competition. It is a life and death fight to them." But should the post-1948 pix go to tv, screen writers will get additional coin. Guild has agreed to a deal with Allied Artists for 80 small-budget post-48 pix, and is about to negotiate for (Continued on page 60)

(Continued on page 60)

Spain Shapes Up As New Denmark

Film companies have moved to tighten their embargo on imports

Film companies have moved to tighten their embargo on imports into Spain.

Motivation, it's said, is the policy pursued in Denmark, where an embargo also is in effect. However, several of the distribs have shipped in product for subtitling so as to be ready to go the moment the embargo is lifted.

Ban on imports into Denmark and Spain applies to members of the Motion Ficture Export Assn. only and doesn't affect the indies. Nor does it stop American films made abvoad from going into these two countries under their native label. Only inhibition is that MPEA nembers aren't supposed to distribute any "new" pix. i.e. films beyond those for which there were contracts at the time the embargo was decided on in New York.

Company spokesmen said there were no serious developments in Spain to justify the tightening up, but added that MPEA apparently was in a mood to "set an example." It was felt that the Danish embargo agreement left some loopholes that needed plugging up.

In Denmark, the import ban is the result of Danish unwillingness to raise the rental ceiling, with exhibs claiming they're unable to afford higher rentals under existing taxes. In Spain, two ministries are at odds over regulations affecting the American outfits, Tax problem also is pending.

Curtis Loses Vs. 20th-Fox

Los Angeles. April 10.
California District Court of Appeals upheld lower court ruling in favor of 20th-Fox over writer Arthur Curtis.
Plaintiff in \$200,000

in Plaintiff, in \$200.000 suit, charged studio made unauthorized use of the title of his book, "Hey, Mac! You're in the Navy Now," for its picture, "You're in the Navy Now." \$200,000 Plaintiff,

YUL BRYNNER 'BUCCANEER'

It's Wilcoxon All the Way. And DeMille Part of The Way

Hollywood, April 10. Yul Brynner will direct and star in a musical version of "The Buccaneer," which will be produced at Paramount next year by Henry Wilcoxon. Film is being made under "the personal auspices" of Cecil B. DeMille, who made the original film in 1937.

Wilcoxon has been associate producer on several DeMille films, including upcoming "The 10 Commandments."

DeMille will take "an active interest" in the production but there has been no indication whether it will go out under the DeMille ban-

Irene Thirer Wifely Review Out-Hyperboles Ringling. Names 14 Circus Execs

Irene Thirer, film critic for the N.Y. Post, covered the opening of Ringling Bros-Barnum & the Bailey circus last week at Madison Square Garden, N.Y., and her notice amounted to a virtual pressagent blurb. As a matter of fact, her husband is a pressagent, one named Zac Freedman, publicity head for the RB-B & B circus.

head for the KB-B & D CHAUS.

The review opened as follows:
"It's the most. It's the best. It's
super-duper colossal. It's the Greatest Show on Earth—Ringling Bros.
and Barnum & Bailey's Circus, est Show on Earth—Ringling Bros. and Barnum & Bailey's Circus topping even its own accepted and acknowledged splendor in the season's new galaxy of spectacle, thrills, humor and terpsichore,"

The piece was also notable in naming 14 execs and production staffers of the big show, including boss John Ringling North, veep boss John Ringling North, veep Henry Ringling North, conductor Izzy Cervone, composer Frank Loesser (who contributed several songs), orchestrator Samuel Grossman, stager Richard Barstow, costume designer Vertes, general director Pat Valdo, exec director Michael Burke, aerial director Barbette, equestrian director Robert Dover, ringmaster Preston Lambert and lighting technician Doug Morris.

However, Freedman's name was

SCHELKOPF ON COAST

German Studying U. S. Film Vs. Television Situation

Hollywood, April 10.

Formation of Bavaria Films, composed of a group of small producers, is the first step toward bringing the German film industry back to the stature it enjoyed prior to World War II, Dr. Anton Schelkopf, member of the Motion Picture Export Association office in Munich, disclosed on his arrival here last week. He's in the U. S. to investigate Yankee style relationship between motion pictures and television.

Since the war, Schelkopf pointed

and television.
Since the war, Schelkopf pointed out, the German film industry has been composed of a group of decentralized producers whose output last year totaled 130 films. No great increase in quantity is expected under the new setup, but the quality is expected to improve.

Free Chile's Peso: Film Biz Happy

Freeing of the Chilean peso by that country's National Foreign Trade Council was welcomed in Manhattan last week by the film companies. In the past, the distribs had to sell their local currency at the official rate of 300 pesos to the dollar.

Following the freeing of the exchange, the peso went up to 480 to 500 to the dollar, which is a good deal below what it used to sell in the open market.

sell in the open market.

Film outfits can remit most of their earnings in Chile, but are limited as to imports via a system which sees the Government allocating \$250,000.a year for the purchase of pix. Companies can buy footage at 2½c. per foot for black-and-white and 6c. for color. For the purpose of this arrangement, the official rate of 300 pessos to the dollar had been applied. It's not known whether this rate will be continued or whether it would be geared to the free market rate.

McEldowney Resuming As Indie Producer

Kenneth McEldowney, inde-endent producer who has been Kenneth McEldowney, independent producer who has been inactive since his lensing of "The River" for United Artists a few years ago, disclosed this week his plan to resume production via reactivation of his company, Oriental International Films.

tal International Films.

He was in New York this week negotiating for rights to "The Pearl King," new book by Robert Eunson, Tokyo bureau chief for the Associated Press. Producer, who wings to the Coast today (Wed.), also said he's been talking a deal to operate in the Todd-AO

Denmark: Dubious Battle

In adjoining space a film theatre operator of Copenhagen, Denmark, describes the tangled economics which face the 400 film exhibitors of that kingdom of 4,000,000 population. John Ahl-Nielsen is "direktoren" of the Park "teatret." He learned his English as Danish correspondent of the Chicago Tribune from 1921 to 1939 and he now writes in anticipatory commemoration of a dubious kind of "anniversary"—one year (May 24) ration of a dubious kind of "anniversary"—one year (May 24) of no American moving pictures entering Denmark.

As to the respective merits of the dispute between the American distributors and the Danish exhibitors, this journal here expresses no opinion except this: the exclusion of American features from any friendly country is a very unhappy predicament.

Ahl-Nielsen adds another point, not in the adjoining story: the old British Navy proverb, "Trade follows the flag," was updated by the Yanks to "Trade Follows the Films." Films "Americanized" European taste and they became the great publicity spotlight for the American way of life. The Danish film man points out that with European manufacturers now out "to re-conquer their own markets," an exclusion of American features in any country sets a bad precedent, however small a "morsel" the Danish market may be.

The Copenhagen article is worth special notice. It tells much about the Danes' own psychology and the way one European checks with other Europeans on the problem of American terms, For the shockingly constrictive conditions under which Danish exhibs live (not America's fault, naturally) there must be some sympathy, though the form that sympathy might take is moot and subject to negotiation. In any event, the Copenhagen theatre operator poses the dilemma vividly.

Though neither country has been particularly hurt to date by the Danish situation, the basic condition is unhealthy, since no business is always bad business. It is to be hoped that there will be no second "anniversary" to observe in the spring of 1957.

DREAM OF ANOTHER 'LILI'

Metro Hopeful of Leslie Caron's Latest Charm Item ('Gaby')

Recalling its success with "Lili," which ran for 93 weeks and grossed close to \$670,000 at the Trans-Lux 52d St. (N. Y. eastside art house), Metro is hoping for a repeat with "Gaby," which like "Lilli" stars Leslie Caron. The newest entry is booked for the Trans-Lux house for the latter part of this month.

"Gaby," the story of a French girl's love for an American paratrooper, is said to have the same "simplicity and charm" as "Lilli." Latter turned out to be one of

"simplicity and charm" as "Lili."
Latter turned out to be one of
M-G's biggest hits. The b.o. built
by word of mouth and after more
than a year's run the picture was
equalling the initial week's grosses
in its Gotham engagement.
For runs throughout the country

In its Gotham engagement.
For runs throughout the country,
"Gaby" will be booked in both art
and regular houses. It will be
launched in N. Y. with a benefit
premiere for the Children's Memorial Cancer Fund.

Europe to N. Y.

Harry Lee Danziger W. A. Darlington Dr. Arthur Klein Robert Q. Lewis
E. C. Mathews
Joseph A. McConville
Arnold M. Picker Bill Shirley

STIFF LOCAL TAXES, 'UNKNOWN' U. S. TERMS HAUNT DENMARK'S EXHIBS

Director, Park Teatret

By JOHN AHL-NIELSEN

Director, Park Teatret

Copenhagen, April 10.

Come May 24 the 400-odd film theatres of Denmark can "celebrate" without joy the first anniversary of the so-called American blockade (Copenhagen are relices) and the so-called American blockade (Copenhagen are relices) without joy the Motion Picture Export Assn. when the Danes refused to boost rentals above the 30% maximum. All cinemas here are licensed by the Ministry of Justice and are severely supervised under the law of 1938 by which that in takes 5/11ths of each ticket; that is to say the patron paying 2.20 kroner at the boxoffice controls and the patron paying 2.20 kroner at the boxoffice controls and the patron paying 2.20 kroner at the boxoffice controls and the patron paying 2.60 kroner up to 30,000 kroner profit and 70% of any profit above that figure. And get this: such taxes on film theatree profits are employed by the Ministry to subsidize legitimate theatres and road shows. Legit, the darling here, pays no amusement tax whatever.

Danish exhibitors are organized in two sections, one for the capital, Copenhagen, with suburbs and one for the rest of the kingdom. These two sections cooperate through the "mutual-representation" consisting of five exhibitors from each section.

Negotiations respecting increased rentals for Yan-

But several things seem clear:

(1) Admission prices in Denmark are on the level or a bit higher than in most European territories (Danish prices run from kr. 1.50 to 5.—or at the present exchange from 25c to 75c).

(2) Distributors' and states' fiscal control re taxable takings seems more reliable in Denmark than in few-other European lands due to the fact that all seats are numbered and reserved for each single issued ticket.

(3) Several other European territories pay lower rentals than Denmark. Or, at same rentals, other territories get double-programmes, which are not used in Denmark.

(4) In several other European territories exhibiting according to the content of the content of

under the fiscal conditions confronting them, Danish exhibitors have simply not been able to meet the American demands. What are these demands?

The Danes do not actually know. MPEA only says: Denmark must pay the same rentals we obtain elsewhere in Europe. Unable to get clear figure from MPEA the Danes requested Danish embassies and consulates all over Europe to secure data. When answers were returned to Copenhagen they were very carefully perused and the answers continue to render a most unclear picture of American practice in the European market.

But several things seem clear:

under the fiscal conditions confronting them. Danish

tion accessories are given gratis or sold cheaper by distributors Danish exhibitors now feel that they are between the devil and the deep blue sea, i.e. between the Danish state and MPEA bureaucracy.

N. Y. to Europe

Ramsav Ames

Leslie Caron

Natalie Core

Charles Einfeld Leslie Bush-Fekete Herman Goldfarb Jean Goldwurm

Jean Goldwurm
Arnold Grant
Lennie Hayton
Skitch Henderson
Conrad N. Hilton
Lena Horne

Lena Horne
Trevor Howard
Marvin Kohn
Ike Levy
Frederick Loewe
Ilya Lopert
Andre Mertens
John M. O'Hare
Lilli Palmer
Charles Beek

Mrs. Hans Bartsch

Stephen Bosustow

Charles Peck
Teddy Reno
Walter Reade Jr.
Emanuel Sacks
Ernest L. Scanlon
Alan Schneider

Jules C. Stein Herb Sterne

Herb Sterne
Roger L. Stevens
Alfred St. Hilaire
Morris W. Stoloff
Francis L. Sullivan
Jack L. Warner
Herbert Wilcox

L. A. to N. Y.

L. A. to N
Daniel Blum
Edmund Goulding
Anne Jeffreys
Lee Katz
Harpo Marx
Edward Nassour
Kim Novak
Gregory Peck
Milton R. Rackmil
Thelma Ritter
Ginger Rogers
Mickey Rooney
Leon Roth
Jan Sterling
Robert Sterling
Will Schuller
Bianca Stroock
C. V. Whitney
Esther Williams
Walter Winchell
Jonathan Winters

N. Y. to L. A.

Robert S. Benjamin Irving Brecher Aileen Brenon Aileen Brenon
Steve Broidy
Wendell Corey
Billy DeWolfe
Howard Dietz
Irving Drutman
Zsa Zsa Gabor
Charles L. Glett
Irving Greenfield
Arthur B. Krim
Arthur M. Loew
Kenneth McEldowney
Benjamin Melniker Renieri McLidowicz Benjamin Melniker Charles C. Moskowitz Charles M. Reagan George Seaton Spyros P. Skouras Louis Sobol George Wolf

Negotiations respecting increased rentals for Yankee product have been carried on for a long time between MPEA's Scandinavian representative and the above-mentioned "mutual representation" but

CITE ALOOF, OR PRO-TV, PAPERS

Belated stage version of "Man With the Golden Arm" opens May 20 Belated stage version of "Man With the Golden Arm" opens May 20 at Cherry Lane Theatre and thereby hangs a complicated tale as the Jack Kirkland script has been around some years, optioned to various producers including Fred Finklehoffe. Using 20 characters and several scenery changes on the off-Broadway house's 12-foot platform, the legit version differs sharply from Otto Preminger's film treatment and slicks closer to the grim novel of Chicago's Nelson Algren, another of whose hardboiled works Kirkland is currently turning into a stage vehicle, this time with film rights not sold away ... Phil O'Brien, once a staff attorney at the Motion Picture Producers Assn. and its anti-censorship brief-specialist who has recently been in practice with his dad, has joined the RKO legal battery in the Manhattan home office.

Jury Awards Richard Stephens \$12,500

Agrees Former Exploiteer Damaged By Columbia Pictures' Action

Richard Stephens, former Columbia Pictures exploiteer, last week was awarded general damages of \$12,500 following a jury trial of his N.Y. Federal Court libel suit against the film company. After he was dismissed from Col's employ in May, 1952, Stephens charged that the company filed a claim with a surety firm, contending he had misappropriated expense money. This claim, he asserted in his suit, was false and was done with malicious intent to libel him and hold him up to ridicule. trial of his N.Y. Federal Court libel suit against the film company. After he was dismissed from Col's employ in May, 1952, Stephens charged that the company filed a claim with a surety firm, contending he had misappropriated expense money. This claim, he asserted in 'his suit, was false and was done with malicious intent to libel him and hold him up to ridicule,

Jury's verdict came after a two-

week trial before Judge Thomas Murphy. No punitive damages were granted.

contrary, film news seems to be holding its own against television noting its own against television news in dailies throughout the United States. There are indications of a gradual encroachment of tv copy, but in the main, newspapers are making an earnest effort to give equal treatment to both mediums.

Related to the above, newspapers that own television stations tend to favor video news. But this is not the trend in all instances.

The above deductions are based on a quiz of its field press representatives by a major film company. A total of 49 cities from coast to coast and from north to south were involved in the survey. According to the respondent press tens there appears to be a threereps, there appears to be a three-way split in the type of coverage — one-third of the newspapers favor films, one-third prefer tele-vision, and one-third give "equal" treatment to both.

The present state of equality varies in degree from city to city and in different newspapers, with and in different newspapers, with the percentage given each medium ranging as high as 75% in favor of one over the other—in a few instances. The present state of generally equal coverage when considered on the whole, while pleasing news to the film companies, is not regarded without trepidation. The fears of the film companies is best summed up by the comment of one film press rep who stated:

(Continued on page 16)

Pre-'48 WB Films Still With Distrib In O'Seas Marts

Entire Warner Bros. pre-1948 library, on which negative rights were sold to Louis Chesler, has been relicensed to WB for distribution abroad. Pix are being handled in the States by Eliot Hyman, with the accent on tv sales.

Warners will continue to handle the features on a straight distri-bution fee in all of the foreign markets. The arrangement is for a period of five years.

period of five years.

Retention by WB of the foreign distribution rights bolsters the position abroad of the Motion Picture Export Assn. In areas such as Denmark and Spain, where the U.S. companies have stopped imports, it's now unlikely-that this product will be offered to offset developing shortages of Hollywood diversely for the quota county. developing snortages of nonywood pix. Except for the quota countries, most of the WB films have, of course, already played off. Nevertheless, the reissue value remains.

Wouldn't Dream of It!

Wouldn't Dream of It!

Washington, April 10.

A protest to Barney Balaban that the Paramount film, "Rose Tattoo," casts "an unsavory shadow over the purpose and worthwhileness of veteran organizations conventions" was made last week.

Timothy J. Murphy, Commander-in-chief of the Veterans of Foreign Wars, wro'e to Balaban, following recipt of a number of complaints, he said.

a number of complaints, he said.
"They object," wrote Murphy, "to scenes in 'Rose Tattoo' depicting conventioning veterans in a manner as to inferthat the principal activities of veterans during a convention are carousing and seeking the company of ladies of the evening. Activities of a state or national convention of a large veterans' organization are not devoted to rowdyism and a search of illicit romance . . ."

New York Sound Track | FIELDMEN DATA: U.S. Pix Rentals In Europe Level Off; British Take (1st Quarter) Down 14%

Metro Color

Hollywood, April 10. After years of experimenta-on, Metro will now process tion, Metro will now process all its own negatives in a new color technique which has been dubbed Metro Color. Previous-ly, all Metro tint was proc-essed by Eastman and Techni-

color.

Studio has already completed "Lust for Life" in the new process and will use it for "The Opposite Sex" and "Raintree County," both now before the cameras, and "Tea and Sympathy." "Raintree" will also be in 65m.

Wilcox's 3 For Metro, 1 For Col; He Sees New Era

The "bank squeeze" in Britain The "bank squeeze" in Britain is creating a most favorable climate for Anglo-American co-production, British producer Herbert Wilcox said last week in disclosing that he had signed a three-picture deal with Metro.

he had signed a three-picture deal with Metro.

Wilcox, who also has a single-picture production deal on with Columbia, said he would make the trio for Metro within a year's period, with M-G providing 100% financing. Including the Columbia film, an American investment of about \$3,000,000 in British production is involved.

Two Metro titles set so far are "Eastern Approaches" and "The Battle," a remake of the French "La Bataille." Third property has yet to be chosen. The Col picture will be "The Sitting Duck," s'ory of the H.M.S. Amethyst, ambushed up the Yangtse River back in 1949. The Metro films will be distributed by Metro throughout the United Kingdom, but may be handled in the Western Hemisphere by Columbia.

This is Metro's second major.

Kingdom, but may be handled in the Western Hemisphere by Columbia.

This is Metro's second major British production deal in a month. Early in March, Arthur Loew signed Britian's Ealing Studios (Sir Michael Balcon) to make a series of pix for Metro in London. However, these will be handled by Metro in the U. S. Wilcox said he hoped to make his pictures

'FIRE' AND 'JOEY' FIRST THEN HAYWORTH'S FREE

HILN HAI WUKIN 3 FKEE.

Hollywood, April 10.

Ri'a Hayworth will go on loanout to Warwick productions for
"Fire Down Below," as the first of
two pictures she'll make for Columbia in settlement of her contract
hassle with the studio. Columbia
will release her from her contract
at the conclusion of the second
film, "Pal Joey," in which she'll
co-star with Frank Sinatra and
Kim Novak.
"Film," in which she co-stars
with Robert Mitchum, goes on location in the West Indies in about
six weeks.

Harrison dismissed the actress \$150,000 lawsuit against the studio.

Loew, Staffers at Studio

Following a continuous rise in the level of business done by the American companies abroad, the peak now apparently has been reached and grosses in several of the key areas have begun to slip. The recession comes at a time when the foreign earnings of the distribs have hit an unprecedented high and overseas revenue of some of the companies has begun to actually exceed 50% of their entire revenue. lire revenue.

actually exceed 50% of their entire revenue.

The rising graph of foreign billings, contrasted with static or only slowly improving biz in the domestic market, is both a source of delight and concern to company execs. At the same time, many realize that it would be a lot healthier were the situation the other way 'round.

Reginald Armour, Republic International's exec v.p., recently observed it was important for the domestic and foreign earning graphs to keep pace with one another. "It's not good for use to be so dependent on the fluctuating foreign market and its exhibitors," he noted. Republic, he said, expects between 50% and 60% of its incôme to come from abroad in 1956.

According to present indications.

1956.
According to present indications, the companies overall foreign carnings in 1956 will barely hold their own compared to 1955 when they hit record levels. Foreign take last year is estimated to have hit in

(Continued on page 50)

'Holiday's' 61-Wk. **Broadway Tally** of \$2,500,000

"Cinerama Holiday," the Louis de Rochemont Cinerama production which was replaced last night (Tues.) by Lowell Thomas "Seven Wonders of the World" at the Warner Theatre, N.Y., racked up a gross of \$2,500,000 during its 61-week Broadway run. The film, second production in the Cinerama process, opened in Gotham on Feb. 8, 1955, and officially called it quits on Sunday (8). "Holiday," still playing in 14 other Cinerama-equipped domestic houses, has so far chalked up a total gross of \$15,000,000, a take that will likely be expanded as the runs are completed and as the production is shifted to newly-opened situations. "Cinerama Holiday," the Louis

duction is shifted to newly-opened situations.

"This Is Cinerama," first picture in the three-strip process, is beginning to produce new revenue as a result of its placement in new situations by Stanley Warner, holders of the exhibition and production rights to the medium. With Atlanta launched on April 2, the theatre chain, employing newly-developed portable equipment, is installing "This Is Cinerama" in 'smaller population centres, following with Oklahoma City on May' 21 and Kansas City in June.

Prior to the revival of "This Is Cinerama," the medium's initial entry grossed \$25,000,000 in 15 domestic theatres, It is also bringing in hefty returns in six foreign spots. It ran on Broadway for 125 weeks for a total gross of \$4,500,000. It opened at the Broadway Theatre on Sept. 30, 1952, shifted to the Warner in May, 1953, and concluded its run on Feb. 6, 1955, making way for "Cinerama Holiday."

Arthur M. Loew, president of Loew's Inc., planed to the Coast over the weekend in advance of the board of directors meeting scheduled for tomorrow (Thursday) and Friday (13) at the studio. Veepee and treasurer Charles C. Moskowitz and pub-ad veepee Howard Dietz arrived on the Coast Monday (9) by train. Veepee Benjamin Melniker planed out Monday and sales v.p. Charles M. Reagan and secretary Irving Greenfield sky out today (Wed.).

FILM REVIEWS

No. 3 Cinerama production again proves that this process is still the Big Top of the sundry big-screen processes.

Stanley Warner-Cherama Corp. presentation of Lowell Thomas production, based on an idea by Thomas Drocted by Ted Tetlaff, Andrew Marton. Tay Garnett, Paul Manto, Walden Berner, Paul Manto, Walden Berner, Paul Manto, Walden Berner, Prosper Buranelli and William Lipscomb; camera (Technicolor), Harry Squire, Gayne Rescher; music, Emil Newman, David Raksin, Jerome Morossi orchestre Gayne Rescher; music, Emil Newman, David Raksin, Jerome Morossi orchestre, Gayne Rescher; music, Emil Newman, David Raksin, Jerome Morossi orchestre, Jerotsure Shraji, editors, Harry & Manager & Jack Murray; music editors, Lovel Sellis & Richard C. Harris; sound, Monty Pearce, Richard J. Pletschmann, free Stanker, J. Pletschmann, Heinhard Vorisch, Ender Mandon, C. Thomas Conroy, Ralph M. Evans, Andre Smagghe, Henry Hartman, William Terry, Arthur LaSchelle, Michael Mahony, C. Thomas Conroy, Ralph M. Leo, James R. Mortison; advance at Mahony, C. Thomas Conroy, Ralph M. Giller, Robert W. Heussler, Elleen Salma; chorus, Apollo Club of Minneapolis; premiered April 10, 1956, Warner Theire, N.Y.; \$3.50 top. Running time, 120 Mins.

Until Cinerama & linked to a "plot" it would appear as if these travelogs will be more than sufficient unto the boxoffice purpose. Lowell Thomas "7 Wonders of the World" will be as socko at the tills as his pioneer "This Is Cinerama" (1952) and Louis de Rochemont's "Cinerama Holiday" three years thereafter. All are in the same globetrotting idlom, with the wonders of the world brought almost literally into the auditor's lap, and this, like its two predecessors, bids fair to enjoy the same boxoffice bonanza.

As with Thomas' initial entry

As with Thomas' initial As with Thomas' initial entry, the action opens in his Pawling (N.Y.) study and thereafter the viewer is taken by air, motor and rail into exotic farflung corners. It beats the U.S. Navy slogan because you can "join Cineraña and see the world" with less travail.

while the titular "7 Wonders of the World" might be pointed to captiously as a misnomer, it is a resourceful kickoff for a Techni-colorful airlift from Manhattan through 32 countries in 120 min-utes: The Sphinx and the Pyra-mids are pointed to as the sole remainders of the seven ancient wonders and the unfolding is a modern odyssey that starts in South America and ends back at the New York skyline.

South America and ends back at the New York skyline.

A multiple directorial and camera crew blanketed the world. Emerging from the aerial hedgehop of local geographical closeups is a religioso pageantry which includes an exposition of Israel's renaissance; the final 'ceremonies of the Marian Year, culminating in the Papal blessing and a first-time lighting of Saint Peter's for motion pictures; and a curtsy to the Protestant church, back in the U.S., with a typical American countryside scene. Buddhist priests and Benares (India) temple dancers blend with scenes of African tribal dances and a glorified Japanese geisha line that looks more Leonidoff than authentic Fujiyama.

As the magic of the Cinerama

anese gisha line that looks more Leonidoff than authentic Fujiyama. As the magic of the Cinerama glamor lenses bring strange regional, secular and tribal customs into focus there is also an awareness of the one-worldedness. Arabian-American Oil Co. relations in Saudi-Arabia, and the Israeli-Arab-Egyptian scenes cannot be wholly divorced in the present-day viewer's mind's eye from the political and economic realities of the times. However, accepted on a pure tourist perspective all these, and the other scenes in this 22-country celluloid tour, are compelling for mass audiences.

Above all the Cinerama's audience-participation values place this process in the roadshow orbit that it is. It makes the other widescreens and scopes road companies alongside this, the Big Top of the glant-screen processes.

As to be expected there are peaks and valleys. There are inadequacies on some coverage; overextension on possibly the religioso phases. Too much accent on waterfalls and too short on, for example, the famed Rio de Janeiro mardi gras.

There are times when the music is compelling and others when

mardi gras.
There are times when the music is compelling and others when the score is almost intrusive and assertive. The specially credited Jap dance "created by Tetsuzo Shirai" is more Rockette than pure Nagasaki.

Is more Rockette than pure Nagasaki.

The "plot," per se, is a gimmick for a many splendored cinematopographic exposition. There are times, too, when Thomas is more than a bit in awe of Nature; had he permitted the "wonders" to speak for themselves they would be even more articulate than his pear-shaped rhetorical questions. The photography is socko and some of it borders on sheer camera portraiture. On the other hand, the theatrical intrusion above cited, and a reprise of the cohravs, the snake fight to the death, the African tribal dancers ("the Nijinsky of Watutsi tribe") is more

show business than Nature's doings. Which is not to be deprecated; showmanship is the essence of this technological globetrot.

showmanship is the essence of this technological globetrot.

Thomas' "7 Wonders of the World" is at its best when the old and the modern are shown in sharp juxtaposition. When it is pure Burton' Holmes or James A. Fitz-Patrick it is conventional travelog; but when it contrasts ancient camel carayans in foreground to modern oildrilling machinery, air conditioned conveniences under American technique in the Arabian oil territory, Cub Scouts playing baseball on the desert sands, and the like, it brings the world tour into sharper relief. Pan shots from the Pan-American Cinerama Clipper (which gets a generous enough cuffo commercial throughout the footage) of ancient Grecian and Roman ruins are now pretty stock stuff. But the Turkish belt, looking across the Bosporus into Russia and Asia Minor, gets short shrift. Obviously, two hours can't be everything to every facet but the feeling lingers it could have been cut elsewhere and better balance maintained.

The "chase" of a palpably staged Giovanni, Maria and their bam-

ance maintained.

The "chase" of a palpably staged Giovanni, Maria and their bambino, racing in their broken-down motorcycle to the Vatican ceremonies, and later on to the Castel Gandolfo—the summer palace—getting there just in time, is a bit on the Mack Sennett side.

on the Mack Sennett side.

The native American wonders—
Grand Canyon, Niagara Falls, etc.
—will of course remind of the No.

2 Cinerama spec, just as Tay Garnett's direction of that runaway train (in reverse-gear) on a "narrow-gauge" railway in India will remind of the first Fred Waller-Hazzard Reeves rollercoaster scene which, literally, gave some viewers mal-de-Cinerama.

On the subject of round while

which, literally, gave some viewers mal-de-Cinerama.

On the subject of sound, while the cinematic enveloping is as effective as with the predecessor entries, the directional sound is not as vivid or dramatic in its usage in this instance.

In sum total, the third entry is a solid boxoffice commodity which fulfills its fundamental production purpose. Paul Mantz did the Bible country coverage and Ted Tetzlaff captured the grandeur of the Marian Year celebration in Rome. Andrew Marton did the African tribal dances; Garnett's Indian runaway railroad shots have been above - mentioned; and Walter Thompson covered the Orient. Harry Squire, vet lenser who helped the late Fred Waller in the

development of the Cinerama process, and who was director of photography of the first two productions, repeated with able assistance from Gayne Rescher. All the other credits are ultra, and not the least must have been the pioneer missionary work done by those in charge of the "advance arrangements." Stanley Warner has another boxoffice wonder in "7 Wonders of the World." Abel.

The Swan (C'SCOPE-COLOR)

Graustarkian romantic comedy is surefire, aided by lead Grace Kelly's own royal romance.

Hollywood, April 10.

Metro release of Dore Schary production Stars Grace Kelly, Alec Guinne Hong Stars Grace Kelly, Alec Guinne Hong, Alexandra Grace Kelly, Alec Guinne Hong, Brand Hong, Alexandra Grace Land Leo G. Carroll, Estelle Winwood, Vlyke Parks, Robert Coote. Directed Charles Vidor. Screenplay, John Dight from the Ferenc Molnar play, came from the Ferenc Molnar play, came Robert Surtees; editor, John Dunnin music, Bronislau Kaper. Previewed Ap 4, '56. Running time, 107 MINS.

Princess Alexandra ... Grace Ke

4, '56. Running time, 107 MMS.

Princes the American Comment of the Countries of the Countr

Delightful make-believe of Ferenc Molnar's venerable "The Swan" makes for a welcome change of pace from the strong dramatics featured in so many current and upcoming pictures. There's a natural link to international interest in the coming royal wedding of its femme star, Grace Kelly. The entertainment worth indicates its chances would be good in any case.

in the coming royal wedding of its femme star, Grace Kelly. The entertainment worth indicates its chances would be good in any case.

Beautifully bedecked in Cinema-Scope and Eastman Color, the Graustarkian fable about a princes who falls in love is a genteel picture about genteel people in a never-never world of crowns, titles and luxury living as produced by Dore Schary. It's plushy, without necessarily being ostentatious, as befitting the characters with which it deals, and benefits from the tremendously effective direction by Charles Vidor from an equally good script by John Dighton. There's subtle humor and several scenes that reach right into the heart, includ-

ing one that must be figured as belonging to the ranks of the best love scenes ever filmed.

Costarring with Miss Kelly are Alec Guinness, whose popularity in the American market is growing and who adds the correct, modified comedy touch to his role of the rown prince who, regardless of what audiences might want, must nend up with the princess, and Louis Jourdan, who adds a feeling romantic flavor that is just right to his character of the commonertutor who dares to love the princess. Miss Kelly shines right along with her male stars as the princess who gains by knowing love before she must don the inevitable crown.

That standout romantic sequence

who gains by knowing love before she must don the inevitable crown. That standout romantic sequence of which Vidor's directorial insight and knowing camera work make a memorable screen love scene occurs during a ball welcoming the crown prince. The tutor, invited to make the prince believe he has a rival, and Miss Kelly, the as yet unawakened girl, fall in love right before your eyes as they dance to "The Swam Waltz," especially written by Bronislau Kaper, who also contributes a notable score otherwise. In contrast to the tenderness of this sequence are any number of humorous touches. One is a real howler when the princess, finishing a deep curtsey to the crown prince, sharply raps his chin with the top of her head.

Abetting the star trio with sock

his chin with the top of her head.
Abetting the star trio with sock support in featured roles are Jessie Royce Landis, Miss Kelly's mother who frets and stews to get the crown prince to make her daughter the next queen; Brian Aherne, as the monk, Father Hyacinth, who rates a belly laugh with his aside to a startled butler as he dashes down a corridor with dashes down a corridor with loomers showing: "Now you his bloomers showing: "Nov know"; Estelle Winwood, the

Crime In the Streets

Reginald Rose's television script adapted into a dreary downbeat tale of squalor and delinquency.

Hollywood, April 9. Allied Artists release of Vincent M. Fennelly (Lindbrook) productions are James Whitmore, John Cassavers Bennelly Mintmore, John Cassavers Bennelly Minco, Mark Rydell; features Denise Minco, Mark Rydell, features f

Running time, 31 MinS.

Ben Wagner James Whitmore Frankle Dane John Cassavetes Baby Gloia Sal Mineo Lou Macklin Mark Rydell Maria Gloia Denise Alexander Will Kultug Mr. Gloia Will Kultug Mr. Gloia Will Kultug Mr. Gloia Peter Votrian Mr. McAllister Malcolm Atterbury Brightes Dan Terramova Fightes Dan Lerramova Fightes Glasses Steve Rowland Benny Ray Strickiva Ray Strickiva

"Crime In the Streets," in its jump from a video origin to the theatrical screen, can be figured to scare up some ballyhoo values for Allied Artists. Otherwise, it's program filler, and mighty dreary one at that.

The Vincent M. Fennelly production sets out to be a gutsy melodrama about slum area delinquents and, within the framework of Reginald Rose's highly contrived story, succeeds in making its shock points under Donald Siegel's pat directorial handling. Plot poses the pitch that the young bums shown here need love and understanding to offset their squalid surroundings. However, as characterized by story and acting, it's likely they would be just as unpleasant and unwholesome in any setting because of the psychotic motivations. John Cassavetes is the bitter, unlovable young tough who leads the street rat pack. It is a repeat for him, having done the same character on the Elgin Playhouse telecast of the story. When an adult, Malcolm Atterbury, slaps the young bum across the mouth for getting too uppity, the juve hood plots murder. Only two of the gang, Sal Mineo and Mark Rydell (latter repeating from tv), go along with the scheme to kill Atterbury. Climax finds Atterbury, trapped in an alley, saved at the last minute when Peter Votrian, Cassavetes' younger brother, dashes in. Faced with the switchblade, himself, little Votrian cries: "I'm your brother. I love you," and Cassavetes, now knowing someone cares, loses his taste for killing.

James Whitmore heads the cast as a settlement worker who does little more than observe and offer unheeded counsel to the juvies. In the gang are Dan Terranova, Peter Miller, Steve Rowland, Ray Stricklyn, Robert Alexan der, Duke Mitchell and Doyle Baker. They, along with Denise Alexander, Virginia Gregg, Will Kulluva (repeating his tv role), and others are all cast to type and, in that category, perform well.

perform well.

Sam Leavitt's lowkey lensing,
Franz Waxman's brassy score, editing and other credits are keyed to
the meller subject.

Brog.

Frucht Ohne Liebe (Fruit Without Love) (GERMAN)

Herlin, March 27,

Columbia release of CCC (Arthur
Brauner) production, Stars Gertrud
Kueckelmann, Claus Holm and Bernhard
Wicki. Directed by Ulrich Erfurth.
Screenplay, Heinrich Oberlaender; camera, Hans Schneeberger; music, Willi
Mattes, At Kiki, Berlin, Running time,
106 Mins.

Barbara Kling ... Gertrud Kueckelmann Georg Kling ... Claus Holm Professor Schillinger ... Paul Dahke Walter Kolb ... Bernhard Wickt Barbara's Mother ... Erika von Thellmann

Walter Kolb Bernhard Wiedz Barbara's Mother. Erika von Thellmann

This German Columbia release has stirred up considerable controversy here. Domestic church circles, joined by a number of Church-influenced West German dailies, have started a boycott against the film, claiming its subject (artificial impregnation) is taboo for filmization.

Film's commercial prospects appear doubtful in some German areas. There's even the chance that "Fruit Without Love," may semerge as another German "Sinner" which some years back became a terrific moneymaker here. However, "Fruit" is considerably below the artistic standard of "The Sinner" whose biggest exploitation angle, incidentally, was a nudic (Hildegard Neff) scene. Story centers around a couple (Gertrud Kueckelmann and Claus Holm) whose five-year old-marriage is extremely happy yet psychologically haddicapped by the wife's yearning for children and the man's impotency. In order to save this marriage, a doctor-friend persuades the couple to accept artificial impregnation. The wife's curiosity

Capsule Foreign Film Reviews

La Lumiere D'En Face (The Light Across the Way (FREMW) Fernad Rivers (FREMW) FREMW) FREMW FREMW (FREMW) FREMW (FREMW) FREMW (FREMW) FREMW (FREMW) FREMW) FREMW (FREMW) FREMW (FREMW) FREMW) FREMW (FREMW) FREMW (FREMW) FREMW) FREMW) FREMW (FREMW) FREMW) FREM

Film concerns a truckdriver who becomes neurotic after an accident. He is cofunselled not to marry, for intimate relations would destroy his balance. However his luscious young fiancee insists. They buy a cafe but a virile mechanic arrives and sets off the drama. The truckdriver goes. mad and tries to kill his wife and the would-be lover before being killed himself by a truck.

Though soberly recounted, this rarely gets to the core of the subject. Except for Raymond Pellegrin as the crazed driver, it is ordinarily acted. It goes in for some erotic byplay. Otherwise, it does not have the substance for art houses, Brigitte Bardot looks well but her acting does not equal her physical attributes. Direction, lensing and editing shape as only adequate with exterior settings lending some good production and documentary flavor.

Le Couteam Sous La Gorge (The KINEPANO).

Le Couteam Sous La Gorge (The Knife to the Throat) (FRENCH); CINEPANO-RAMIC). Filmmonde release of EGCFilm Artisque production. Stars Jean Servais, Jean Chevrier, Madeleine Robinson; features Michele Cardous, Micheline Gary, Yevs Deniado, Directed by Acques Yevs Deniado, Directed by Acques Camera (Eastmancolor), Jean Ismard, cditor, Monique Lacomb, At Triomphe, Paris, Running time, 90 MINS.

sound detracting. Color is uneven as is the acting except for the principals. Jean Servais is adequate as the wornled doctor with Jean Chevrier and Madeleine Robins and the control of the color of the inson giving good support. Technical aspects are fair and big screen shows up skimping in set and general production dress. Mosk.

Treize a Table (Thirteen At the Table) (FRENCH). Pathe release of Contact-SAFIA-Pathe production. Stars Micheline Fresle, Fernand Gravey; features Mischa Directed by Andre Hunnobelle. Screenplay by Jean Halain from play by Marc Gilbert Sawajon; camera, Paul Coteret; editor, James Cuenet. At Balzac, Paris. Running lime, 99 MiNS.

Taken from a hit play of two season's ago, this maintains the legit feel in unfoldment. It is a one joke affair about a superstitious woman who tries to avoid having 13 at her table on Christmas Eve. People come and go and the number 13 keeps up while little intrigues are unwound, such as the return of an early love of as the return of an early love of her husband, a fiery South Ameri-can who claims he was a her-there and wants to take him back.

Though a few laughs are whipped up via some clever slapstick scenes, this drags in appeal and remains too talky for most

stick scenes, this urags in exponent and remains too talky for most U.S. spots.

It has the names of Micheline Presle and Fernand Gravey for some dualer spots; otherwise it is severely limited. Miss Presle and Gravey play easily and are surrounded by a competent cast, but director Andre Hunnebelle has rarely escaped a stagy feeling. Credits are okay.

Mosk.

Le Diciotenni (Eighteen Year-Olds) (ITALIAN; COLOR). Variety release of a Carlo Ponti production. Stars Marisa Allaslo, Ave Ninchi; features Helen Portello, Antonio De Teffe, Virgilio Riento. Directed by Mario Mattoli. Screenplay, detti, from a play by Aldo DeBenedetti; camera (Eastmancolor Superfilmscope), Marco Scarpelli; music, Armando Trovafoli. At Bernini, Rome. Kunning time, 100 Mins. Use of French anamorphoscopic process akin to C'Scope, Cinepanoramic limits this for U.S. chances because its familiar and only fairly made gangster story is of little interest for arties. For general runs, it lacks names.

Concerning a doctor whose kid napped son is rescued by a gangster whose life he had once saved, it is too obvious to make for U.S. interest except for possible secondary dualer spots.

Cinepanoramic is only just passable, with some soft focus and lack of, multiple, stereophonic

widescreen expenses might handi-cap it.

Story is one of those girls' fin-ishing-school yarns in which mis-understandings, great secrets and threatened expulsions abound. It is also cast in familiar fashion—

threatened expulsions abound. It is also cast in familiar fashion—handsome young teacher, nasty directress, dynamic girl ringleader, friendly lab assistant, etc.

Format is a cliche in itself, but pic, which deals with threatened expulsion of gal whose father has a criminal background, still makes pleasant viewing. Gals are plentiful and comely, and sets and scenery are lush and colorful.

Marisa Allasio handles her troublemaker role with ease, while others contribute pleasant performances. Eastmancolor lensing is fine, though Superfilmscope process is often unclear and fuzzy over wide areas of the screen. Scripting is standard and musical score appropriate.

Cabo de Hornes (Cape Horn) (MEXI-CAN). Mier & Brooks and Atenca Films production. Stars Jone Mistral. Silvs Pinal; features Myriam Thorud, Eugenio Retes, Jose Guixe, Gerardo Grez, Emilio Martinez, Agustin Orrequia, Carlos Mor-ris. Directed by Tito Davison. Camera, Emilio Foriscot and Clemente Manzano; based on a novel by Francisco Coloane. At Cine Olimpia, Mexico City, Running Jime, 72 MiNS.

At Cine Olimpia, Mexico City, Running time, 22 MINS.

Scenery, atmosphere, whale gunning and lensing impart an interest to this which is different from that of many newsreels and documentaries. Story is so confused that after the finale, one expects an announcement of prizes being bestowed for solutions to the yarn Actual local scenes (first Mexican pic to be made at the south end of the Americas) saw three producers (Mier & Brooks, Mexican; Atenea, Spanish, and Tito Davison, Chilean (Dien and Chilean Syanish, and Tito Davison, Chilean government and navy.

Jorge Mistral, Spanish actor, plays skipper of a whaler who falls for a sad femme in a pub and spends the night with her. Her interest is sparked by his indifference to her, even when she strips to black underwear. Ultimately, both go out whale hunting. Excellent shots of modern harpooning but the inexorable bleakness and coldness of the man's life is not frightened much by the plot or the sad endings:

leads her to find the real father of her forthcoming child. This results her forthcoming child. This results in a conventional triangle drama as the man falls for her and she almost for him.

in a control of the mand she almost for him.

The big question is, of course, whether such a theme should be treated in a film at all. Such a theme requires special tact, taste and artistic delicacy. "Fruit Without Love" lacks all these.

Ulrich Erfurth's direction is inadequate even in view of the material furnished him via the inadequate script. His handling of the players is often far from being adroit. Comely Getrud Kueckelmann is hardly anything more than sweet in this one and Claus Holm (her husband) is barely sympathetic. Paul Dahlke enacts the important role of the medico. He portrays his part with competence, but so routine at times that it lacks much conviction. The most polished performance is turned in by Erika von Thellmann as Miss Kueckelmann's mother.

Although artistically quite a disappointment, film may attract—via appointment, film may attract—via its "courageous" subject some cu-

appointment, film may attract—via its "courageous" subject some cu-rious patrons outside Germany, its "courageous" subject some curious patrons outside Germany, provided that foreign censorship regulations are not too tough. It's easily possible that Columbia's "Fruit Without Love" will cash in on this controversial topic.

Hans.

A Day of Fury (COLOR)

Better characterization than is typical of westerns. Offbeat action entry.

Hollywood, April 6.

Hollywood, April 6.
Universal release of Robert Arthur production. Stars Dale Robertson, Mara Corday, Jock Mahoney; features Carl Benton Reid, Jan Merlin, John Dehner, Dee Carroll, Sheila Bromley, James Bell, Directed by Harmon Jones. Screenplay, James Edit Directed by Harmon Josean Brodney; story by Editable of Carlo Carl

James Bell
Dani Crayne
Howard Wendell
Charles Cane
Phil Chamber
Sydney

"A Day of Fury" is the story of havoc wrought by an unscrupu-lous gunman on a western town which has nearly become respecwhich has nearly become respec-table. Its attempt at characteriza-tion comes off fairly well with Dale Robertson as the heavy, decidedly offbeat casting, and a sometimes realistic yarn sans usual heroics but seasoned with action should serve as okay fare in the regulation outdoor market.

regulation outdoor market.

Entire events in this Robert Arthur Technicolor production untold within a single Sunday. Robertson is pictured as a tough non-conformist who is holding out against the passing of the Old West, and opposed to him is Jock Mahoney, the marshal whose life he saves from an outlaw in opening sequence. Harmon Jones' rugged direction frequently overcomes lagging moments in the James Edmiston-Oscar Brodney screen-play, and in for distaff interest is Mara Corday, a reformed dancehall femme whose marriage to the marshal is interrupted by the appearance of Robertson, whom she has known sometime in the past.

pearance of Robertson, whom she has known sometime in the past. Guman's arrival cues off a return to the town's old ways when he shoots the lock off the saloon door, opens it up for Sunday business and orders the return of the dancehall girls, who moved across the county line to a neighboring community when town tried to turn peaceful. Mahoney gets in bad when his refusal to arrest Robertson for killing a man in self-defence, and ensuing patience with guman's tactics in payment to him, is construed as being allied with him. In final showdown, after marshal repays his debt to Robertson by saving him from Miss Corday's bullet, Mahoney kills off the guman.

Robertson handles his role slickly, endowing it with quiet menace, and Mahoney competently menace, and Mahoney competently menace, and Mahoney competently menace, and merlin a ratty would-be desperado. Carl Benton Reid the judge and Sheila Bromley dancehall proprietiess, all contribute satisfactory performances.

Ellis W. Carter's color photography leads off technical credits, and art direction by Alexander Golitzen and Robert Boyle fits the period. Joseph Gershenson's music supervision is suitable.

Good-Bye, My Lady (SONG)

Warm, human story of a boy and his dog; strong for family trade.

Hollywood, April 3

Hollywood, April 3.

Warner Bros. of a Batjac production.
Stars Walter Brennan, Phil Harris, Brandon de Wilde; features Sidney Poitier,
William Hopper, Louise Beavers. Directed
by William A. Wellman. Screenplay, Sid
Fleischman; from the novel by James
Street; camera, William H. Clothier; editor, Fred MacDowell; song, Don Fowell,
Street; Camera, William H. Clothier; editor, Fred MacDowell; song, Don Fowell,
George Field score Laurindo Amedia,
George Field score Laurindo Amedia,
George Field Score March 16, 36,
Running time, 94 MINS.

Running time, 94 MINS.
Uncle Jesse. Walter Brenhan
Cash Phil Harris
Skeeter Brandon de Wilde
Gates Sidney Poitier
Grover William Hopper
Bonnie Dew Louise Beavers

This gentle tale of a boy and

This gentle tale of a boy and his dog is properly sontimental and thoroughly heart-warming. Besides' posing a good moral lesson, it is film entertainment that can be enjoyed by all but is particularly recommendable for family audiences. The regular dual situation should find it a welcome addition to a bill and, additionally, some spots may be able to make more of it than just a companion feature because of its unpretentious quality.

The screenplay by Sid Fleischman from James Street's aovel rates understanding direction by William A. Wellman, who endows the Batjac production for Warner Bros. release with an honesty of purpose that shows up strongly on the screen. The script and direction do not clutter the story with unnecessary detail or distractions, telling it with a compelling, moving simplicity. The cast answers in kind with fine performances, so that no false notes are struck at any time.

Plot finds Walter Brennan, likeale old southerner, and his young

that no false notes are struck at any time.

Plot finds Walter Brennan, likeable old southerner, and his young nephew, Brandon de Wilde, sharing a weather-beaten cabin on the edge of a swamp. Together they enjoy a somewhat shiftless, easy life, but despite the old man's illiteracy, he is teaching the youth the proper moral values that will make him grow into an upright, honest citizen. The dog, a barkless Basenji found in the swamp and trained by the boy as his very own, becomes the symbol for the youth's first big decision in life when the real owners of the valuable animal come for it. How the kid faces up to this puts the moral capper on a story that will have audiences going with it all the way.

The location lensing in Georgia.

to this puts the moral capper on a story that will have audiences going with it all the way.

The location lensing in Georgia, well-done by William H. Clothier, provides a feeling of authenticity to back Wellman's story-telling and adds an extra something to the scenes of gentle, backwoods humor, the shots of the dog working the birds in the fields and being trained by the boy, and the touching sequences in which the boy, the man and the dog share life and growing up.

Brennan is tremendous as the toothless uncle who yearns for a set of plates from Sears-Roebuck. Young de Wilde is equally splendid as the boy and Phil Harris stands out as the village storekeeper whose friendship and counsel is of aid. Sidney Politer and Louise Beavers score as Negro friends and William Hopper is excellent as the man with the difficult task of retrieving the dog. Latter, incidentally, is a natural actor.

"When Your Boy Becomes a Man," song by Don Powell and Moris Erby, is an effective part of story mood, as is the topnotch background music composed and played by Laurindo Almeida (guitar) and George Field (harmonica). Editing and other technical aids are firstrate.

Awara (The Vagabond) (INDIAN)

Mild States-side b.o. potential in art houses for this import from India.

Hoffberg Productions release of R. K. Films-Bombay production. Features Nargis. Raj Kapoor. Directed by Kapoor. Based on novel by K. A. Abbas: chore a contract of the contrac

Innai Court Judge Pritica A. K. Ka Royal Indian Ballet and Opera

(In Hindustani; English Titles) (In Hindustani; English Titles)
"Awara," an import from India, appears to be one of that country's more ambitious films. First physical values bespeak a generous budget, and a brief sequence in which the Royal Indian Ballet and Opera participate represents an additional asset. But, unfortunately, the story is a stock soap opera yarn.

B.o. prospects for this R: K.

Films-Bombay production in the U.S. market will be largely limited to curiosity seekers interested in learning something about India. It could rate attention from art houses in college towns.

houses in college towns.

Based upon a novel by K. A. Abbas, script traces a sordid tale of a poor boy dominated by a thief who exhorted him to steal. Youngster actually is the son of a noted jurist but he is unaware of this. Plot endeavors to show that if an individual is born of intelligent parents he will resist a life of wickedness even if he's subjected to an environment reeking with criminals and n'eer-do-wells.

Bai Kappor also director of

to an environment remains criminals and n'eer-do-wells.

Raj Kapoor, also director of the film, creditably portrays the boy who eventually straightens out his life after a string of bad breaks. Chiefly responsible for his rehabilitation is Nargis, a Portia who befriends Kapoor. Her performance is vitally sincere as she tells court of the circumstances which contributed to the boy's misfortunes. Of course, it's clear that she'll wait for him after he pays his debt to society.

Two heavies in the case are

that she'll wait for him after he pays his debt to society.

Two heavies in the case are H. R. Kapoor, as the stern judge who ordered his expectant wife out into the street when he suspected her of being unfaithful, and A. K. Kapoor as the criminal who wowed to lead Raj Kapoor astray. Both succeed in making themselves thoroughly disliked. Leela is loyal and understanding as the falsely accused mother.

Direction of Raj Kapoor is inclined to be somewhat uncertain at times. But in view of the roaming dramatic range of the story it's outte understandable. Royal Indian Ballet and Opera impress in a "dream" scene. Score of Shankar & Jaikishan hews to typical Indian melodies. English titles are adequate.

The Miracle of the Reef

Pictorially exciting underwater excursion featuring unique footage of marine life. Strong b.o. prospect in special situations.

Marine Studios presentation of a Buteffeld and Wolf picture, produced by
lifered Butterfield, Photographed, dieffect of the state in N.Y... 72 MINS.

The bitter struggle for survival and the endless cycle of life and death below the surface of the sea provides "The Miracle of the Reef" with an abundance of colorful and exciting footage. Nature lovers, and particularly students of marine life, should find this featurelength underwater excursion a rewarding experience.

featurelength underwater excursion a rewarding experience.

Pic, shot in excellent color and edited very intelligently with a view to maximum visual contrasts, is a documentary of more than ordinary merit. There are no people in it, yet some of the scenes—particularly the struggle between the giant moray eels and the octopus—carry a real wallop. In fact, if anything, the cruelty of the underwater world is overplayed in this Butterfield-Wolf production.

Limited as it undoubtedly is, there surely is an audience for offbeat efforts such as this. Some of the views caught by the submerged cameras of Lloyd Ritter, Robert Young and Murray Lerner are breathtaking and unusual. One might cite the wonderful bit of the seahorse giving birth to hundreds of tiny little seahorse ejecting them from his breeding pouch; or the marvellous shots of the old sea turtle wheezing her way onto the beach to lay her eggs, and the eventual breaking out of the little turtles from their shells.

There is constant, flowing movement in this strange marine world.

and the eventual breaking out of the little turtles from their shells. There is constant, flowing movement in this strange marine world, and possibly there is too much of an accent on these large schools of fish streaking through the waters. This is made up for by the camera focusing on individual odd-looking creatures, such as the Lion's Mane Jellyfish laying its eggs while capturing little fish for food; the little crab decorating itself while to the spiny lobster jumping out of his own skin.

Narration by vet radio narrator Joseph Julian is unobtrusively poetic and yet provides much-needed explanations. Simon Sadoff's muskel backgrounds are charming, particularly the gay little tune that goes with the seahorse sequence. Pictures like these have

steal backgrounds are charming, particularly the gay little tune that goes with the scahorse sequence. Pictures like these have more often won prizes than customers. If properly sold, this Alfred E. Butterfield production fred E. Butterfield production could turn out a real pacesetter.

The Way Out (BRITISH)

Gene Nelson as an American husband in England. Dull en-tertainment.

Viewe April 5, 50 Running time, 7 will see the Mills Carradine Cene Nelson Terry Carradine Mona Freeman Detective Seagrave John Bentley John Moffat Michael Goodliffe Alf Cressett Sydney Taffer Tom Smithers Crime Sydney Taffer Tom Smithers Crime Carrier Sydney Paula Byrne Bollamy Paula Byrne Bollamy Fall Sydney Charles Michael Golden Mr. Harding Charles Mortimer Markeret Harrbon Farmer Collifford Bucklon Farmer Collifford Bucklon

This lensed - in - Britain This lensed in Britain melo-drama is lowercase material for dual bills. It spins an unbelieve-able story and is poorly directed and acted. An otherwise all-Brit-ish cast is topped by Gene Nelson and Mona Freeman.

Ish cast is topped by Gene Nelson and Mona Freeman.

Under executive producer Tony Owen, the Todon presentation was produced by Alec Snowden for RKO release against a London setting. Montgomery Tully not only handled the inept direction, but also wrote the incredible script from a story by Bruce Graeme. Nelson's scant acting ability makes a bad role worse and Miss Freeman is never given a chance to show anything in her spot.

Nelson, an American living in England and married to Miss Freeman, comes home one night on the run, saying he has killed a man in a drunken barroom fight. His wife makes arrangements to smuggle him out of England, meantime having found out Nelson's no good and figuring this way she'll be free of him. With the bobbies closing in, it's a long, dull chase with a multitude of truck changes enroute. Windupfinds Nelson run over by a bus, thus leaving Miss Freeman with a chance to get better acquainted with John Bentley, the detective mus leaving Miss Freeman with a chance to get better acquainted with John Bentley, the detective masterminding the chase for Nelson

masterminuing the chaos son.

Along with the above threesome, others in the cast include
Michael Goodliffe, Sydney Tafler,
Charles Victor, Arthur Lovegrove,
Cyril Chamberlain, Paula Byrne
and Kay Caliard. They fare no
better than the principals. Editing
is choppy and lensing average.

Brog.

Teufel in Seide (Devil In Silk) . (GERMAN)

Berlin, March 20 Berlin, March 20.

Beutsche London release of Fono production. Stars Lilli Palmer. Curd Juergens. Features Winnie Markus. Adelheid Seeck. Hans Nielsen, Wolfgang Buetling. Rudolph. Robert Meyn. Otto Graf. Wolfgang Martini. Else Ehser. Directed by Rolf Hansen. Screenplay by Jochen Huth from novel. "Devil Next Door," by Gina Kruis; music. Mark Lothar: camera. Franz Welhmayr. At Murmorthaus. Berlin. Running time. 195 MMS.

This is Lilli Palmer's second German film and she again turns in a superlative performance. It's primarily her work that makes "Devil in Silk" above-average. Direction by Rolf Hansen and scripting by Jochen Huth also are top assets. This psychological society-drama gives the players a chance to exhibit their abilities.

Cast includes a number of w.k. players, such as Curd Juergens, Winnie Markus, Adelheid Seeck, Hans Nielsen, Hilde Koerber and Paul Bildt.

Technically, "Devil In Silk" is also very good. Franz Weihmayr's lensing and Mark Lothar's interesting score represent nice quality. A highly recommended German film, it should have strong b.o. chances in this country and may appeal to class audiences here for whom the Lilli Palmer name means something. "Devil In Silk" looks like a good bet for overseas. something. Devil in Silike a good bet for overseas. Hans.

Gri-Gri

Defense Films Corp, release of a Joelle-Yatove Films production, filmed with cooperation of UN Museum of Man; nar-ration written by Eileen and Robert Mass Filmer, Andre Virel, Tony Saul-nier; editors, Andre Virel, Tony Saul-nier; editors, Harry Robin, Charles Diana, Gabriel Rongler and Fernand Marralla. Reviewed at RKO Hillstreet Theatre, Apr. 4, 1956. Running time 64 MINS.

Overdramatized commentary marks this pictorial exploration of native life and customs in French native life and customs in French West Africa more an anthropological study than a theatrical release, market is uncertain. Material is for the strong of stomach.

Chances for wide acceptance are lessened by several fairly gruesome scenes of native sacrifice, in which a rim, a rooster and a dog have their throats cut on-screen,

sparing no detail. Likewise, an-other sequence graphically dwells on a painfully primitive method of

other sequence graphically dwells on a painfully primitive method of tattooing.

Tale deals with efforts of a quartet of French scientists to reach and film the sacred rites of the Toma tribe, wherein the maidens are "sexually mutilated" (clindrois deletion) in preparation for marriage. It should be gratefully noted that this never actually appears on the screen, although some village cronies are shown descriptively waving a ghastly set of implements in the preliminary stages of the rites. However, at the last minute and storm blows up and the natives take this as an indication that the gods are angry and stop the ceremonies. The Frenchmen return to their base without the final footage, as the tale ends.

Even if the accompanying story penned by Eileen and Robert Mason Pollock and narrated by an unidentified commentator, seems somewhat overembroidered for complete acceptance, explanations of the native customs are well done. Black-and-white footage is at-

of the native customs are well done.
Black-and-white footage is attributed equally to the four scientists—leader Pierre Gaisseau, Jean Fichter, Andre Virel and Andre Virel and and is of excellent Jean Fichter, Angue virei and Tony Saulnier—and is of excellent quality, considering the handicaps under which it was shot. Filming was done with cooperation of UN Museum of Man. Aside from the natives, the quartet of scientists also comprises the entire cast.

Kove.

Charley's Tante (Charley's Aunt) (GERMAN—COLOR)

Frankfurt, March 27.

Frankfurt, March 27.
Constantin release of Berolina Film production, Star's Heinz, Ruehmann: features Hertha Feller, Claus Biederstaedt, Screenplay, Gustav Kampendonk after play by Brandon Thomas: camera (Eastmancolor), Kurt Schulz: music, Friedrich Schroeder. At Film Palast, Frankfürt. Running time. 90 MINS.
Dr. Otto Dernburg Heinz Herhan Feller Griff bernberg Claus Biederstaedt Charley Sallmann Watter Gilter Ulla Eight Gustaffen Schroeder Ling Film Schröder Griff S

This enlarged joke about the helpful older brother who dresses up as Charley's aunt, so that Charley and his teen-age pal have a chaperone when they entertain two young girls has become a stage and screen classic. And the fact that it's still funny is proved because it's doing top boxoffice business in Germany and may become one of the biggest grossers since the war.

ness in Germany and may become one of the biggest grossers since the war.

For the older audiences, who may have seen such great "aunts" as Jack Benny and Ray Bolger, a lot of spirit has gone out of the old punchlines, and the obvious disguises and ruses are strictly not for the sophisticates. But for the inexperienced audience, this upto-date version with some fine new music, is aimed right at the b.o., and scores heavily.

Standout show tune, "Es kann heute sein" (It Can Be Today), is also a disk click via radio and tvolugging, and adds a fine plus for composer Friedrich Schroeder. Eastmancolor, too, is an asset.

Heinz Ruehmann is properly devilish as the disguised man, although anyone above the mentality of a 10-year-old would see through his falsie-fied front. For the slapsticky set, though, the pic can't miss.

the stapsactor can't miss.

Film could do same big business in the German-speaking theatre in Haze.

Herbert Wilcox

Continued from page 5

on the M-G lot in London "if there is room." on the M-4 lot in London in there is room."

The British producer found the Metro deal "most encouraging," citing the current difficulty to get British banks to invest in film production. "The bank squeeze is getting tighter all the time." he said.

ting tighter all the time, he said He added that never in his 37 years of visiting N. Y. had he found such warm receptivity for British en-tertainment and British pictures. "The major company executives are thinking internationally now,"

he noted. Wilcox's "My Teen-Age Daugh Wilcox's "My Teen-Age Daugn-ter" has been left with George Schaefer to handle and an indie re-leasing deal for it is in the offing. Wilcox said he had cooled off on the idea of preeming the Anna Neagle starrer on ty "because I'm told the film has a great potential boxoffice and I don't want to kill

boxomice and I don't want to kill that."
Wilcox also said he was still dis-cussing a tv film production deal with Guild Films, and he had ar-ranged for Miss Neagle, his wife, to appear in three color tv spectac-ulars next season, under the Noel Coward banner.

L.A. Down; 'Cry' Terrif \$105,000 in 11 Spots, 'Gaby' Lively 8G, 'Doctor' Boff 6G, 'Las Vegas' Big 141/2G, 2d

Los Angeles, April 10.

"I'll Cry Tomorrow," now playing regular firstrun, is pacing the biz here this stanza with fine \$23,000 in two theatres plus sock \$82,000 in one nabe and eight driveins. Good \$8,000 is expected in first week of "Gaby," playing the Four Star, while "Doctor At Sea" looms solid \$6,000 in first El Rey stanza.

stanza.
"Gri Gri" looms mild \$7,000 in one spot while "Come Next Spring" is sluggish \$14,000 in three houses.

holdovers and extended Most holdovers and extended-runs are showing a softer ten-dency although some takes are still on strong side. "Alexander the Great" is rated okay \$14,000 in second Fox Wilshire stanza. "Court Jester" looks neat \$9,-500 in fourth week at Hollywood Paramount. "Met Me in Lay Vegas" shapes nice \$14,500 or over at Downtown Par in second ses-

Estimates for This Week

Estimates for This Week
Four Star (UATC) (868; 90\$1.50)—"Gaby" (M.-G). Good \$8.600. Last week, "Cry Tomorrow"
(M.-G) (15th wk-5 days), \$4.600.
El Rey (FWC) (861; 90-\$1.50)—
"Doctor At Sea" (Rep). Socko \$6.600. Last week, moveover run.
Hillstreet (RKO) (2.752; 80-\$1).
—"Gri Gri" (Indie). Mild \$7,000.
Last week, "Song South" (BV) and
"Bend of River" (U) (reissues) '22
wk, \$5.00.
State. Vogue (UATC-FWC) (2.404; 885; 90-\$1.50)—"Cry Tomorrow" (M.-G). Fine \$23,000. Last
week, Vogue, "Man Golden Arm"
(UA) (3d wk). \$5.10.
— Warner Downtown, Wiltern New
Fox (SW-FWC) (1,757; 2.344; 965;
90-\$1.50)—"Come Next Spring"
(Rep) and "Hidden Guns" (Rep).
Slow \$14,000. Last week, with Fox
Beverly, "Miracle in Rain" (WB)
and "Hold Back Tomogrow" (U),
\$17,000.
Fox Wilshire (FWC) (2,296; \$1-

and Hotel 517,000.

Fox Wilshire (FWC) (2,296; \$1-\$1,80)—"Alexander, Great" (UA) (2d wk). Okay \$14,000. Last week,

\$1.80|—"Alexander, Great", (UA) (2d wk). Okay \$14,000. Last week, \$19,300.

Downtown Paramount (ABPT) (3.300; \$1-\$1.50)—"Meet Me Las Vegas", (M-G) (2d wk). Nice \$14,-500. Last week, \$20,500.

Fine Arts (FWC) (631; \$1-\$1.50)—"Patterns" (UA) (2d wk). Mild \$4,000. Last week, \$4,900.

"Patterns" (UA) (2d wk). Mild \$4,000. Last week, \$4,900.

"Anything Goes" (Par) (2d wk). Slow \$16,000. Last week, \$23,100. Los Angeles, Hollywood, Urown, Loyola (FWC) (2,097; 756; 1.715; 1,248; 90-\$1.50)—"Commanche" (UA) and "High Society" (AA) (reissue) (2d wk). Thin \$13,-500. Last week, \$19,600.

Hawaii (G&S) (1,106; 80-\$1.25)—"Forbidden Planet" (M-G) (2d wk). Good \$5.500. Last week, with State, \$23,600, plus \$48,300 in two nabes, seven drive-ins.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50)—"Court Jester" (Par) (4th wk). Neat \$9,500. Last week, \$12,200.

Warner Beverly (SW) (1,612; \$1-\$1.75)—"Picnic" (Col)_ (7th wk).

week, \$12,200.

Warner Beverly (SW) (1,612; \$1-\$1.75)—"Picnic" (Col) (7th wk).
Okay \$12,000. Last week, \$14,000.
Chinese (FWC) (1,908; \$1.40-\$4).
"Carousel" (20th) (8th wk).
Good \$13,000. Last week, \$14,800.
Expytian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (21st wk, Egyptian; 16th wk, UA). Nice \$32,000. Last week, \$35,700.

Warner Hollywood (SW) (1,924.15)

week, \$35,700.
Warner Hollywood (SW) (1,364;
1.20-\$2,65)—"Cinerama Holiday"
(Indie) (22d wk). Into current stanza Sunday (8) after good \$30,300 last week.

'Flannel' Smart \$14,000, Pitt; 'Diabolique' Great 6G, 'Carousel' Sock 11G

GG, 'Carousel' Sock 11G

Pittsburgh, April 10.

Holdovers of 'Man in Gray Flannel Suit' at Harris and 'Carousel' at Fulton along with next to final week of "Cinerama Holiday" at Warner are sparking downtown trade currently. Neither of the two new pictures, "Miracle in Rain" at Stanley and "Tribute to a Bad Man" at Penn, are smash but Squirrel Hill's "Diabolique" may give the nabe arter a new house record. It started senstionally.

Estimates for This Week

Fulton (Shea) (1,700; 85-\$1,25)—
"Carousel" (20th) (3d wk). Holding up exceptionally well at \$11.000; goes a fourth. Last week, \$12.500.

Guild (Green) (500; 65-\$1)—
"Night Number Came Up" (Indie) (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week\$633,100
(Based on 23 theatres.)
Last Year\$637,700
(Based on 19 theatres.)

'Planet' Wow 16G. Balto; Wayne 10G

Baltimore, April 10. Rainy weekend is being felt in fairish grosses here this week. Second week of "Alexander the Great" is strong at the New. "For-bidden Planet" is surprisingly brisk at the Town. "Song Of South" is solid at the Hipp. "Conqueror" still is great in second week at Mayfair after a terrific opening round, way over expectancy.

Estimates for This Week

Century (Fruchtman) (3,000; 50-\$1.25)—"Man In Gray Flannel Suit" (20th). Starts tomorrow \$1.25)—"Man In Gray Flannel Suit" (20th). Starts tomorrow (Wed.). Fifth week of "Carousel" (20th) was moderate \$6,000.

zzutn) was moderate \$6,000.

Cinema (Schwaber) (460; 50-\$1)

"Hill 24 Doesn't Answer" (Indie), Mild \$3,500. Last week,
"Animal Farm" (Indie) (3d wk),
\$2,000.

Film Centre (Rappaport) (890; \$1.25-\$2.50)—"Oklahoma" (Magna) (6th wk). Sock \$20,000 after \$18,-000 last week.

out last week.

Hippodrome (Rappaport) (2,100; 50-\$1) — "Rock Around Clock" (Col) and "Battle Stations" (Col). Opens today (Tues). Last week, "Song of South" (BV) (reissue), smash \$12,000.

smash \$12,000.

Little (Rappaport) (300; 50-\$1)—
"Don Juan" (Indie). Okay \$3,500.

Last week, "Too Bad She's Bad" (Indie) (3d wk), \$2,000.

Mayfair (Hicks) (960; 50-\$1.25)—
"Conqueror" (RKO) '(2d wk).
Wow \$10,000 following \$18,000 opener. First week for John Wayne starrer went way over estimate, helped, of course, by the b.o. tab tilted from 70c to \$1.25.

New (Fruchtman) (1,600: 50-\$1)

New (Fruchtman) (1,600; 50-\$1)
—"Alexander Great" (UA) (2d
wk). Sock \$18,000 after \$24,000
opener.

Playhouse (Schwaber) (410; 50-\$1) — "Prisoner" (Col) (5th-final wk). Fairish \$2,000. Last week, \$2,500.

Playhouse (Schwaber) (410; 50\$1) — "Prisoner" (Col) (5th-final
wk). Fairish \$2,000. Last week,
\$2,500.

Stanley (WB) (3,200; 35-\$1)—
"Anything Goes" (Par) (2d wk).
Slow \$6,000 after \$10,000 in first.

Town (Rappaport) (1,400; 50-\$1)
— "Forbidden Planet" (M-G).
Great \$16,000. Last week, "Til Cry
Tomorrow" (M-G) (5th wk),
\$7,000.

'Suit' Rugged \$13,000,

VARIETY

Seattle, April 10.
Second stanza prevail for "Forbidden Planet" and "Meet Me In Las Vegas" at the Orpheum and Music Hall. Both are okay. "Carouse!" is winding up at the Fifth Avenue with the current (4th) week of a steady run. "Threshold of Space" is big at Coliseum and "Gray Flannel Suit" fine at Paramount.

Blue Mouse (Hamrick) (800; 90-\$1.25) — "Cry Tomorrow" (M-G) (5th wk). Swell \$6,000. Last week, \$6,700.

\$6,700.

Coliseum (Evergreen) (1,870; 90\$1.25) — "Threshold of Space"
(20th) and "Ghost Town" (UA).
Big \$10,000 or near. Last week,
"Anything Goes" (Par) and "Postmark for Danger" (RKO), \$10,500
in 8 days

| mark for Danger" (RKO), \$10,500 in 8 days | Fifth Avenue (Evergreen) (2,-500; \$1-\$1.50)—"Carousel" (20th) (4th wk). Good \$6,500. Last week, \$8,200. | Music Box (Hamrick) (850; 90-\$1.25)—"Come Next Spring" (Rep) and "Secret Venture" (Rep). Modest \$3,000. Last week, "Wages of Fear" (Indie), \$3,100. | Music Hall (Hamrick) (2,200; 90-\$1.25)—"Meet Me in Las Vegas" (M-G) and "Glory" (RKO) (2d wk). Good \$6,600. Last week, \$9,400. | Orpheum (Hamrick) (2,700; 90-\$1.25)—"Forbidden Planet" (M-G) and "Kentucky Rifle" (Indie) (2d wk). Oke \$6,000 in 8 days. Last week, \$11,200. | Paramount (Evergreén) (3,039; 90-\$1.25)—"Man in Gray Flannel Suit" (20th). Great \$13,000. Last week, "Picnie" (Col) (5th wk), \$6,000.

'Alex' Terrif 20G, Cleve.; 'Suit' 14G

Cleveland, April 10.

Strength at the boxoffice this stanza is with the holdovers. Neither "Meet Me in Las Vegas" at State or "Harder They Fall" at the Palace are smash as new entries. However, "Vegas" is fairish. Big blockbuster is "Alexander the Great," with a powerful take in second Stillman week. "Man in Gray Flannel Suit" is rated tall in second Hipp session. Fourth round of Allen's "Carousel" continues strong. or Alien's strong.
Estimates for This Week

Estimates for This Week
Allen (3,000; 70-\$1.25)—"Carousel" (20th) (4th wk. Smart \$9,000.
Last week \$13,500.
Hipp (Telem't) (3,700; 70-\$1)—
"Man in Gray Flannel Suit" (20th) (2d wk). Tall \$14,000. Last week, \$16,000.
Ohio (Loew) (1,244; 70-\$1)—
"Anything Goes" (Par) (m.o.). Okay \$7,000. Last week, "Rose Tattoo" (Par) (m.o.), in fifth downtown lap, \$7,100.
Palace (RKO) (3,285; 70-90)—

rit' Rugged \$13,000, Seattle; 'Vegas' 6G, 2d Seattle, April 10. Stout \$13,500, 2d 'Holiday' 17G, 42d

Key City Grosses

Estimated Total Gross
This Week \$2,807,500
(Based on 24 cities and 231
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,966,500
(Based on 24 cities and 229
theatres.)

'Cry' Mighty 36G In Wet Toronto

Toronto, April 10.

Heavy rains are denting weekend biz among the adults but not deterring the matinee school kids on their Easter holiday layoff. Only major newcomer is "Great Waltz," a 1938 reprint for widescreen, and sad in two houses. Big on second stanzas are "I'll Cry Tomorrow," which is topping city with smash returns and "Anything Goes" also big. Also hep is "Lieutenant Wore Skirts" in second frame. Tapering off in third is "Carousel."

Christie, Hyland (Rank) (877; 1.357; 75:51)—"Ladykillers" (Rank) (2d wk). Hefty \$15,000. Last week, \$16,000.

Estimates for This Week

\$16,000.

Estimates for This Week
Circle, Towne (Taylor) (750; 693;
60-\$1)—"Geordie" (IFD) (2d wk).
Fine \$7.500. Last week, \$9.500.

Downtown, Glendale, Scarboro,
State, Westwood (Taylor) (1,058;
995; 694; 696; 994; 40-75)—"Red
Sundown" (U) and "Bowery Boys
Crashing Las Vegas" (AA). Fine
\$15,500. Last, week, "Battle Stations" (Col) and "Duel on the Mississippi" (Col), \$13,000.
Eglinton, University (FP) (1,080;
1,556; 60-\$1)—"Great Waltz" (M-G:
Sad \$13,000. Last week, "Miracle
in Rain" (WB), \$11,000.

Fairlawn, Odeon (Rank) (1,165;
2,318; 60-\$1)—"Lieut. Wore
Skirts" (20th) (2d wk). Hot \$12,000.
Last week, \$14,000.

Imperial (FP) (3,344; \$1-\$1.50)—
"Garousel" (20th) (3d wk). Dipping
to \$16,000. Last week, \$21,000.
International (Taylor) (557; \$1\$1.75)—"Richard III" (IFD) (6:n
wk). Fine \$5,000. Last week,
\$6,000.

Loew's, Uptown (Loew) (2,096;
2,745; 75-\$1.25)—"Til Cry Tomor-

\$6,000.

Loew's, Uptown (Loew) (2,096;
2,745; 75-\$1.25) — "I'll Cry Tomorrow" (M-G) (2d wk). Smash \$36,000. Last week, \$53,000. •

Shea's (FP) (2,375; 60-\$1)—"Anything Goes" (Par) (2d wk). Still hep at \$16,000. Last week, \$23,000.

Bliz Bobs Hub; Wayne Socko \$28,000, 'Flannel' 19G, 'Holiday' 16G, 33d

196, 'Holiday' 166, 33d

Boston, April 40.

A whistling blizzard sloughed trade at firstruns Sunday, the all-day snowstorm amounting to 8 inches. This tied up transportation, caused power blackouts in several areas and is cutting big chunks out of week's grosses. This was first big blizzard here in April and it was first week in over a year with not one new entry.

Exhibs had expected soaring big, until the Sunday bliz showed up. Firstruns in downtown Boston were unscathed by power fallure, but suffered from a dearth of patrons. Leading the city is 'The Conqueror' at the Memorial In Second frame with solid takings. 'Man in Gray Flannel Suit' at Met is holding nicely in second week. "Anything Goes" is offish in second Fenway and Paramount rounds.

Estimates for This Week Astor (B&Q) (1.500: \$1-\$1.80)—

rounds.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80)—

"I'll Cry Tomorrow" (M-G) (5th
wk). Neat \$13,000. Last week,
\$15,000.

Beacon (Beacon Hill) (678; 90\$1.25)—"Diabolique" (UMPO) (8th
wk). Happy \$6,000. Last week,
ditto.

wk). Happy \$6,000. Last week, ditto.
Cinerama (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama Holiday" (Indie) (33d wk).
Biz cut this to \$16,000. Last week, big \$18,000.
Exeter (Indie) (1,300; 60-\$1) — "Doctor at Sea" (Rep) (5th wk).
Mild \$3,000. Last week, \$3,800.
Fenway (NET) (1,373; 60-\$1) — "Anything Goes" (Par) and "World in Corner" (U) (2d wk). Fair \$4,000.
Last week, \$6,000.
Kenmore (Indie) (700; 85-\$1.25)
— "Night Number Came Up" (Cont) (Continued on page 20)

Cincinnati, April 10.

"Forbidden Planet," this week's lone newcomer, is zooming to smash status at Palaee. "Carouse!" maintains a fast second-session pace at Albee and will likely brassring for a third round. Grand continues sturdy with fourth frame of "I'll Cry Tomorrow." "Harder They Fall" shapes so-so in shortened second frame at Keith's. Outof-town groups of school pupils are bolstering "Cinerama Holiday" trade in 42d week at Capitol.

Estimates for This Week

Wednesday, April 11, 1956

Estimates for This Week
Albee (RKO) (3,100; 84-\$1.25)—
"Carousel" (20th) (2d wk). Stout
\$13,500 after \$19,500 takeoff.

\$13,500 after \$19,500 takeoff. Corp.

Capitol (Ohio Cinema Corp.)

(1,376; \$1,20-\$2,65) — "Cinerama Holiday" (Indie) (42d wk). Looks like repeat of last week's hotsy \$17,000. Bolstered by school children from Louisville and Indianapolis.

Grand (RKO) (1,400; 84-\$1.25)—
"I'll Cry Tomorrow" (M-G) (4th
wk). Smart \$8,000 on heels of
third round's \$9,000.

Keith's (Shor) (1,500; 75-\$1.25)—
"Harder They Fall" (Col) (2d wk6 days). So-so \$6,000. Last week,
\$8,600.

Palace (RKO) (2,600; 75-\$1.10)— "Forbidden Planet" (M-G). Smash \$14,000 or over. Last week, "Song of South" (BV) (reissue), \$14,500,

'Fall' Good \$10,000, K.C.; 'Miracle' 7G, 'Anything' OK 7½G, 'Backlash' 13G

UN 124, Backlash 136
Kansas City. April 10.
Biz is off somewhat from last week's high levels, but still moderately good. Among newcomers "Harder They Fall" is getting okay. money at the Midland while "Miracle in Rain" is just passable at the Missouri. Biggest money comparatively is being done by "Carousel" in second week at the Roxy. "Backlash" in four Fox Midwest houses is average. "Diabolique" continues great in third week at Kimo. Weather has been changeable.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Kimo (Dickinson) (504; 75-\$1) —
Diabolique" (UMPO) (3d wk).
Handsome \$2,000; holding. Last
week, \$2,500.
Midland (Loew) (3.500; 60-80)—
"Harder They Fall" (Col) and
"Houston Story" (Col). Good \$10,000; stays. Last week, "Cry Tomorrow" (M-G) (3d wk-8 days),
\$7,000.
Missouri (RKO) (2,585; 65-90) —
"Miracle in Rain" (WB) and "Brain
Machine" (RKO). Pleasant \$7,000.
Last week, "Song of South" (BV)
(reissue) and "Dig That Uranium"
(AA), \$10,000.

Paramount (United Par) (1,900;
75-\$1)—"Anything Goes" (Par) (2d
wk). Okay \$7,500. Last week,
\$10,000.

Roxy (Durwood) (879; 75-\$1-

75-\$1)—"Anything Goes" (Par) 12a wk). Okay \$7,500. Last week, \$10,000.

**Roxy (Durwood) (879; 75-\$1-\$1.25)—"Carouse!" (20th) (2d wk). Hefty \$9,000; stays on. Last week, \$15,000.

**Tower, Uptown, Fairway, Granda (Fox Midwest) (2,100; 2.043; 700; 1.217; 65-84)—"Backlash" (U) and "Naked Dawn" (U). Average \$13,000. Last week, "Threshold of Space" (20th) and "Toughest Man Alive" (AA) in Tower, Uptown, Fairway, \$9,500. "Carouse!" at Granada with \$1.25 top hit \$5,000.

**Vogue (Golden) (550; 75-\$1)—"Doctor at Sea" (Rep) (3d wk). Smooth \$1,400. Last week, \$1,700.

WAYNE WHAM 16G, PROV.; 'MIRACLÉ' 8½G

Providence, April 10.

RKO Albee is grabbing most of coin here this week with a sock take for "The Conqueror." Other firstruns are good but not outstanding. "Miracle in Rain" looms good at Majestic.

Estimates for This Week

Estimates for This Week

Albee (RKO) (2,200; 65-90)—
"The Conqueror" (RKO). Sock
\$16,000 or over for Wayne pic. Last
week, "World In Corner" (U) and
"Red Sundown" (U), \$7,000.

Majestic (Fay) (2,200; 50-85)—
"Miracle In Rain" (WB) and
"Stranger At My Door" (WB) Good
\$8,500. Last weekend, "Carousel"
(20th) (2d wk), \$9,000.

State (Loew) (3,200; 75-\$1)—"I'll
Cry Tomorrow" (M-G) (3d wk).
Just fair \$6,000 after \$12,000 in
second.

Strand (Silverman) (2,200; 50-85)—
"Anything Goes" (Par). Oke
\$7,000. Last week, "Body Snatchers" (AA) and "Indestructible
Man" (AA), \$9,000.

Snow Sloughs Mpls. But 'Vegas' Lush \$8,000; 'Backlash' 9G, 'Carousel' 12G

Minneapolis, April 10.

Weekend near-blizzards and cold again is playing havoc with film grosses here. However, although they undoubtedly suffered, the new entries, "Meet Me in Las Vegas,"
"Backlash" and "Battle Stations" along with the numerous hold-overs, promise to come through with properties of the state of the Minneapolis, April 10.

Weekend near-blizzards and cold again is playing havoc with film grosses here. However, although they undoubtedly suffered, the new entries, "Meet Me in Las Vegas," "Backlash" and "Battle Stations" along with the numerous holdovers, promise to come through with respectable figures. "Vegas" and "Backlash" look especially good. It's the 40th week for "Cincerama Hollday," the sixth for "Rose Tattoo" and second for "Carousel" and "Anything Goes." All but the last named are still flourishing.

Estimates for This Week

New Pix Boost Chi; 'Alex' Great 65G, 'Flannel' Wow 45G, 'Backlash' Loud 21G, 'Rain' \$20,000, 'Holiday' 27G, 43d

0. Vickers (JL&S) (1,580; \$1.25-'Oklahoma" (Magna) (15th Swell \$32,000. Last week,

1,000. Monroe (Indie) (1,000; 67-87)—
Llways Tomorrow" (U) (2d wk).
te \$6,000. Last week, \$10,000.
Oriental (Indie) (3,400; 98-\$1.25)
"Man in Gray Flannel Suit"
bth). Smash \$45,000. Last week,
conqueror" (RKO) (6th wk),
1.000.

Quero (1,484; \$1.25-\$3.40) incrama Holiday" (Indie) (43d Sturdy \$27,000 or near. Last \$25,200. osevelt (B&K) (1,400; 65-98)—klash" (U) and "Steel Jungle" Smash \$21,000. Last week, rld in Corner" (U) and "Red lown" (U) (2d wk), \$15,000. ate-Lake (B&K) (2,400; 65-98) icnic" (Col) (8th wk). Okay

gfeld (Davis) (430; 98) -olique" (UMPO) (16th wk \$5,000. Last week, \$5,200.

'Las Vegas' Rousing 14G, Indpls.; 'Anything' 10G, 2d

IlS., AHYUMING 10.

Indianapolis, April 10.

perky since Easter, still is at firstruns here for full even with holdovers pretting. "Meet Me In Las at Loew's, only new entry, rid and topping the town."

Estimates Are Net

Film gross estimates as re ported herewith from the var

'Carousel' Noisy \$16,000, Tops St. L.

St. Louis, April 10.
"Carousel" is the big noise here
is frame, with most firstruns
epending on holdovers for prod-

'Anything' Fast \$18,000; Frisco; 'Backlash' Brisk 13G, 'Alex' Big 14G, 2d San Francisco, April 10.

St. Francis (Par) (1,400; \$1-\$1.25) (Continued on page 20)

'Cry' Bangup \$13,000 in Denver; 'Alexander' 12G

re satisfactory in second rounds, and will hold again. "Alexander he Great" is rated find in first oldover stanza at Paramount ville "Man in Gray Flannel Suit" ooms fair in second week at the langer.

Estimates for This week Centre (Fox) (1,247; 60-\$1)—Carousel" (20th) (4th wk); Fair 1,000. Last week, \$12,000. Denham (Cockrill) (1,750; 60-\$1) "Anything Goes" (Par) (2d wk).

12,000. —

Denver (Fox) (2,525; 60-\$1)—

Man in Gray Flannel Suit" (20th)

2d wk). Fair \$12,000. Last week,

'Vegas' Socko 18G Philly; Lanza 16G

Mastbaum (SW) (4,370, 90-\$1.49)
—'Miracle in Rain" (WB) (2d wk).
Drab \$7,000. Last week, \$9,000.
Midtown (Goldman) (1,000; 75-\$1.49)
—'Anything Goes' (Par) (3d wk). Weak \$9,000. Last week, \$14,000.
Randolph (Goldman) (2,250; 99-\$1.80)
—'Picnic" (Col) (7th wk).
Hefty \$15,000. Last week, \$18,-000.

000. Stanton (SW) (1,483; 99-\$1.49)—
"Meet Me In Las Vegas" (M-G).
Boff \$18,000 or near. Last week,
"Golden Arm" (UA) (12th wk),

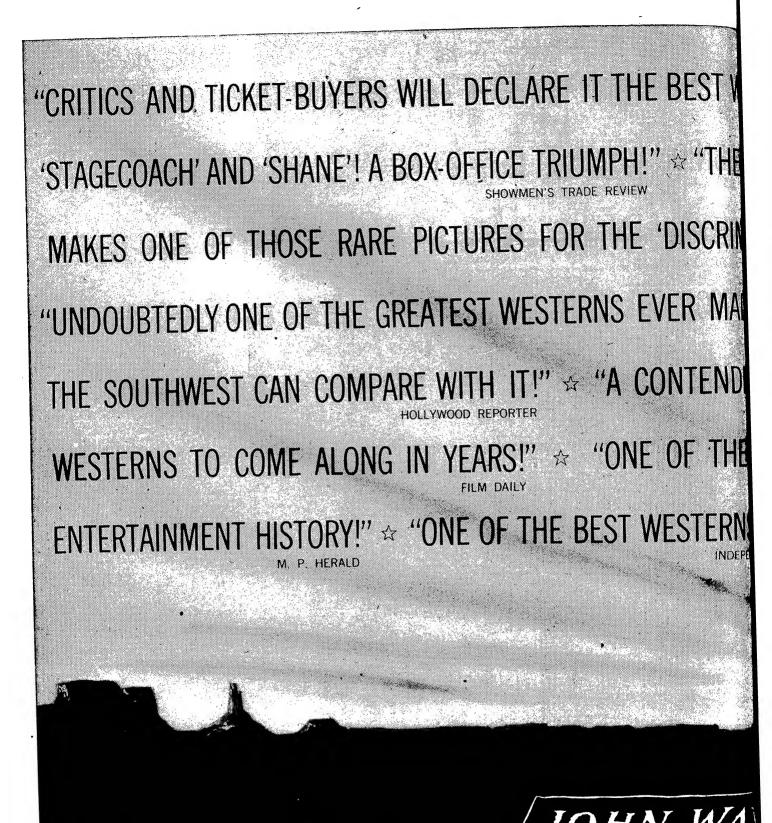
Space" (20th) (2d wk), \$7,500.
Trans-Lux World (T-L) (604;
\$1.50)—"Wages of Fear" (Ind
NSG \$4,000. Last week, "Pr
oner" (Col) (4th wk), \$2,000.

'Carousel' Crisp 21G, Buff.; 'Alex' 15G, 2d Buffalo, April 10. is almost 100% holdover ession. "Carousel" is lone

Paramount (Par) (3,000; 60-\$1) (Continued on page 20)

Post-Holiday Lull, Storm Hits B'way; 'Man' 29G, 'Ballet' 16G, Ace New Pix; Lanza 170G, 'Alex' 45G, Wayne 46G

'Rock' Rolling Smooth \$20,000 in Det.; 'South' Hot 33G, 'Okla.' 20G, 8th Detroit, April 10. With the exceptions of "Song of South." which is great at the Michigan, and "Rock Around Ledt", the Palme dountour





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N YEARS!"

NT FILM JOURNAL



WE in THE SEARCHERS







Brit. Pix Biz to Know Outcome Of **Huge Tax Relief Drive Next Week**

London, April 10.

London, April 10.

There is exactly one week to go before all segments of British show business learn the outcome of their campaigns for admission tax relief. Next Tuesday (17), the Chancellor of the Exchequer, Harold MacMillan, will make his budget statement in the House of Commons, and will give his answer to the most concerted trade agitation carried out fin years.

On his budget, depends the fate On his budget, depends the fate of many independently owned picture theatres. The last annual report of the Cinematograph Exhibitors Assn. showed that one out of 10 were operating at a loss and were holding on only in hope of getting tax relief. If the Chancellor should reject the industry's overtures, many of these cinemas will be forced to go dark in a few months.

months.

Case for the picture industry represents a united appeal by the four major trade associations, which have plotted their campaign for many months. Their claims is a bold one, and although the amount of relief sought has been kept secret, it is generally accepted they've asked the Treasury to halve the incidence of admission duty and give a concession which would cost the Exchequer around \$50,000,000 in a full year. (In the hope of obtaining mass suparound \$50,000,000 in a rull year.

(In the hope of obtaining mass support from rank and file Members of Parliament, they'ce circula'ed datails of their case to M.P.'s, as well as the press.)

well as the press.)

Local branches of the CEA have been meeting with their local reps in Parliament to underline the urgency of the claim. It's generally accepted that there's now an influential body of opinions within the House of Commons which, in principle, is supporting the industry.

Also Vitay for Legit

Next week's budget is also vitally important to legit interests. Their claim for total abolition of the duty, at an annual cost to the Treasury of around \$5,600,000, has already obtained overwhelming support from M.P./s. A substantial majority of the House has indicated it favors the tax abolition for the legit theatre.

cated it favors the tax abolition for the legit theatre.

In their representations to the Chancellor, legit managers, with the support of Equity, the Variety Artists Federation and others, have focussed attention on the number of theatres which have been forced to shutter in recently, suggesting that many more would follow suit unless relief is granted.

Finnish War Pic Big Hit in Sweden; Inked **As Cannes Fest Entry**

Helsinki, April 3.

The Finnish war story film, "The Unknown Soldier," has broken records all over Sweden. In Stockholm it scored a 10-week success at the firstrun Anglais, and distributed in 20 copies, which is quite exceptional for Sweden, it proved to be the year's b.o. attraction everywhere.

In Denmark the success hasn't been quite as strong, but the picture wound up three weeks at the Palads, and is running well in the countryside.

"The Unknown Soldier" will be

The Unknown Soldier" will be "The Unknown Soldier" will be Finland's entry at Cannes. The festival committee gave it special permission to participate. This was made necessary by the rules, which forbid the presentation of a pic-ture that already has been shown outside the country of production.

Start on Mex-French Co-Production Tinter

Co-Production Tinter

Mexico City, April 10.

Shooting has begun on "Death in the Garden," first pic under the recently - completed coproduction film pact between Mexico and France. These will be exteriors at Cosamaloapan, tropical town on the Gulf of Mexico, seaboard of Vera Cruz state. Oscar Dancingers is producing and Luis Bunuel directing. This tinter will cost about \$560,000. Lab work will be done in France. done in France.

Gast is headed by Charles Vanel

and Simone Signoret. They're get-ting \$28,000 apiece for their work in the film.

Viennese Symph Group Set for Japanese Tour

Tokyo, April 3.

Forty members of the Vienna Philharmonic Orchestra arrive in Tokyo via SAS April 8 for a series of 14 concerts in the main cities of Japan.

Group opens with three performances in Tokyo April 9, 10 and 11 and then goes on the road to play in Nagoya, Osaka, Takarazuka; Hiroshima and Fukuoka. Recara, nirosnima and rukuoka. Re-turning to Tokyo April 23, the or-chestra wil play four more Tokyo dates before leaving for Europe April 28.

Japs to Cut Down On Feature Pix

The Japanese Federation of Exhibitors & Producers has announced plans to cut domestic production of feature films in the coming fiscal year to 400 from last year's total of 423. Each of the six major producing studios will turn out 66 films, according to the plan

Slash was proposed by Mitsugu Slash was proposed by Mitsugu Ohkura, president of Shintoho Mo-tion Picture Co., as a method to halt the deterioration of Japanese product brought about by the de-mand for quick films for double-

bills.

Studios have been turning out almost two pix a week, one of ordinary feature length, the other a short "featurette." Move came about in effort to fit two films into the 2.5 hour limitation on screening time planned to be enforced by the Welfare Ministry as a sanitation measure.

Limitation was passed by the legislature last July but has not been fully enforced while the government is waiting for industry to do something on its own about the health hazards caused by long, three-hour showings in the nation's film houses

Joseph-Forte Taking Over Belle Vue Amus. Centre

Manchester, Eng., April 10.

Belle Vue, largest single entertainment centre in Britain, occupying 68 acres of ground, is to pass ing of acres of ground, is to pass into the control of Sir Leslie-Joseph, managing director of the Festival Gardens, London, and Charles Forte, catering millionaire, and their associates.

and their associates.

They will receive a new issue of 1,750,000 deferred ordinary shares in Belle Vue (Manchester) Ltd. With the shares will go voting rights giving them control of the company. Sir Leslie Joseph will become managing director of the Belle Vue company, with Forte as deputy chairman.

Launched 120 years ago. Belle

deputy chairma...

Launched 120 years ago, Belle Vue includes a large 200, a stadium with seating for 30,000, a hall for circus and vaude shows seating 7,000, a 600-foot long exhibition hall, a dancery, restaurants and a modern pleasure park.

Leading Americar, acts frequently appear at Belle Vue. The Stan Kenton orch was recently billed.

Court Lauds Cinema After Imposing Fines

London, April 10. ines on Wardona Imposing fines on Wardona Cinemas of \$5.60 on each of four summonses for failing to comply with the British film quota during 1952-53 and 1953-54, the chairman of the court said it had every syntheses.

of the court said it had every sympathy with the company whose theatre was an asset to the town. The defense lawyer suggested that the summonses were due to carelessness. Under the Quota Act, the theatre was entitled to apply for quota exemption if, its receipts fell below \$280 a week. The company had failed to apply for, this, exemption although takings, permitted it to do so, The Board of Trade, which prosecuted, did not apply for costs against the company.

Cannes Invites Extra

London, April 10.
A British film has been invited for screening at this month's Cannes festival, over and above the normal quota for this country. Last week, the festival authorities advised the British Film Producers Assn. that, under article five of their regulations, they would like "Seven Years in Tibet" to be en-

A full-length tinter, based on novel of same name by Heinrich Harrer, "Tibet" is a Seven League production. S'even Pallos is asso-

MPEA Girds For German Pix Drive

MPEA in Germany is sparking a national showmanship campaign to increase attendance in the German pix theatres. This drive, with parincrease attendance in the German pix theatres. This drive, with participants repping the entire German industry, recognizes that in the coming developments of tele, Germany will be going through an entertainment competition parallel with the U. S. and Great Britain. This project marks the first territory in Europe to attempt any campaign of such scale. It also is the first fight of the industry in Germany to better its own lot through showmanship rather than through demanding protection and government aid.

Aim of the drive is in no way to Aim of the drive is in no way to belittle tv but to attract more people to the cinemas. German attendance rate was at an alarming low of about 700,000,000 admissions last year for the population of 50,000,000, a rate of about 14 to 1. Object is to increase the boxoffice take of about \$187,500,000 last year to about \$307,000,000. Drive has been approved by SPIO, the intra-industry council, to operate rather like the COMPO campaign in the U. S.

The deplorable appearance of

The deplorable appearance of some cinemas in Germany, lack of attractive and appealing entries and displays, has often been noted by exhibs from the U.S. and by exhibs from the U. S. and Great Britain. Display boxes in German houses, comparable to those featuring coming and current attractions in the States, are often rented to merchants who feature shoes or toiletries, paying a small rent to the theatre owner for the use of the boxes, but depriving the distributor, of his normal advertising.

for the use of the boxes, but depriving the distributor, of his normal advertising.

A recent German supreme court ruling admitted that the police have exceeded their powers in their attempts to regulate the location of billboards. Unusual promotions and clever gimmicks are virtually unknown here, partly because it is so difficult to obtain police permission to set up stunts. In starting the drive, MPEA in Germany feels that by upping box-office biz, it will help the German industry bridge the loss of financing funds which were cut out by the federal government last year. This will also materially effect the stability of the film industry which is now going through major changes.

Leslie Caron to Star In 'Gigi' on Scot Preem

Glasgow, April 3.

The Anita Loos' adaptation of Colette's novel, "Gigi," starring Leslie Caron, is set to play the Theatre Royal here April 16; with further dates in Aberdeen and Edinburgh. Donald Albery will produce it.

Edinburgh. Donate Andrey many produce it.

Tony Britton will play a young rouge who is swept off his feet, Mary Clare the grandmother, and Estelle Winwood, the aunt. Miss Caron appeared at the 1949 Edinburgh Festival with Les Ballets and Champs-Elysees. burgh Festival with des Champs-Elysees.

That Oscar Tag
Tokyo, April 3.
William Homel, here to obtain rights to Toho sequels to
"Samurai," has learned the
value of an Oscar. He purchased "Samurai" in a flat buy
from Toho last, year, for
\$10,000.
It's reported, along Tokyo's.
Rialto Row that asking price,
for the two sequels already
released here is \$500,000 each.

British Film—'Tibet' Cry of Crisis Absent Now In French Pic Industry But CNC Still Needed

See Edinburgh Tattoo Drawing 200,000 in '56

Edinburgh, April 3.

The annual Edinburgh Festival
Tattoo is the biggest coin-spinner
of the arts junket. Held each August on the ancient Castle Esplanade, it will this year draw 200,000
customers between Aug. 20 and
Sept. 8.

customers between Aug. 20 and Sept. 8.

Six pipe bands and four military bands will take part in the upcoming Tattoo. There will, in all, be some 600 performers, including the some 600 performers, including the Federation of Malaya Police Band, composed of Pakistani and Sikh pipers and Malay instrumentalists. The Malays, colorfully-garbed, wear a kilt on top of their trousers. Brigadier A. G. L. Maclean, who directs the Tattoo, has gone to Bermuda to produce the first Tattoo in a British Colony. It will be held from April 17 to 21.

Pix Industry Hit By Finnish Strike

Helsinki, April 3.
Finland has gone through the worst labor crisis in its history. A three-week general strike lamed the industries, almost all traffic, blacked out the press and left only a few vital fields untouched. Among those outside the strike were the cinemas, but not the production part of the motion picture industry.

However, deprived of the usual means of publicity and transportation, cinemas throughout the country had great difficulties. Film cases, for instance, were sent from

tion, cinemas throughout the country had great difficulties. Film cases, for instance, were sent from one place to another with private cars and those few buses which defied the strike and the labor millitial who tried to block some of the highways. Cinema attendance is the country for the highways. defied the strike and the labor 'militiar' who tried to block some of the highways. Cinema attendance was accordingly spotty. Especially hit were the cinemas in the centre of Helsinki, while the nabe houses were SRO as never before. This was due to the fact that nobody wanted to go very far from home on the streets and the roads, which were in utterly poor condition, were unattended, left by the workers cluttered via snowstorms and ice.

Only three pictures beat the strike in Helsinki, "The Seven-Year Itch" which gained swift pace through word-of-mouth praise of Marilyn Monroe and Tom Ewell, the Italian "La Strada," and the Finnish alltime hit, "The Unknown Soldier,' now in its fourth month.

'Consul' Wins Dutch Aud.; Critics Seem Nonplussed

Critics Seem Nonplussed

Amsterdam, April 3.
To break with the usual classic fare The Netherlands Opera once in a while produces a work by a contemporary composer. This year's choice was Gian-Carlo Menotti's "The Consul," directed by Wolf-Dieter Ludwig, now chief-director of the Opera, and conducted by Eduard Flipse, who also conducted a radio performance of this opera four years ago.
Translated into Dutch, "The Consul" was a success at i's first performance March 29. The first-night audience appreciated the atmosphere of the opera, because of their own experiences during World War II. The critics were not amused and could not make up their minds whether "The Consul" is a "play set on music" or a "musical comedy with an unhappy end." They praised the singing of the artists, notably Greet Koeman as Magda Sorel.

Due to German Ludwig's direction, Italo-American Menotti's ogera was set in an expressionistic sphere that made it appear rather

Due to German Ludwig's direction, Italo-American Menotti's opera was set in an expressionistic sphere that made it appear rather an experiment from the '20s than an artistic work from the '50s. This made for a strange experience.

Hans,

Belgrade Pic Fest in June

Belgrade, April 3.

The annual Yugoslav film festival in Pula, Adriatic coast, will be held this year June 13-23. Invitations for participation also have been sent to foreign producers.

Paris, April 3.

The cry of crisis is absent now in the French film industry. Growing foreign income, bigger returns for Gallic pix internally, plus some general stabilization via governmental add, have somewhat straightened out the previous chaos of the French film financial setup. Main problem now seems to be a tug-of-war between industry organizations and the governmental Centre National De La Cinematographie. Industry feels that they no longer need the paternalism of the CNC and want to be on their own.

Industry wants to attack the pres-

dustry feels that they no longer need the paternalism of the CNC and want to be on their own.

Industry wants to attack the present problems themselves. These are mainly fiscal in a demand for detaxation of film income, unfreezing of ho. tabs, and a return, wherever feasible, to the double feature. However, there is no doubt that the CNC, a leftover from the occupation, did do some good in clearing up the over-individualistic aspects of film production here.

The CNC was kept on after the war to try to restore the French film setup, which was then a shambles. CNC, now headed by Jacques Flaud, is composed principally of a commission which examines the financial aspec's of planned films and gives the necessary right to make the film; a censorship commission which exercises a pre-production as well as post production power in giving the visas that will allow for public showing and other commissions responsible for picking films for international festivals, for giving quality payments to worthy full-length films and shorts, and other services assuring financial control op production, distribution and exhibition of films in France. CNC also controls UniFrance Film; the outfit set up to hypo French films abroad and the governmental film school, the IDHEC.

Present aspects look to have the CNC continuing for some time yet, but it is seen that eventually, as the need for its disappears, it will be broken down into a special representative, under the Ministry of Commerce and Indutry, with main powers in international film relations. However, the CNC is now in full force due to the present financial gains of the industry.

Future Loans to Mex

Future Loans to Mex Film Prods. Halted By Govt.; Indies Hard Hit

Mexico City, April 3.

Mexico City, April 3:
Payment of all future loans by
the Banco Cinematografica, main
local pic financing source, was suspended last week by Angel Carbajal, Mexican Secretary for Interior Affairs. Reason for the orderis still in doubt but a statement issued cited that problems existing
between certain indie producers
and the semi-government and industry-controlled bank had led to dustry-controlled bank had led to the credit suspension.

dustry-controled bank had red to the credit suspension.

Pictures already promised, financing will receive the coin contracted for. However, beyond the four or five films already set to go, there seems a strong probability of a complete work stoppage. The bank's general manager. Eduardo Garduno, a Carbajal appointee, has been the subject of industry attacks in recent months. It seems probable that the secretary is attempting to bring the quarreling indie producer faction to heel. Also involved may be a government as well as a Mexico Producers Assn. assault on the technicians unions. These locals recently attacked Gardunos' handling of pic financing, scenario selection and overall ability.

Reaction here is that producers

lection and overall ability.

Reaction here is that producers are in a position to sit tight and let production wheels come to a full stop in order to bring the unions back into line. If this is the case, the local film industry may face its toughest year. Obvious preparation for a carefully planned battle, in advance of the banks credit suspension, has been the recent complete amalgamation of distribution facilities both inside and outside the country. All outfits now handling locally-made product are part of the glant setup now are part of the giant setup now eld controlled by the bank. Industry beaders seem to be of the opinion that they can wait it out for some

MORE TV PREEMS, REISSUES DUE

Inside Stuff—Pictures

Frank Kassler of Continental Distributors clarifies a recent InsidePletures comment on a second Alec Guinness release going to a nabe
house in Minneapolis rather than into a downtown first run. Point of
the comment was the British star's popularity in Svensktown. Writes
Kassler: "The terms we received for "To Paris With Love" and "The
Ladykillers" were so far superior to anything a downtown theatre had
to offer that it would have been bad business to turn down offers. In
other words, we were motivated by the same reason that Sam Goldwyn had when he decided to play "Guys and Dolls" at the Cinema Art
in Buffalo and the Stage Door (420 seats) in San Francisco.

Kassler also reports "Ladykillers" booked for the Carib, Miracle
and Miami of the Wometoc chain in Miami, and the Fox Wilshire in
Los Angeles—theatres never previously contracting a Guinness re-

Hollywood screenwriters are too busy concentrating on jumping on bandwagons and not busy enough being original, according to Columbia story editor Kenneth L. Evans. As a result, he says, "topicality and originality is missing in at least two-thirds of the material now being submitted to studios." Writing in the current bulletin of the Writers Guild of America, West, Evans denies that studios are interested in developing trends. Rather, he says, studios want original materials but writers continue to have "an unfortunate habit of, for lack of a better word, 'second guessing.' They too frequently tend to be imitative rather than original in their thinking. A trend is established by a writer who has successfully dealt with an original idea—say, juvenile delinquency or other social problems—and it is immediately assumed that this is the direction in which studio interest will lie for some time to come. Nothing could be further from the truth."

"Notices worth small fortune" is the Manhattan trade evaluation of exceptional breaks in metropolitan press for the Russian import, "Ballet of Romeo and Juliet" at the Paris. Oldtimers cannot recall offhand similar published praise for any previous Soviet import. That this one is totally free of ideological propaganda partly explains the upbeat. Raves in Times and Herald-Trib, four stars in the News is topped by the Hearst Journal-American, not one to lightly praise the Bolsheviki but halling this picture as "a blending of the arts seldom equalled on the screen.", . Although billed as presented by Sol Hurok, latter's connection is purely nominal in return for a % of the profit, the release having been contracted by Tohan Pictures of which Herbert Steinmann, head of Doho Chemical in downtown Manhattan, is chief backer with Thomas Brandon.

"Oklahoma" in the Todd-AO film version, which completes the first six months of its Broadway run at the Rivoli Theatre today (Wed.), has been seen by some 400,000 people there and has grossed over \$1,000,000 at the b.o.

Rodgers-Hammerstein tnuer also has chalked up 15 weeks so far at the McVickers Theatre in Chicago and is current in San Francisco, Baltimore, Detroit and Miami Beach. It's due to preem in Montreal and Toronto in the next three weeks.

A Royal Canadian Air Force cargo plane recently flew an Eskimo and his dog team in to Resolute Bay, 1,700 miles north of Winnipeg, in the Arctic. They went to help set up camps for "Operation Franklin," a Canadian government survey of the far north. A National Film Board of Canada crew went along and shot the first sound-on-the-spot films ever made in the Arctic. (Even the Russians have only made silents there!) John Howe directed the three 30-minute films, with Doug Wilkinson who speaks Eskimo as special reporter.

Twentieth-Fox will have 14 pictures, representing a budget outlay in excess of \$30,000,000 completed or in production by the end of June, divisional sales managers were told at a national sales meeting at the Westwood lot. These films, prexy Spyros P. Skouras, Executive producer Buddy Adler and Alex Harrison, newly appointed general sales manager, declared, are in keeping with the studio's promise to give exhibitors "more and better product."

Christian Science Monitor, in an editorial "Films and the Child," on April 2, asked "What kind of films should be barred to children?" and suggested that "Americans might well consider applying a certification system like that used in Britain."

Clips From Film Row

NEW YORK

NEW YORK

Loew's Palace, 2,000-seat Brooklyn nabe, sold to client of law firm
of Gainsburg, Gottlieb, Levitan &
Cole. House is being refurbished.
Deal was consummated through
Berk & Krumgold.
Continental Distributing Inc.,
headed by Frank Kassler, opened
Dallas exchange under management of Ray Jones, formerly with
Interstate Circuit.
Nicholas Farkas, indie film producer, acquired Regent Theatre,
downtown eastside house, from
Playhouse Operating Co. Inc. in
deal negotiated by Berk & Krumgold in conjunction with O'Gara
& Co. Farkas plans conversion of
property into a film studio.

ing Braverman who returns to the exchange after brief whirl as realtor.

Columbia promoted Roger Dietz from booker to salesman.

Mrs. Everett E. Seibel installed as new head of Northwest Variety club auxiliary. Group centers ef-forts on Variety Club Heart hospi-

tal. H. D. Hatfield, exhib in Seneca,
S. D., broke leg in fall from projection booth.

PITTSBURGH

PITTSBURGH

Francis Aiello, the Manos circuit's city manager in Vandergrift, quit to enter newspaper business with Tarentum's Valley Daily Times; will managed the daily's Vandergrift office.

Regent Theatre in McKees Rocks being dismantled and Norman Chussitt, its owner for last 10 years, plans to withdraw from the industry and make his future home in Miami.

Pat Hart, assistant at the downtown J. P. Harris, goes to the Denis as manager; replacing Tony Cotsoumbis, transferred to J. P. Harris as manager, Bob Taylor resigned latter spot to go into hardware biz.

Mrs. M. A. Rosenberg widow of

BUT NOT 100%

Example of "Richard III." which had a dual U.S. television and theatre premiere and is doing well at the b.o. despite the national telecast, is bothering foreign and American filmmakers. There is an American niminakers. Interess an attempt afoot to work out a pattern that could be beneficial to both tv and the theatrical distribs.

When the "Richard" deal was

When the "Ricoriginally closed, When the "Richard" deal was originally closed, comment was that it applied only to British imports of a special kind. It was pointed out that, with a new American picture, the same sort of arrangements would represent far too much of a gamble. Execs are having some second thoughts as to

At the moment, there are the talks with NBC for the showing of "Moulin Rouge" which, of course, has played off in film houses. The web would pay \$350,000 for two generations, and would share in the rentals of the theatre reissue of the film

the film.

Also contacting the networks is the William Morris Agency which is agenting for the British producer team of Powell & Pressburger and their musical, "Oh Rosalinda," a remake of the Strauss operetta, "Die Fledermaus." William Morris is thinking in terms of a two preem. However, NBC has its own live "Rosalinda" spectacular coming up during the summer and so the web is unlikely to shell out coin for the same material.

Metro has received an offer from

coin for the same material.

Metro has received an offer from NBC for a one-shot of "Invitation to the Dance," and British producer Herbert Wilcox said recently in Manhattan that he was interested in getting a video kickoff for his "My Teen-Age Daughter" opus. Last week, he indicated he had changed his mind due to "exceptional" interest in the pic.

There now exists a strong body of opinion which holds that tv is still a sock advertising of opinion which holds that tv is still a sock advertising medium, and that slotting of a theatrical feature on the air doesn't necessarily kill it at the paybox provided the product has sufficient inherent appeal and strength. Inclination is to apply the reasoning to features that are offbeat in the first place, so that the tv coin is more or less a guarantee of profits.

Theory works out as more ap-

or less a guarantee of profits.

Theory works out as more applicable to imports than to Hollywood's output which has a much readier American market. Yet, it's agreed that a \$500,000 lump payment, as with "Richard III" is a vital consideration for the producer or distributor of a foreign-made attraction.

Tilm men close to the webs say

eign-made attraction.

Film men close to the webs say that tv is as interested as ever in getting pix preems, but that some of the network execs now feel they've overpaid in the past. As the tv coin slumps, there's naturally less reason for the film people to be interested in deals.

Idea has been advanced that tw Idea has been advanced that two might be interested in big-budget features that have played off with limited success, i.e. which have had "selective" dates. Example mentioned was "Prince of Players," 20th-Fox film on Edwin Booth's life, b.o. disappointment, but was acknowledged to be quite a good picture.

Francis Alello, the Manos circuit's city manager in Vandergold in conjunction with O'Garaka plans conversion of Property into a film studio.

MINNEAPOLIS

Leslie Bird resigned as United Artists booker to join Paramount in same capacity; succeeded by Eart Theatre in McKees Rocks being dismantled and Norman Capacity; succeeded by Eart Pathart, assistant at the downfulness of Wilk resigned as Allied Pathart, assistant at the downfulness of Wilkers Pathart, Pathart, assistant at the downfulness of CoMPO's tax repeal committies.

Harry B. French and Eddie Rhen, local United Paramount Ruben, local United with this.

IMPORTS MOSTLY 'Mismanagement' Suit Won But Costs A \$275,000 Trans-Lux Burden

Cagney as Lon Chaney

Cagney as Lon Chaney
Hollywood, April 10.
Universal, which produced
two of the late Lon Chaney's
top hits, "The Phantom of the
Opera" and "The Hunchback
of Notre Dame," has acquired
the rights to the Chaney biopic, "Man of a Thousand
Faces," and will produce it
later this year with James Cagney in the title role. It will
be one of the studio's biggest
films.

be one of the state of films.
Story was written by Metro publicist Ralph Wheelwright, and rights were purchased from Wheelwright and Chaney

Art Spots Tight Light Park, N.Y.

Tight art house situation in New York, coupled with the availability of promising product, has prompted Walter Reade Jr. to reopen the Park Avenue Theatre in September.

Walter Reade Jr. to reopen the Park Avenue Theatre in September.

House, a 599 seater and briefly a plush divaner, has been closed since November, 1952, when it was taken over by the National City Bank. Reade runs another East side showcase, the Baronet.

While there are plenty of specialized houses around Manhattan, the booking situation is tight and promises to stay that way. One of the reasors is that so many of the exhibs also have gone into the distribution business and naturally slot their product into their own theatres. Thus, an indie without a theatre tieup is having a tough time getting his film booked.

Reade, via Continental Distributing, also is in the distribution and importing biz and feels he'll have sufficient product—plus outside acquisitions—to keep the Park Avenue going. It's at the corner of Park nd 57th in what's considered one of the choicest situations in the city.

Park Avenue originally was built by Reade in 1946, but almost immediately was taken over by Universal to showcase its J. Arthur Rank product. When U relinquished the house in 1950, the overhead was heavy, partly as the result of the "Hamlet" roadshow there.

PATHE LAB WAGE HIKE OF 66½C AN HOUR

Hourly pay boost of 66½c for equipment maintenance members of Cinetechnicians Lócal 789 IATSE went into effect at Pathe, Laboratories yesterday (Mon.) with the actual raise to be spread over a six month period. This week's pay check will reflect a jump of 33½ cents per hour with the remainder due on Oct. 9.

Raise is in addition to the 25c-an-hour boost given all IA workers last October in the basic deal. This hike is to remove an inequity to a specific class of workers within the lab workers local.

While the Trans-Lux Corp, and 13 of its directors successfully defended a derivative stockholders' suit brought against them more suit brought against them more than five years ago in N. Y. Su-preme Court, the action is proving a costly one to the company ac-cording to president and board chairman Percival E. Furber. For, chairman Percival E. Furber. For, he pointed out in the company's annual report this week, the firm has been compelled to set up a reserve fund of \$275,000 to indemnify the director and officer defendants in respect to expenses incurred in their defense.

incurred in their defense.

Net profit for Trans-Lux and its wholly-owned subsidiaries for the year ended Dec. 31, 1955, was \$143,878, report disclosed, before provision for the \$275,000 reserve. Figure represents a considerable dip from the 1954 earnings of \$184,612. Income of the firm's motion picture division, incidentally, lagged far behind its projection division (T-L Movie Ticker Corp.) with a \$112,180 profit compared to earnings of \$327,591 for the latter.

Referring to the \$275,000 re-

pared to earnings of \$327,591 for the latter.

Referring to the \$275,000 reserve fund, Furber noted that the exact amount necessary to reimburse officers and directors has not as yet been determined. Suit was a consolidation of several actions all brought in N. Y. Supreme Court in 1950 by various shareholders led by Jerome Ross and George Mason. Among other things, they charged "waste and mismanagement" and attacked director Harry Brandt for allegedly profiting at the company's expense.

Case was dismissed after a 10-week trial in 1954 and the plaintiffs recently discontinued their appeal. Conclusion of the trial saw 5.800 pages of testimony taken and 300 exhibits introduced into evidence. Company by-laws require the corporation to reimburse directors' expenses in such actions. "It is indeed regrettable that your corporation should have been put to this needless and unproductive expense." Furber told stockholders, "but it was thrust upon us..."

In reviewing operations of the company's film division Furber ob-

In reviewing operations of the company's film division, Furber observed that "theatre business this served that "theatre business this past year has reflected the substantial shortage of films being produced by the major companies in Hollywood and showed a downward trend." This trend is leveling off in 1956, he added, "but remains at a level that is uncomfortably low for the theatrical industry."

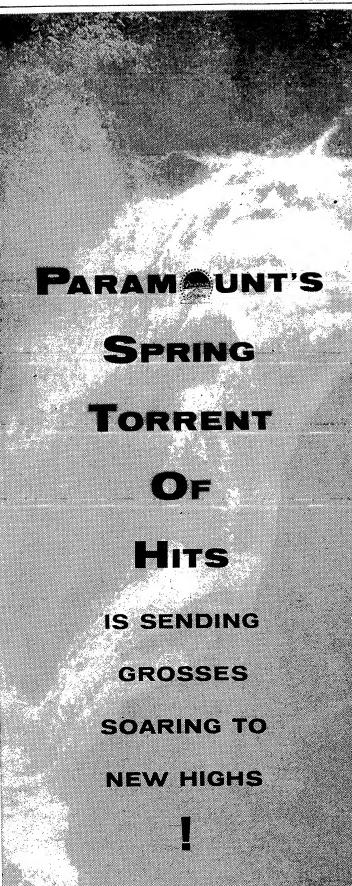
dustry."

With exhibition in an uncertain position, Furber stressed that the company has decided to "further its interests in acquiring distribution rights in the western hemisphere for motion pictures produced independently both here and abroad." This product, he asserted, will be handled through Trans-Lux Distributing Corp., a wholly-owned subsid.

Speed New RKO Four Into Release

Hollywood, April 10.

First four films made under the new RKO management will be rushed into release wi'hin six months after their respective completion dates and the company expects to continue handling its product at that rate of speed un'il it is well into production. Quick handling is due to the need of product





Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan-Directed by Robert Lewis • Screen Story and Screen Play by Sidney Sheldon • From the Play by Guy Bolton and P. G. Wodehouse (Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that's delighting the crowds from coast to coast.



VISTAVISION

Showmen, here's the answer to your S.O.S. for new talent. Three Michael Curtiz star-discoveries in a chiller of a thriller.



THE BIRDS AND

Starring

GEORGE



MITZI GAYNOR

DAVID



VISTAVISION AND TECHNICOLOR

Co-starring
REGINALD GARDINER • FRED CLARK
Produced by Paul Jones
Directed by Norman Taurog
Screen Play by
Sidney Sheldon and Preston Sturges
Based on a Story by Monckton Hoffe



George Gobel's boxoffice tour of selected first dates is building up nationwide interest — while the title song soars to popularity.



THE LEATHER

Starring

PAUL





DEREK

JODY

AWRANCE ROMERO

Co-starring ERNEST TRUEX • RICHARD SHANNON • with Ricky Vera Produced by Norman Retchin • Directed by Alvin Ganzer Story and Screen Play by Norman Retchin and Alvin Ganzer

VISTAVISION

This one's dating fast! Word is out that it's a "Going My Way" type of story, headed for the same type of business.







TODAY'S HEADLINE STAR IN 4 TOP PICTURES

THE COUNTRY GIRL

A Periberg-Seaton Production • Starring BING CROSBY GRACE KELLY • WILLIAM HOLDEN • Produced by William Periberg • Written for the Screen and Directed by George Seaton • From the Play by Clifford Odets

ALFRED HITCHCOCK'S

TO CATCH A THIEF

Starring
CARY GRANT and GRACE KELLY • with Jessie Royce Landis
John Williams • Directed by Alfred Hitchcock • Screen Play
by John Michael Hayes • Based on the Novel by David Dodge
VISTAVISION AND TECHNICOLOR

ALFRED HITCHCOCK'S

REAR WINDOW

Starring JAMES STEWART • Co-starring GRACE KELLY WENDELL COREY • THELMA RITTER • with Raymond Burr Directed by Alfred Hitchcock • Screen Play by John Michael Hayes • Based on the Short Story by Cornell Woolrich, TECHNICOLOR

JAMES A. MICHENER'S

THE BRIDGES AT TOKO-RI

A Perlberg-Seaton Production • Starring WILLIAM HOLDEN GRACE KELLY • FREDRIC MARCH • MICKEY ROONEY with Robert Strauss • Charles McGraw • Keiko Awaji Produced by William Perlberg and George Seaton Directed by Mark Robson • Screen Play by Valentine Davies From the Novel by James A. Michener TECHNICOLOR

..... AND

save that Decoration Day date for

THE MAN WHO
NEW TOO MUCH

VISTAVISION and TECHNICOLOR

JAMES STEWART · DORIS DAY

. Directed by ALFRED HITCHCOCK Screenplay by JOHN MICHAEL HAYES Based on a Story by Charles Bennett and D. B. Wyndham-Lewis

Million Commence

Appellate Victory For 'Mom & Dad'; **N.Y. Censorship Further Restrained**

While sidestepping the broad constitutional issue of prior censorship in New York State, the Appellate Division of the State Supreme Court last week nevertheless questioned the validity of the N. Y. statute and also enunciated an entirely new doctrine for the censor board.

PICTURES

the censor board.

Film in question was Capitol Enterprises' "Mom and Dad" which had been banned as "indecent" in New York because it shows a human birth. Acting on the petition of Capitol attorney Ephraim S. London (who pleaded the "Miracle "case before the U.S. Supreme Court), the Court ruled that the picture was not indecent and ordered the State to issue a license.

Put the envision contained langer of the control of t

But the opinion contained lan-But the opinion contained language setting an entirely new concept. "It is questionable whether any area is left open by the decisions of the Supreme Court for the exercise of prior restraint on motion pictures but, even if there is such an area, the State has the 'heavy burden' of demonstrating that its statute is operative only in 'an exceptional case'."

Attorneys have noted this come

Attorneys have noted this com-ment with considerable interest since it reverses a practice in ef-fect in N.Y. for some 30 years, i.e. that the censor board should not be interfered with unless it acted arbitrarily or corruptly.

Now Up To Censor

Now Up To Censor

Under the ruling on "Mom and Dad," the burden of proof is now definitely up to the censor, and the Court apparently will not up-hold the board unless on "exceptional" (probably meaning "extreme") case is involved. Concerning "Mom and Dad," the Court noted that "refusing it a license does not meet . . the burden the State must meet to justify the exercise of prior restraint."

The Court also ruled that if the

The Court also ruled that if the ords "indecent" and "obscene"

The Court also ruled that if the words "indecent" and "obscene" can serve as constitutionally valid standards for prior restraint, they "must be given a narrow and restricted interpretation and, so interpreted, the words are clearly not applicable to the film before us."

Censorship-clipping effect of the United States Supreme Court decision in "The Miracle" and "LaRonde" cases was apparent again in unanimous finding of the New York State Appellate Division Thursday (5) that "Mom and Dad" could not be considered "indecent," as the N. Y. State Education Dept's Motion Picture Division ruled, and the Board of Regents upheld. The five-man court ordered issuance of a license for the picture, and awarded costs of \$50 the picture, and awarded costs of \$50 to petitioner-appellant, Capitol Enterprises Inc.

'Independent Judgment'
The tribunal, in deciding the

'Independent Judgment'
The tribunal, in deciding the case, exercised its "own independent judgment as to the film and the validity of the refusal to license it." Court made this comment in citing the fact petitioner—represented by Attorney Ephraim S. London of New York City—in its brief had offered to "stipulate that the film is worse than "it is, in an effort to reach the ultimate constitutional issue." The Court commented: "We are not required to accept this concession for the purpose of reaching a constitutional issue not otherwise presented."

Having viewed "Mom and Dad,"

Having viewed "Mom and Dad," as London suggested, the Court found the human birth sequence, to which the state officials objected, one that portrays such phenomenon "under restrained and controlled conditions." Decision called the sequence "a biological demonstration, scientific in level and tone." It was improper censorship to deny a license on the ground that this sequence (running 45 feet) was "indecent" ignoring the fact that it only "constitutes a small part of a long narrative film."

narrative film."

The ruling can be taken by the Regents to the Court of Appeals, if the Board so desires. It is the second unanimous reversal by the Appellate Division of a Regents' determination, in the past 30 months. The first was in "Teen Age Menace," which told a story of narcotic addiction.

Gold Medal Productions' Sales, Distrib, Ad Chores To Art.-Prod. Associates

Deal has been set for Artists-roducers Associates to direct and upervise all sales, distribution nd advertising activities of Gold supervise all sales, distribution and advertising activities of Gold Medal Productions, newly-formed production outfit headed by Martin H. Poll, president, and William B. Jaffe, general counsel. Until recently Poll was exec producer of Theatre Network Television. A. W. Schwalberg, chief exec of A-PA, has become a member of the Gold Medal board. Plan provides for Gold Medal to engage in theatrical film-making with the extensive use of television talent brought in on a participation basis. Release of the films will be via established distributors.

Company will handle conventional films as well as tv properties, according to Schwalberg. Poll was in charge of all production and programming for TNT.

226 BOOKINGS START APRIL 11 FOR 'THE SWAN'

APRIL 11 FOR 'THE SWAN'

Aiming to cash in on the most publicized wedding of the decade, Metro has lined up 226 bookings for "The Swan," Grace Kelly-Alec Guinness starrer, starting April 11 when the film has its world premiere in Philadelphia, Miss Kelly's home town. Miss Kelly's wedding to Prince Rainier III of Monaco takes place on April 18.

All of the bookings for the film are scheduled to open before the end of April. Approximately 150 openings are slated in as many cities on April 18 and 19.

The film company is backing the engagements with a hefty ad campaign. Full-page ads are scheduled to run in newspapers on the Sunday preceding the April dates in all cities of over 100,000 population. Special Sunday-before-opening ads of 1,000 lines will run in cities under 100,000.

Fred Goldberg Quits IFE; Charles Handel Joins Up

Fred Goldberg, who has resigned as ad-pub chief for IFE Releasing Corp., has been appointed to take over the New York office of the Arthur P. Jacobs Co. He'll also coordinate its European activities. Goldberg, with IFE for three years, assumes new job April 30. Prior to joining IFE. he was a v.p. of the Norton & Condon pr. shop and also assistant publicity manager for RKO.

Stepping into the job of public-

ger for RAC.
Stepping into the job of publicity manager at IFE Releasing is Charles Handel, formerly of United Artists. 'Handel in recent months has run his own biz.

Allied Bulletin Discounts 'Tattoo' Copping an Oscar

"Tattoo' Copping an Oscar

Minneapolis, April 10.
Although "The Rose Tattoo" is in its sixth wek at the local loop 400-seater World where it has chalked up impressive grosses. North Central Allied, irked perhaps at the stiff percentage terms demanded for it and also disregarding the fact that its star won the "best actress" Oscar, takes a potshot at the Paramount picture in its current bulletin.

Bulletin warns exhibitors not to be "misled" by the Oscar presentations 'glamor" and "fall into the "Rose Tattoo' trap."

"We are still of the opinion that this picture was made primarily for the foreign market and the artiest art houses," declares the bulletin. "In spite of the Acadery awards received by the picture will lay an egg in the territory."

The Minneapolis World, despite its small seating capacity, is not an "art" house, but plays many of the top standard American releases. At the 400-seater in its first six weeks "Tattoo," which was immediately preceded by "Man With the Golden Arm," has chalked up an estimated \$35,000.

Dailies & Films

Continued from page 5

Continued from page 5

"I keep my fingers crossed . . . that it stays that way."

St. Louis: A Lemon

As far as the film companies are concerned, St. Louis appears to be one of the worst cities for film news. The Post-Dispatch runs a daily tv notes and gossip column and devotes absolutely nothing to pictures. On Sunday it gives a full page to tv and radio but rarely more than two pieces of art to films although the Sunday roto section gives pix a page. The Glone-Democrat basically follows the same policy.

same policy.

K. C. Star: Unhappy Case

The Kansas City Star is also rated as an anti-Hollywood, or at least an unwilling-to-cooperate paper. Film news gets no daily coverage although there is a daily preview on ty programs. However, pix news gets a full page on Sunday as does television. How the Star rates television versus films is summed up bitterly by a publicist: "The K. C. Star is very partial to tv. When tv stars are in town they get large art—sometimes on the front page. I doubt if a-movie star ever hit the front page unless he was involved in some scandal."

Chicago: Favors TV

Chicago: Favors TV

Chicago: Favors TV

Chicago salso seen as a tv town. All four Chicago papers have a tv editor with a daily column. The film critics devote most of their space to reviews. Occasionally, the critics will break out with an interview or special story. The big film breaks come on Sunday.

Mixed Situations

The press reps have noted an increase in tv coverage in Milwaukee, Atlanta, Pittsburgh, Buffalo. Des Moines and Houston. Some papers, the Omaha World Herald, for example, shuns both tv and films daily, but appears to give pictures the better spotting on Sundays. In contrast to the antipix papers, there are those that definitely favor film news. In this category are newspapers in such cities as Lansing, Mich., Washington, Springfield, Ill.; Seattle, Los Angeles, Portland, Miami, Dallas, New Orleans, Denver, Salt Lake City and Clevelamd.

Out of 49 cities surveyed, newspapers own outright or hold a controlling or partial interest in 36 television stations. In addition, four other newspapers will shortly begin the operation of tv stations. According to the press reps, the ownership of tv stations frequently determines the newspaper's policy in its coverage of tv and film news. In several cities, each of the rival newspapers has full ownership in the rival tv stations.

Top Execs: 'Suspicious'

As a general rule, the film press reps have found the amusement and film editor 'friendly, cordial, and cooperative" in som

3d Amer. Film Assembly Set for Chi End of April

Set for Chi End of April

Chicago, April 10.

Third annual American Film Assembly of the Film Council of America at the Morrison' Hotel, Chicago, April 23-27, will see over 400 films and filmstrips entered in the Golden Reel Film Festival.

The FCA is designed to promote the production and distribution of educational and documentary films and each year makes the "Golden Reel" awards for outstanding films of this type. Twenty-five awards were passed out last year.

Amusement Stock Quotations

(N.Y. Stock Exchange)

| | For Week Ending Tuesday (10) 1956 Net | | | | | | | | | | | | | |
|-----------------|---------------------------------------|---------------------------------------|-----------|---|------------|------------------|--------------------------------|--|--|--|--|--|--|--|
| 19 | 56 . | | | | | | | | | | | | | |
| | Low | Week | dv V | ol.Weekly | Weekly | Tues. | Change | | | | | | | |
| | _, | | 100s | High | Low | Close | for week | | | | | | | |
| 281/4 | 2456 | Am Br. Par Th | | 281/4 | 271/8 | 277/8 | + 3/8 | | | | | | | |
| 283/8 | 233/4 | CBS "A" | | 273/8 | 26 | 261/2 | - 58 | | | | | | | |
| 2814 | 231/2 | CBS "B" | 102 | 26% | 253/4 | 26 | 1½ | | | | | | | |
| 263/4 | 223% | Col Pix | 50 | 231/8 | 22 | 221/4 | 1/2 | | | | | | | |
| 167/8 | 1418 | Decca | 57 | 151/8 | 145% | 143/4 | - 1/4 | | | | | | | |
| 91 | 7534 | Eastman Kdk | | 901/2 | 873/4 | 887/8 | -1½ | | | | | | | |
| 47/8 | 33/4 | EMI | 128 | 4 | 31/4 | 33/4 | -1/8 - 1/4. | | | | | | | |
| 2414 | 187/8 | Loew's | 438 | 221/2 | 215/8 | 2178 | + 1/4 | | | | | | | |
| 9 | 1078 | Nat. Thea | 170 | 83/8 | 8 | 81/8 | + 1/8 | | | | | | | |
| 361/2 | 301/4 | Paramount | 107 | 337/s | 323/4 | 323/4 | | | | | | | | |
| | | Philco | 228 | 321/2 | 31 | 313/4 | _2 | | | | | | | |
| 361/2 | 31% 41% | | 304 | 32 <i>7</i> 2 48 | 46% | 461/2 | -1 ¹ / ₄ | | | | | | | |
| 50% | | RCA | | | | 81/4 | -1-/4 | | | | | | | |
| 9 | 81/4 | RKO Picts | 60 | 81/4 | 8½ 107/ | 11 | | | | | | | | |
| 12 | 91/2 | RKO Thea | 269 | 111/4 | 10% | 71/4 | + 1/8 | | | | | | | |
| 878 | 71/4 | Republic | 53 | 77/8 | 71/4 | * | — 5/8° | | | | | | | |
| 1518 | 14 | Rep., pfd | 2 | 14 | 14 | | — 5/a | | | | | | | |
| 1734 | 16 | Stanley War. | 59 | 16 | 15% | 15% | | | | | | | | |
| 2734 | 2218 | Storer | 54 | 251/4 | 24 | 243/8 | + 1/8 | | | | | | | |
| 26% | $21^{1}8$ | 20th-Fox | 166 | 25% | 251/4 | 277/8 | + 38 | | | | | | | |
| $29\frac{1}{2}$ | $25\frac{1}{8}$ | Univ. Pix | 7 | 27 | 26 | 26 | -1 | | | | | | | |
| $82\frac{1}{2}$ | 77 | Univ., pfd | ₹50 | 81 | 80 | 80 | — ¹ / ₄ | | | | | | | |
| 243/4 | 1838 | Warner Bros. | 85 | 211/2 | 205/8 | 203/4 | - 14 | | | | | | | |
| 1411/4] | l 2 0 | Zenith | 54 | 133 | 1271/4 | $127\frac{1}{4}$ | 51/4 | | | | | | | |
| | | Americ | an S | tock Exc | hange | | | | | | | | | |
| 61/4 | 45% | Allied Artists | 36 | 47/8 | 43/4 | 47/8 | — ½ | | | | | | | |
| 131/4 | 101/2 | All'd Art., pfd. | 3 | 111/8 | 10% | * | | | | | | | | |
| 10 | 8 | Du Mont | 91 | 83/8 | 81/8 | 81/4 | — 3/a | | | | | | | |
| 334 | 3 | Nat'l Telefilm | 37 | 31/2 | 31/4 | 33/8 | - 1/8 | | | | | | | |
| 53/4 | 23/4 | Skiatron | 48 | 45% | 41/8 | 41/8 | — ½ | | | | | | | |
| 123/8 | 113% | Technicolor | | 121/2 | 117/8 | 12 | _ ~~ | | | | | | | |
| 41/2 | 31/8 | Trans-Lux | 90 | 35/8 | 31/8 | 31/2 | + 1/4 | | | | | | | |
| -/- | 0,0 | | | unter Se | | -,_ | , ,- | | | | | | | |
| | | , 0001-111 | | | Bid | Ask | • | | | | | | | |
| Chesa | peake | Industries | | | 31/4 | 4 | | | | | | | | |
| | | nc. | | | | 21/8 | + 1/2 | | | | | | | |
| | ama l | | | | | 45/8 | + 1/4 | | | | | | | |
| | | icast | | | | 73/4 | + 1/8 | | | | | | | |
| Guild | Films | | | | 31/8 | 33⁄4 | - 78 | | | | | | | |
| | al Fil | | | | | 21/2 | | | | | | | | |
| | | res | | | 81/4 | 91/4 | -15/a | | | | | | | |
| Walt | Disne | WCG | • • • • • | • | | 45 | ½ | | | | | | | |
| † Act | ual Vo | y | • • • • • | | | 10 | - /4 | | | | | | | |
| | | ng Tues. | | | | | | | | | | | | |
| . 110 | - 1 au 11 | Quotations fr | irnio) | ed by Dr | enfus & C | (a.) | | | | | | | | |
| | | · · · · · · · · · · · · · · · · · · · | | CG OF DI | | | | | | | | | | |

American as Well as European Films Figure in Reade-Kassler Future

Broidy Sees Allied 'Indiscriminately' Named In Antitrust Actions

Allied Artists is being caught in the antitrust suit web, Steve Broidy, president of the company, complained in New York this week.

AA, he said, is being "indiscriminately" included among the defendants in such actions, whereas it should be obvious that such inclusion is unwarranted. Broidy explained that almost invariably AA is dropped out of the suits prior to trial but still these entail legal fees that are a burden to the company.

Harry Brandt's 147,215

Harry Brandt's 141,215

Shares Tops Trans-Lux

Harry Brandt, as owner of 147,215 shares of Trans-Lux Corp., is
its largest stockholder, company
proxy statement revealed this
week. His holdings represent
26.3% of the 559,900 shares outstanding as of March 1. Runnerup
is Jacob Starr, board chairman of
the Artkraft Straus Sign Co.,
with 43,600 shares. Both Brandt
and Starr are T-L directors.

'They and nine other members of
the 11-man board are up for reelection at he company's annual
meet to be held April 26 in New
York. Nominees will all serve
one-year terms. Proxy also disclosed that Percival E. Furber,
prez and board chairman, received
salary of \$31,430 for the past year.

Quality-on-16m Forum

Quality sound on 16m film will Quality sound on 16m film will be the topic at an open forum sponsored May 2 by the Society of Motion Picture & TV Engineers in M. Y. Discussion will center around standards for 16m magnetic sound.

Powwow, slated for the Hotel Statler, will seek to clarify the isssues so that designs of professional equipment can be frozen and current work on international standards can go forward.

tal Distribution, an exhibitor co-op in which 14 key theatres are interested, are being extended to the U. S., Walter Reade Jr., Continental chairman of the board, said in N. Y. last week prior to leaving for Europe.

Reade, partnered with Frank Kassler in the Continental outfit which so far has specialized in imports, said that, while at the Cannes film festival, he would discuss the acquisition of new pictures for Continental release.

Prior to leaving, Reade said he refor to leaving, Reade said he had discussed plans for Continental with his "partners" and that, as a result, the company now had available "over \$1,000,000" to buy European product. "This is undoubtedly the largest figure ever committed by a socalled 'independent' in the import film field," Reade stated.

Under Reade's "Continental

Reade stated.

Under Reade's "Continental Plan" the outfit acquires films on its own and without reference to participating members. It retains the N. Y. rights and 50%. Once a film has been bought, exhibs are invited to participate in the purchase. Price is figured on the basis of what the individual exhibitor can be expected to gross percentagewise in relation to the film's overall revenue. In return, the theatre gets the picture firstrun and later participates in profits.

Costs Problem Costs Problem

Reade said Continental was dick-

Reade said Continental was dickering a number of coproductions in Europe and was talking also to American indies. "The costs of the major American distributors keep going up. They can't afford to handle outside pictures that don't look like smash grossers. Also, if they do handle an outside picture, the producer as' a rule doesn't see much money. We are a smaller organization, we don't have the overhead, and we can afford to engage in specialized selling," he commented.

When it comes to the acquisition of foreign films, Reade pointed out that the Continental scheme "presold" the pictures to prime outlets which, furthermore, had a direct interest in the success of the release.



"Highest Rating! Impact

"A-1 movie! Absorbing!

"Powerful stuff! Highly dramatic!" -BOXOFFICE

Fascinating! Powerful!"

-N. Y. DAILY NEWS

-N. Y. DAILY MIRROR

and suspense!"

"PACKS A TERRIFIC WALLOP!"

M P DAILY



"Powerful drama!"
-N. Y. TIMES

"Should be a top boxoffice grosser!" —HARRISON'S REPORTS





"Tightly knit! Tensely and sharply played drama!"

-FILM BULLETIN

"Fine picture making! Intensely gripping!"

-VARIETY



"Superior!" -N. Y. POST

"Excellent! Emotionally powerful!"

-SHOWMEN'S T. R.



SET THE PATTERN

FOR GREAT BOX OFFICE!

VAN HEFLIN. PATTERNS

...OF POWER!

EVERETT SLOANE · ED BEGLEY · BEATRICE STRAIGHT · ELIZABETH WILSON

Original & Screenplay by Rod Serling • Director of Photography Boris Kaufman, A.S.C. • Directed by Fielder Cook

Produced by Michael Myerberg • A Jed Harris & Michael Myerberg Presentation





UA

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 7 This Date, Last Year..... 8

"HOUSE ON LOCKOUT MOUNTAIN"
Prod.—Ben Schwalb
Dir.—Edward Bernds
Bill Elliott, Kathleen Case, John Den
nis, Jeanne Cooper, James Best, Don
Haggerty, Myron Healy
(Started April 3)

(Started April 3)

XAOUI DRUMS

Prod.—William F. Broidy

Dit. Jean Varbrough

Rod Camevon, J. Carrol Naish, Mary

Castle, Robert Hutton. George Troast,

Paul Fierro, Roy Roberts, Denver

Pyle, Ray Walker

(Started April 4)

COLUMBIA

Starts, This Year...... 5 This Date, Last Year..... 6

'NIGHT FALL"
Cops Production)
Frod.—Ted memond
Frod.—Ted R. Courneur
Aldo Ray, Anne Baneroft, Brian Kelth,
Frank Albertson, James Gregory,
Gyarted March 20)

'REPRISAL"
Prods.—Lewis J. Rachmil, Helen Ans

Prods.—Lewis J. Rachmil, Heicn Answorth
Dir.—George Sherman
Guy Madison, Felicia Farr, Kathryn
Grant, Wayne Mailory, Michael Pate,
Otto Hulett, Ralph Moody, Frank DeKova, Philip Breedlove, Robert BurDate, Victor Zanludio,
Michael Attention, Schwelm Attention, Schwelm
Attention, Schwelm Attention, Schwelm
Attention, Schwelm
Started March 20)

tstarted March 20)

SHAKEDOWN ON BISCAYNE DRIVE"

Prod.—Sam Katzman

Dir.—Fred F. Sears

Lee J. Cobb. Patricia Medina, Edward

Arnold, Chris Alcaide, Alan Napier,

Hugh Sanders, Harry Lauder, Eleanor

Taini, Michael Granger

(Started March 26)

WALT DISNEY

Starts, This Year This Date, Last Year1

WESTWARD HO, THE WAGONS"
Exc. Prod. Wilt Disney
Div.—Bull Walth
Div.—William Beaudine
Fess Parker, Kathleen Crowley, Jeff
York, Tom Woodward, George
Reeves, Doreen Tracey, Tommy Cofe,
Cubby O'Brien, David Stollery, Karen
Pendleton, Iron Eyes Cody, Jane Liddell, Jon Locke

METRO .

Starts, This Year..... 9 This Date, Last Year..... 4

"OPPOSITE SEX"
Prod. Josep N. Pasternak
Dir. David Miler
Gray, Ann Sheridan, Ann Miller
Joan Blondell, Jeff Richards, Leslie
Nielsen, Carolyn Jones, Harry James
& Band Vivienne Segal, Barbara Jo
Statted Feb. 6)
"SOMEWHERE ''LL FIND HIM"
Prod.—Jules Schermer
Dir.—Roy Rowland
James Cagney, Barbara Stanwyck,
Betty Lou Keim
(Started March 5)
"RAINTREE, COUNTY"
Prod.—David Lewis
Vanier Seint, Tom Drake, Nigel
Patrick, Lee Marvin, Rod Taylor,
Agnes Moorehead, Walter Abel,
Jarma Lewis, Myrn Hansen
(Started April 3)
"TEA AND SYMPATHY"
Prod.—Pandro S. Berman
Deborah Kerr, John Kerr, Leif Erick(Started April 3)
"THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack

(Started April 9)
THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack
Dir.—Henry Koster
Robert Taylor, Burl Ives, Sir Cedric
Hardewicke, Charles Coburn, Ben
Wright, Nicola Michaels
Started April 9)

(Started April 9)
"THE BARRETTS OF WIMPOLE
STREET"
Did—Same Janualist
Did—Samey Franklin
Jennifer Jones, Sir John Gielgud, Bill
Travers, Virginia McKenna, Laurence
Naismith (Started April 9)

PARAMOUNT

Starts, This Year..... 6 This Date, Last Year..... 2

GUNFIGHT AT THE OK CORRAL"

Prod.—Hal Wallis

Dir.—John Sturges

Burt Lancaster, Kirk Douglas, Rhonda
Fleming, John Ireland, Jo Van Fleet,

Lyle Bettger, Frank Faylen, Dennis

Riopper

Blift Lancaster, Kirk Douglas, Rhonda Fleming, John Ireland, Jo Van Fleet, Hopper, Started March 12

THE MAVERICK"
Frod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Tyon, Bruce Beinett, Fortest Tucker
Forrest Tucker
Forrest Tucker
Cstarted March 26

THE LOVES OF OMAR KHAYYAM"
Prod.—Frank Freeman Jr.
Dir.—William Dicterle
Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Missey, Long Lower Lowe

THE LONELY MAN"
Prod.—Pat Duggan
Dir.—Henry Levin
Jack Palance, Anthony Perkins, Elaine
Alken, Neville Brand, Robert Middle-

ton (Started April 2)

(Started April 20
FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay
Thompson, Robert Flemyng
(Started April 9)

RKO

Starts, This Year..... 4 This Date, Last Year 2

TENSION AT TABLE ROCK"
Prod.—Sam Wiesenthal
Dir.—Charles Marquis Warren
Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Joseph
De Santis, Royal Dano, Edward Andrews, Angle Dickinson, Lauren
Chapin, De Forrest Kelley
(Sharted Feb. 29)

solarted Feb. 29)
BACK FROM ETERNITY"
Prod. Dir. — John Farrow
Robert Ryan, Anita Ekberg, Rod Steiger, Keith Andes, Gene Barry, Phyllis
Kirk, Fred Clark, Jesse White, Beulah Bond, Cameron Prudhomme,
Jan Provost, Adele Mara

BEYOND A REASONABLE DOUBT"
Frod.—Bert Friedlob
Dir.—Fritz Lang
Dana Andrews, Joan Fontalne, Barbata Nichols, Arthur Franz, Robin
Raymond, Sidney Blackmer, Philip
pard Strudwick, Rusty Lane
(Started March 21)

REPUBLIC

Starts, This Year..... This Date, Last Year..... 8

20th CENTURY-FOX

Starts, This Year..... 4 This Date, Last Year..... 7

BUS STOP"
Prod.—Buddy Adler
Dir.—Joshua Logan
Marilyn Monroe, Don Murray, Arthur
O'Connell, Betty Field, Elieen Heckart,
Hans Conried, Casy Adams, Robert
Terry Kelman ange, Linda Brace,
(Started March 15)

"THE DAY THE CENTURY ENDED"
(Shooting in Honolulu)
Prod.—David Weisbart
Dir.—Richard Fleischer
Robert Wagner
(Started March 19)

UNIVERSAL Starts, This Year.....

This Date, Last Year.....10

"KELLY AND ME"
Prod.—Robert Arthur
Dir.—Robert Z. Leonard
Van Johnson, Piper Laurie, Martha
Hyer, Onslow Stevens, Douglas Fowley, Herbert Anderson, Frank Wilcox
(Started March 7)

(Started March 7)

'BATTLE HYMM'

Prod.—Ross Hunter

Dir.—Douglas Sirk

Rock Hudson, Dan Duryea, Martha

Hyer, Don DeFore, Anna Kashfi, Jock

Mahoney, Alan Hale, Philip Ahn, Carl

Benton Reld, James Edwards.

(Started March 12)

THE MOLE PEOPLE"
Prod.—William Alland
Dir.—Virgil Vogel
John Agar, Cynthia Patrick, Hugh
Beaumont, Nestor Paiva
(Started April 2)

THE GREAT MAN"
Prod.—Aaron Rosenberg
Dir.—Jose Ferrer
Jose Ferrer, Mona Freeman, Dean Jagger, Joanne Gilbert, Ed Wynn,
Keenan Wynn, Julie London
(Started April 2)

GStarted April 2)
GUN FOR A COWARD"
Prod.—William Alland
Dir.—Abner Blberman
Fred MacMurray, Jeffrey Hunter, Dean
Stockwell, Janlec Rule, Chill Wills,
Josephine Hutchinson
(Started April 3)

(Started April 3)

STAR LIGHT"

Prod.—Aaron Rosenberg

Dir.—Jack Sher

George Nader, Julle Adams, Marianne
Cook, Elsa Martinelli, Sydney Chaplin, Grant Williams, Gla Scala

(Started April 3)

WARNER BROS.

Starts, This Year...... 3 This Date, Last Year..... 8

"TOWARD THE UNKNOWN"
(Toluca Productions, Inc)
Prod.Dir.—Mervyn LeRoy
William Holden, Lloyd Nolan, Virginia
Leith, Charles McGraw, L. Q. Jones.
Paul Fix, James Garner, Murray
Hamilton
(Started Feb. 17)

"THE WRONG MAN"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Henry Fonda, Vera Miles
(Started March 28)

INDEPENDENT

"JULIE"
(Arwin Production)
(For Metro Release)
(For Metro Release)
Prod.—Martin Mcleher
Dir.—Andrew Stone
Dorin Day, Louis Jourdan, Barry Suillvan, Frank Lovejoy
(Started March 12)

"THE LONELY GUN"
(Robert L. Jacks Production) FHE LONELY Jacks Production)
for UA Release)
Frod.—Robert L. Jacks
Associated Marchard Carruth
Anthony Quinn, Katy Jurado
(Started March 19)
THE SHARKFIGHTERS"
Samuel Volcage)

Garted March 19)
"THE SHARKFIGHTERS"
(Samuel Goldwyn Jr. Productions)
(For UA Release)
(Shooting in Cuba)
Prod.—Samuel Goldwyn Jr.
Dir.—Jery Kloper
Olson, Phil Coolidge, Claude Akins,
Rafael Campos, George Neise
(Started March 19)
"THE SILKEN AFFAIR"
(Dragon Films, Ltd.)
(Shooting in London)
Dir.—Roy Kellino
David Niven, Ronald Squire, Wilfrid
Hyde-White, Howard Crawford, Dororthy Allison, Miles Malleson
(Started March 19)
"PHARAOM'S CURSE"
(FOR UA Releach)
For UA Releach)
For UA Releach
Office Shooting Wilfrid Hyde-Whyte, Howard W. Koch
Dir.—Lee Sholen
Mark Dans, Ziva; Shapir, Dlane Brewster
Giarted March 30)

VARIETY

Dir.—Lee Sholen
Mark Dana, Ziva Shapir, Dlane Brewster
(Started March 30)
'CREATURES FROM GREEN HELL"
Cilifornia Studios!
Prod.—Al Zimbalis
Prod.—Al Zimbalis
Dir.—Kenneth Crane
Jim Davis, Robert E. Griffin, Barbara
Zim Davis, Robert E. Griffin, Barbara
Shotoff, Joel Fluelen
(Started April 2)

Europe's No Savvy

Continued from page 3 :

kind of stills they take, and the kind that are needed in the U. S., simply aren't the same thing. That holds true also for publicity mate-rial."

When the American company has sufficient time to do some digging, it often finds that the lag between production of the picture and its arrival in the U. S. works to its detriment. Many months may to its detriment. Many months may have passed since completion of production; the personnel has dis-banded and, in many cases, the en-tire company may have been dis-solved.

solved.

Recent examples of problems of publicity with pix that stand a good chance of success in the U. S. are "The Last Te.. Days," from Austria; "The Naked Night," a Times Film Swedish import; Richard Davis' "French Can-Can" and another Austrian film, "Don Juan." In the instance of "Ten Last Days," which recreates Hitler's last days, the only material readily avail-

In the instance of "Ten Last Days," which recreates Hitler's læst days, the only material readily available was a biography of G. W. Pabst, the director. He himself couldn't be located.

Attempts have been made to remedy the situation. When Italian Films Export was originally formed several years ago, it set up a Rome office precisely to come up with American-type publicity material. For a while, the setup worked. The French have created their Office du Cinema Francais to help publicize their plx in the U. S. Presumably, that office will seek to help remedy the situation.

But American observers hold little hope for any drastic change for the better. "As long as Europeans are entrusted with the job of preparing material for the U.S., it won't be what we need," said one of the indies.

The U. S. companies producing

of the indies.

one of the indies.

The U. S. companies producing in Europe are strongly cognizant of the Continental shortcoming in the realm of publicity. United Artists has moved its former N. Y. publicity chief Francis Winikus to Paris to handle publicity chores. Allied Artists, too, has sent a man to Europe to act as liaison. Columbia has people working for it in London.

to Europe to act as liaison. Columbia has people working for it in London.

What is needed quite apart from the blurb stuff and stills on imports is a constant flow of news about pix as they go through the European production mill. As a rule—and that holds true even of some of the major releases—practically nothing is heard by the public about a picture until it arrives in the U. S. And even then there is little publicity about it until it is taken on for distribution and is readied for release.

"The foreign picture gets here cold; it's nothing more than film in a can," collmented one distributor. "We then have the double job of publicizing it and creating our own material to do so from whatever information can be dug up." The feeling generally is that, unless European industry themselves take a longrange view and undertake to publicize films even before they make their arrangement for the U. S. market, the problem will remain an will work against the imports. Adding to the difficulty is that, many of the Continental producers, and that includes the British, know they are limited in the American market and don't wan't to bother preparing for it until and unless interest is shown in their picture.

Kent's Profile of 'Variety'

among shop talk, slang, Broadway colloquialisms, sporting neologisms and impatient short-cutting. Varierry's other name is Sime Silverman, owner, editor, bowels and soul of the sheet. Sime, as he signs himself and as he is known up and down Broadway, had the usual experiences of the adventurous youth who leaves home before his first shave. He saw a little-of everything, playing cards for the house in an up-State gambling joint at seventeen, and finally coming to the big city, where he settled on the alluring outskirts of the theatrical business. About 20 years ago he got a job reporting theatrical news for the Morning Telegraph, then the Bible of the showman and the sugar of Broadway's soffee. He and a reporter who knew nothing about Broadway's soffee. He and a reporter who knew nothing about Broadway's soffee. He and a reporter who knew nothing about Broadway's soffee. He and a reporter on and discharging the better one and discharging the other. Sime countered by pooling his stories with the other fellow and so they always managed to break even on honors. But it did not last long, for he was soon fired.

He took his new reporter friend with him, borrowed \$2,500 and

always managed to break even on honors. But it did not last long, for he was soon fired.

He took his new reporter friend with him, borrowed \$2,500 and started Variety. He was bankrupt at the end of the first week, and at the end of every other week for months, but he kept on borrowing and scraping until finally the property began to breathe. He staked its claim to existence on printing all the facts about the show world, and because he has never varied from that programme, he still has to borrow and scrape. He has been in battles that lasted for years—with the Shuberts, with the B. F. Keith vaudeville interests, and with other powerful foes. There is peace for a space, and then comes a time when Sime must choose between suppressing what he regards as news, and doing battle. Invariably the choice is battle. At present he is fighting both the Shuberts and the Keith-Albee vaudeville. He has waged an almost endless fight against all the big theatrical interests, not to reform anybody, for he is not an uplifter, but simply to preserve his editorial independence. He doesn't like it because it costs him lots of money and time, but the only way he knows how to run a paper, is thave it completely free—a novelty in theatrical journalism.

. Every page of the sheet reflects Sime's peculiar courage.

ty in theatrical journalism.

. . Every page of the sheet reflects Sime's peculiar courage. The bugaboo of libel doesn't seem to interest him at all. If he thinks a story is true he prints it, and the victim can choose the weapons, the victim can choose the weapons, time and place. One week a man will be reported quite casually as "hop head"; the next you may read that "John Doe isn't a dope addict as reported. John says he hasn't hit the stuff in years." That and it

ends it...
When Aimee McPherson, the Los When Aimee McPherson, the Los Angeles evangelist, was "abducted," Sime printed a story from an old circus man who, remembered her in the days when she was a side-show announcer. He printed that the only way a voice could be trained like Mrs. McPherson's was be experience as a carnival basics.

the only way a voice could be trained like Mrs. McPherson's was by experience as a carnival barker. Plenty of indications of smart showmanship in the entire affair."

. . . Sime's staff loves him like a father and has an almost fanatical faith in him. One of his men, when asked about him, admitted that he didn't know much, but added that "he is the greatest Goddamned editor that ever lived"—and his eyes were full of tears as he said it. Another, who had been fired nine times in 15 years for getting too drunk to function, but who always came back, said: "Listen, kid, Sime's a right ————, and the squarest-shooting guy Broadway ever saw!" Silverman pays his men well, loves them much, and works them hard.

II

Beside being its editor, he is the star reporter of his own sheet. For years he has lunched in the Astor Hotel hunting-room, which, since Prohibition, has taken the place of the ol. Knickerbocker Bar as the headquarters of theatrical business men. There is always a crowd at his table and dozens stop, to chat as they pass If anyone has crowd at his table and dozens stop, to chat as they pass. If anyone has a bit of news, Sime gets it. He is known also at the night clubs, where he spends several nights a week. Herc, too, there is always a crowd at his table, and the party and the drinks are always on him.

He can drink like a fish and never lose his head. Once, when a man in a club accused Sime of being drunk, it made him violently angry. "Think sg?" he sneered, "If you do, let's go upstairs; and you can make some easy money playing me cards at a thousand a crack." The story is that he broke his man. His wide-open game of poker has earned respect along Broadway. He is continually making the rounds, always the reporter first. He seems steeled to days and nights of that wearing life, with little sleep; he has stood it for more than half of his own days. He has an apartment over his office where he sometimes sleeps, or spends a whole night alone grinding out sentimental ballads on an old player piano.

More than one editor has wondered the story of the s

More than one editor has wondered how Sime makes all his men write alike, in a dialect never encountered anywhere else. The fact is that that dialect is simply the slang of Broadway. Its colorful expressions are those of its readers and its viewpoint is strictly that of hard-boiled New York. The show business isn't interested in the niceties of grammar and syntax, or in the proper use of words, and neither is Sime. His paper would not be so interesting and would not be so interesting and valuable to its readers if it were written in decent English...

when he leaves his Hispana-Suiza at the curb, continuing as he ascends the stairs, and concluding in a jumbled pile of hat, coat, tie and collar, which he drops on his desk to grab papers with one hand and open the shirt with the other. Three steps below him lies the editorial room.

editorial room...

VARIETY'S circulation is a mystery. Even members of the staff do not know it, although it is sold all over America and Europe. Sime probably is the only publisher ever heard of who refuses to make any statement to his advertisers. "All papers lie about their circulations," he says, "so claims aren't worth anything. I tell people to ask the corner news-stands. They know how many people. plank down twenty cents for my sheet."

Sime has rejected every orthodox.

how many people plank down twenty cents for my sheet."

Sime has rejected every orthodox trade paper and class publication tradition and dogma, going ahead unsubsidized by financiers or advertisers, free, fearless, selling news, facts, rumors, whatever he hileves his customers expect of him. He is no clean-up fanatic, no warring editor taking sides for the right. He waits to fight. The other side must make the first faces. But then he cuts loose. Every war which he has waged has been a war to preserve the independence of Variety. Although allied with the most corrupt business of the time, he has shot the works on decency and made it pay. A hard drinker, a keen gambler, a tough fighter, he is cut with sudden curious facets of tenderness. He is sentimental about his son, his friends and his paper. And he is the most respected man along Broadway.

'QUO VADIS' TO PASTURE

. Metro Protects Reissue Value— Out Since 1951

Metro has decided to withdraw "Quo Vadis," in continuous re-lease since 1951, from regular dis-tribution in order to preserve the picture's reissue possibilities. Branch managers have been notified not to accept bookings after

May 31.
Policy is similar to the one the company has followed on "Gone With the Wind," which has been reissued five times. After the picture is withdrawn from release, it is placed on the shelf for several years. It is then dusted off, given a new campaign, and made available again.



Picture Grosses

BOSTON

(Continued from page 8)

(Continued from page 8)
(5th wk). Sluggish \$3,000. Last week, \$3.800.

Memorial (RKO) (3,000; 75-\$1.25)

— "Conqueror" (2d wk). Hotsy \$28.000 for John Wayne starrer. Last week, \$44,000.

Metropolitan (NET) (4,357; 75-\$1.25)

— "Man in Gray Flannel Suit" (20th) (2d wk). Slick \$19,000

Pilgrim (ATC) (2,100; 65-95)

Back to second-runs. Last week, "Killer Loose" (UA) and "Good Die Voung" (Indie), nice \$8,000.

Paramount (NET) (1,700; 60-\$1)

— "Anything Goes" (Par) and "World in Corner" (U2) (2d wk). Fairish \$10,000. Last week, \$15,000.

Orpheum (Loew) (3,000; 60-\$1)

"Harder They Fall" (Col) and "Blackjack Ketchum" (Indie) (2d wk-5 days). Slow \$8,500. Last week, \$14,000 below hopes.

State (Loew) (3,000; 60-\$1)

"Harder They Fall" (Col) and "Blackjack Ketchum" (Indie) (2d wk-5 days). Drab \$4,500. Last week, \$8,000, off from estimate.

'Arm' Whopping \$30,000, Mont'l; 'Jester' 23G, 2d

Mont'l; 'Jester' 23G, 2d

Montreal, April 10.

Two holdovers, "Court Jester", and "Carousel" still are doing well at Loew's and Palace following solid opening weeks. "Man With Golden Arm" at Capitol is standout newcomer with a terrific take.

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1)—
"Carousel" (20th) (2d wk). Fine \$18,000 after \$30,000 in first.
Capitol (C.T.) (2,412; 50-85)—
"Golden Arm" (UA). Wow \$30,000. Lost week, "Forever Darling" (M-G), \$12,000.

Princes (C.T.) (2,131; 40-65)—
"Three Stripes in Sun" (RKO).
Clow's (C.T.) (2,287; 60-\$1)—
"Court Jester" (Par) (2d wk).
Great \$23,000 following \$35,000 opener.

PITTSBURGH

(Continued from page 8)

(2d wk). House has a winner in this. Heading for fine \$2,700. Last week, \$3,000. Harris (Harris) (2.165; 85-\$1.25) —"Man in Gray Flannel Suit"

week, \$3,000.

Harris (Harris) (2.165; 85-\$1.25)

"Man in Gray Flannel Suit" (20th) (2d wk). Still very strong at \$14,000 and stays on. Last week, smash \$18.500.

Nixon (Rubin) (1.700; 90-\$1.50)

"Guys and Dolls" (M-G) (10th-final wk). Fair \$4,000 or near. House reverted to legit again last night with "Strip for Action." On run, picture just missed \$100,000.

Penn (UA) (3,300; 65-\$1)—"Tribute To Bad Man" (M-G). Will be lucky to get \$10.000. just barely okay. Last week, "Anything Goes" (Par), \$14.000.

Squirrel Hill (SW) (900; 65-\$1)—"Diabolique" (UMPO). Rave notices, great word-of-mouth spelling wow \$6,000 and possibly new house record. Last week, "Prisoner" (Col) (3d wk-5 days), \$2,000.

"Miracle in Rain" (WB). Limping along to thin \$9,000. if that. Last week. "Rose Tattoo" (Par) (3d wk), \$12.000.

Warner (SW) (1.365; \$1.25-\$2.40)

along to thin \$5,000, it was, week, "Rose Tattoo" (Par) (3d wk), \$12,000.

Warner (SW) (1,365; \$1,25-\$2,40)

"'Cinerama Holiday" (Indie) (61st wk). Final weeks packing them in, same experience as "This Is Cinerama" had at windup. Shooting for block-busting \$20,000. Last week, \$18,000. "7 Wonders of World" (Indie) opens April 19.

DETROIT

(Continued from page 9)

'Suit' Smooth \$27,000, D.C.; 'Herges' Hep 11G

Washington, April 10.
Mainstem boxoffice is down from last week's dazzling heights. Nation's capital is still overflow-ing with visitors but Cherry Blossom activities, with outdoor lure, has hurt midtown situations. There are only two new entries, "Romeo and Juliet," nice at Dupont, and "Cockleshell Heroes," rated pleasing at Keith's. "Man in Gray Flannel Suit" is pacing the holdovers with terrific second session at Palace.

Estimates for The Transcription of the state of the s som activities, with outdoor lure,

Estimates for This Week

Estimates for This Week
Ambassador (SW) (1,490; 75-\$1)
—"Anything Goes" (Par) (2d wk).
Okay \$4,500. Last week, \$6,200.
Capitol (Loew) (3,434; 85-\$1,25)
—"Alexander the Great" (UA) (2d wk). Great \$16,000 after \$32,000 opener.

opener.

Columbia (Loew) (1.174; 70-95)—
"Forbidden Planet" (M-G) (2d wk).
Hot \$9,000. Last week, \$18,000.

Dupont (Lopert) (372; 75-\$1.10)—
"Ballet of Romeo and Juliet" (Indie). Solid \$5,000. Last week, "Too Bad She's Bad" (Indie) (2d wk), \$3,000 in 9 days.

wk), \$3,000 in 9 days.

Keith's (RKO) (1,939; 75-\$1) —

"Cockleshell Heroes" (Col'). Pleasing \$11,000. Last week, "Song of South" (BV) 'reissue), \$13,000.

Metropolitan (SW) (1,200; 85-\$1,25)—"Anything Goes" (Far) (2d wk). Good \$8,000. Last week \$12.800.

wk). (\$12,800.

Palace (Loews) (2,360; 85-\$1.25)
—"Man in Gray Flannel Suit"
(20th) (2d wk), Wow \$27,000, Last week, \$34,000.

Playhouse (Lopert) (456; \$1-1.80)—"Richard III" (Indie) (4th k). Oke \$6,000 after \$8,000 in hird. Stays. third.

unird. Stays.

Warner (SW) (1,300; \$1.20-\$2.40)

"Cinerama Holiday" (Indie) (26th wk). Still great \$21,000. Last week, \$25,000, with 4 extra shows. Stays on.

Trans-Lux (T-L) (600; 90-\$1.25)

"Pienie" (Col) (8th wk). Fancy
\$11,000 after \$12,000. Stays.

'Rock' Clocks \$7,500 In Omaha; 'Cry' 8G, 2d

Omaha, April 10.

Easter holdovers are remaining fairly staunch this stanza at the first-runs, while the only new comer, "Rock Around Clock," shapes stout at the Omaha. Of the holdovers, "I'll Cry Tomorrow" is tidy at the State and "Golden Arm" is not slipping much. "Carousel," though, is very weak in second Orpheum round and will be pulled after this week.

Estimates for This Week

Estimates for This Week
Brandeis (RKO) (1,000; 75-\$1)—
"Golden Arm" (UA) (2d wk). Tidy
\$6,500. Last week, \$9,800.
Omaha (Tristates) (2,000; 70-90)
—"Rock Around Clock" (Col) and
"Blackjack K etchum" (Col).
Sturdy \$7,500. Last week, "Invasion Body Snatchers" (AA) and
"Indestructible Man" (AA) \$6,000.
Orpheum (Tristates) (2,890; 75-\$1)—"Carousel" (20th) (2d wk).
Weak \$7,500. Last week, \$11,000.
State (Goldberg) (860; 80-\$1.25)
—"Cry Tomorrow" (M-G) (2d wk).
Sturdy \$8,000. Last week, nearrecord \$12,000.

SAN FRANCISCO

(Continued from page 9)

--"Picnic" (Col) (4th wk). Big \$12,000. Last week, \$15,000.

| Continued from page 9|
| week, "Anything Goes" (Par) and "Our Miss Brooks" (WB) (2d wk-5 days), \$14.000. |
| Palms (UD) (2.961; \$1-\$1.25)— |
| "Rock Around Clock" (Col) and "Pesperado" (Indie). Good \$20,000. |
| Last week, "Last Hunt" (M-G) and "Steel Jungle" (WB), \$22,000. |
| Madison (UD) (1.900; \$1-\$1.25)— |
| "Picnic" (Col) fish wk). Big \$16-000. Last week, \$19,000. |
| Broadway-Capitol (UD) (3.500; \$1-\$1.25)— |
| "GROC (Rep) Fair \$15,000. Last week, "Killer Is Loose" (UA) and "Time-balle" (UA), \$11,000. |
| United Artists (No. Coast) (1,207; 70-\$1)— (Nosener) (400; \$1-\$1.25)— |
| "Bloid and Brave" (RRO) and "Paris Follies 1956" (Rep) Fair \$15,000. Last week, "Killer Is Loose" (UA) and "Time-balle" (UA), \$11,000. |
| United Artists (UA) (1.667; 1.25-\$2.75)— "Oklahoma" (Magna) (8th wk). Great \$20,000. Last week, \$2.300. |
| Adams (Balaban) (1,700; \$1-\$1.25)— "Till Cry Tomorrow" (M-G) (5th wk). Okay \$16,000. Last week, \$13,000. Last week, \$3.200. |
| Adams (Balaban) (1,700; \$1-\$1.25)— "Doctor At Sea" (Rep) (2d wk). Sharp \$14,000. Last week, \$18,000. Last week, \$18,000. Last week, \$3.200. |
| Music Hall (Cinerama Productions) (1,194; \$1,40-\$2.65)— "Cinerama Productions) Orpheum (Cinerama Theatre, Calif.) (1.458; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (36th wk). Great \$15,500. Last week, \$21,000.

'Moby Dick' Debut In **New Bedford June 27**

VARIETY

Boston, April 10.

Boston, April 10.
Premiere of John Huston's Warner release, Herman Meiville's
"Moby Dick," was set this week for
New Bedford, with three houses,
the State, Empire and New Bedthe State, Empire and New Bedford to show film simultaneously on June 27.

New Bedford was chosen because New Bedford was chosen because it was the fictional home port of the "Pequod," whaling vessel under command of revenge-crazy Captain Ahab, played by Gregory Peck, which sailed halfway round the world in chase of the albino whale.

35 Permits To **U.S. From Italy**

Following talks here between Motion Picture Export Assn. prexy Eric Johnston and Italo industry eric Johnston and Italo Industry and government toppers, the Ital-ians have agreed to make available advance licenses to the American companies. Some 35 permits are believed Involved.

Italians in recent months have Italians in recent months have taken the position that the licenses couldn't be issued until there's a new film agreement. Latter has been negotiated, but won't be valid until the new Italian film legislation is approved. The old film pact ran out in August.

Johnston, during his stay here, met not only with Italian president Giovanni Gronchi, but also with key officials such as Nicola De Pirro and Eitel Monaco.

MPEA officials here now feel that the Italian film law will be passed soon and that there is no passed soon and that there is no longer any reason to fear delay until fall. There had been a good deal of concern among the American companies over the reluctance of the Italians to issue the advance permits which are needed to bring in pix to prepare them for release. Also discussed here during Johnston's stay was the color printing situation. MPEA is understood to have agreed to print locally 50% of all of its member company color releases in Italy.

'ROCK' SOLID \$13,000, PORT.; 'VEGAS' 7G, 2d

PORT.; 'VEGAS' 7G, 2d

Portland, Ore., April 10.
Town is bogged down with holdovers and musicals. Biz continues to perk however at most firstruns. 'Rock Around Clock' looms size to perk however at most firstruns. 'Rock Around Clock' looms sizeling as lone newcomer. 'Carousel' holds for steady in fourth frame. 'Cry Tomorrow' is steady in third round. "Anything Goes' is rated good in second frame.

Estimates for This Week
Broadway (Parker) (1,875; \$1-51.50) — 'Cry Tomorrow'' (M-G) (3d wk). Neat \$8,000. Last week, \$9,600.

— 'Carousel' (20th) (4th) wk). Steady \$7,500. Last week, \$8,900.

Guild (Indie) (400; \$1)—'Marty' (UA) and "Summertime" (UA) (2d runs) (3d wk). Tall \$3,700. Last week, \$9,00.

Liberty (Hamrick) (1,890; 90-\$1,25)—'Meet Me In Las Vegas' (M-G) and "Always Tomorrow" (U) (2d wk). Solid \$7,000. Last week, \$9,700.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—'Mock Around Clock'' (Col) and "Over Exposed" (Col). Smash \$13,000 or near, Last week, "On Threshold Space" (20th) and "Lover Boy" (20th) \$8,900.

Paramount (Port-Par) (3,400; 90-\$1.25)— "Anything Goes" (Par) and "Three Bad Sisters" (UA) 2d wk). Good \$7,000. Last week, \$8,300.

MGM Can't Declare War On Monaco!

Metro is about, as coy as Grace Kelly herself with regard to whether the star will or will not shoot further films after she becomes Princess of Monaco (see adjoining story) but concedes it could not compel the actress to fulfill her four-pictures-to-go con-

Metro pro tem is sitting pretty with two unreleased features, The Swan" and "High Society," both with themes that fit like

Best guess in film circles around Manhattan is this: Miss Kelly has a future wife's hope of changing her spouse's mind after marriage. She wants to be free to make more pictures but Prince Rainier III has publicly stated her career has ended. She does not publicly contradict him. Neither has she ever publicly confirmed his statement.

"We hope she comes back," said one Metro executive, "but if

his statement.
"We hope she comes back," said one Metro executive, "but if she doesn't we can hardly declare war on Monaco!"

Grace Kelly's Acting Future

Now If Twere Ava Gardner Rome, April 3.

Rome, April 3.

Aristocrats do not celebrate Easter in Rome. That's for tourists. So no check could be obtained here on local bluebloods' reaction to the Grace Kelly nuptials. Italy's delegation to the wedding will consist of a small government party of 10, some officials and a senator or two, plus a corvette from the Italian navy.

Italians like Miss Kelly ressontations.

Italians like Miss Kelly reasonably well although she is too austere a blonde and too aloof in personality type for major appeal here. Ava Gardner becoming a princess would probably really ex-cite the natives.

Protocol Relaxes

A lot of feathers were ruffled in Monaco last week when the radio-ty, newsreel and press fraterifity were informed of restrictions on coverage of the Grace Kelly-Prince coverage of the Grace Kelly-Prince Rainier wedding. They were asked to go along with an agreement on filming, commercials, etc., set up by the prince's public relations chief on pain of prosecution in the principality's law courts. Air, press and newsreel reps bristled at the legal threats. legal threats.

Since then, Rainier has relaxed

Since then, Kainier has relaxed, agreeing to coverage of April 18 civil ceremonies without time limits. Networks and newsreels, etc., promised "dignity" would prevail, with avoidance of "com-

What a Letdown

Omaha, April 10.

There may be fireworks at the Grace-Kelly-Prince Rainier wedding in Monaco—but they won't be from the Thearle-Duffield agency, Jack Duffield disclosed last week.

"We were offered 2,000,000 French francs to put on a display," Duffield revealed, "and we were all enthused. It looked like we were in the chips. Our No. 1 producer, Art Briese, had his bags all packed.

"Then we decided to check with the bank. We found out that 2,00,000 French francs amounts to \$5,760 in American money. That wouldn't even pay the shipping costs on our equipment!"

mercialization." Under the setup, there will be no interruptions of the rituals for pitching of products.

'Stolid' Swiss Slightly Swoony

Zurich, April 10.

"Stolid" Switzerland has been very romantic about the Kelly-Rainier hitch and in some instances the star's current release, "To Catch a Thief," Paramount's locationer at Monaco, has played ex-tended runs, as long as six weeks in some Swiss-situations.

tioner at Monaco, has played extended runs, as long as six weeks in some Swiss-situations.

In addition to the Swiss periodicals, which were abundantly supplied with material on Miss Kelly in the upcoming "Swan" by the local Metro exchange, the kiosks are laden with French and German magazines whose contents have included plenty of Kelly.

Switzerland is the retirement Switzerland is the retirement Switzerland is the retirement the telephone book bristles with titles. But nothing is heard from them, and typically the Swiss make a point of pretending not to notice. In short, there is no peep from this colony of royalty-put-to-pasture as to what they think, if they think

Khan, was, in effect, only a crown anything, of an actress becoming prince.

UP's Facilities
United Presss has opened a temporary special Monaco bureau staffed by members of the news agency's New York, London and Paris offices, to cover the Grace Kelly-Prince Rainier wedding. Main day leads are to be done by Elizabeth Toomey, who sailed on the Constitution with Miss Kelly last week.

UP has a leased

the Constitution with Miss Kelly last week.

UP has a leased wire joining Monaco with Paris, the regular wire to London and radio beamcast to N. Y. An 11-man staff under Leo Stoecker will provide newspicture service to the U. S. Europe, South America and the Far East directly from Monaco over three specially-installed telephoto machines.

Hilton Rep. Ike
washing.on, April 10.
Conrad Hilton will be President
Eisenhower's personal rep at the
Grace Kelly-Prince Rainier wedding in Monte Carlo. Hilton is a
Republican and friend of the President

With many friends in the film industry, Hilton was formerly married to Zsa Zsa Gabor, and his son Nicky to Elizabeth Taylor.

Grace's Wedding Song

Continued from page 1

most of them. Hearst organization

most of them. Hearst organization will begin plugging the promotion this week, utilizing three sheets on all delivery trucks and running a house ad campaig...

Newspaper chain also is taking an unprecedented step in hiring record promotion men in various parts of the country to get the Morgan platter to dejays as soon as it is available to hypo the plug. It is the first time any such extensive promotional campaign has been undertaken just as, obviously, it is the first time that a topical tune cued to an action of royalty has received official sanction. Odd aspect of the situation is that Tiomkin and Washington have thus far withheld U. S. publication rights. There is a possibilished in Europe first.

Wedding Also on Wax

Wedding Also on Wax
The Grace Kelly-Prince Rainier wedding will go down in posterity via the wax treatment. Mercury Records, in conjunction with its French affiliate, Barclay Records, is planning release of an LP album of the eeremonies.

Art Talmadge, Merc's veepee and artists & repertoire topper, is planing to Monaco at the end of this week to head up the on-the-spot recording session.

spot recording session.

Couldn't Much 'Surprise'
The new Cole Porter tune, "True
Love," will get its European preem
at the Grace Kelly-Prince Rainier

Grace Kelly "THE SWAN"

The love story of a princess. Grace Kelly, Alec Guinness, Louis Jourdan and more. The picture that everyone wants to see. A magnificent eyefilling production in Color and CinemaScope.



"THE CATERED

AFFAIR"

Every audience Preview sensational. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald. The Academy Award-winning team, star and author of "Marty" Ernest Borgnine and Paddy Chayefsky deliver another wonderful story.



"Guys And Dolls" (Samuel Goldwyn Production — M-G-M release) and M-G-M's "I'll Cry Tomorrow" are America's top-grossing attractions, setting hold-over records everywhere. "Forbidden Planet" sensational Coast to Coast. "Meet Me In Las Vegas" outstanding nationwide. And now more Big Ones from Hit Headquarters.



Leslie Caron

"GABY"

The kind of youthful romance for which movies were born. Leslie Caron, topping her "Lili" performance, John Kerr of the stage's "Tea and Sympathy," Backed by a giant promotion campaign. Color-CinemaScope.



Paul Newman

"THE RACK"

It's got all the drama, the suspense, the power of "The Caine Mutiny." Watch for new star, Paul Newman. Plus great performances by Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin.



Ava Gardner

"BHOWANI JUNCTION"

Just screened at M-G-M. Sensational! One of the year's big pictures. Ava Gardner gorgeous, Stewart Granger rugged in a drama of passion and excitement. Filmed in Pakistan. Color-CinemaScope.



Glenn Ford

"THE FASTEST GUN ALIVE"

Glenn Ford's powerful performance as a peaceful man who suddenly reveals a hidden skill as a marksman. The startling surprise ending will be kept a secret in promotion. The co-stars: Jeanne Crain, Broderick Crawford, Russ Tamblyn.



Kirk Douglas

"LUST FOR LIFE"

A masterpiece in every sense of the word, filmed in the beauty of its Netherlands background. The story of the tragic, tender, bewildered great painter van Gogh, perfectly portrayed by Kirk Douglas. A brilliant supporting cast. Metrocolor-CinemaScope.



All Star!

"HIGH SOCIETY"

A Big musical enterprise. Great love story, Cole Porter songs and: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern, Sidney Blackmer, Louis Armstrong and Band. Color-VistaVision.

2,300 Houses Create Own Scarcity By Failure to Tool Up for C'Scope

At least 2,300 theatres in the United States have created their own product shortage by their refusal to install CinemaScope, distribution officials aver. As result, these houses, most of which may be considered fringe situations, are unable to play at least 30 pictures annually. The addition of the 30 pictures, it's felt, would make a substantial difference in the economic struc'ure of these houses.

The major C'Scope producers—20th-Fox, Metro, and Warner Bros.—do not make it a policy to unscramble the C'Scopers and convert them for regular showing. The process is costly and on a large number of pictures would run to a substantial annual expenditure. Several companies—notably Universal and Columbia which use CinemaScope only occasionally—have been unscrambling the anamorphic pictures and making prints for distribution to non-CinemaScope situations. The result technically is not entirely satisfactory because it leaves an unsightly border on the top and bottom of a regular screen.

Failure to convert to C'Scope is not only reducing the product potential of these houses, it's claimed, but it also robs them of some of the top quality product in release. The failure to modernize is regarded as inexcusable by distribution because the equipment firms and the film companies have agreed to liberal terms to houses which wish to install new projection and screen equipment.

install new projection and screen equipment.

H. J. Salemson's New Job
Harold J. Salemson, formerly of
IFE Releasing, has joined Continental Distributing Inc. as sales
promotion manager at the homeoffice.

According to the control of the control

According to Continental prexy Frank Kassler, Salemson will su-pervise launching of campaigns on all future Continental releases and will coordinate the outfit's ad-pub and exploitation activities.

Washington Exhib Meet

Washington, April 10. Exhibitors from 10 states and the District of Columbia

Exhibitors from 10 states and the District of Columbia are already signed for the three-day convention of the Washington Motion Picture Exchange which opens here next Tuesday (17).

Agenda features statistician Albert E. Sindlinger on current trends in the industry; Ralph Pries on new developments in the concessions business; Jack Braunagel, of United Theatres of Arkansas, on theatre operations; and Jay Emanuel, who will head the panel on drive-in operation.

Following states will be represented by exhibitors:—Virginia, Maryland, Delawaře, North Carclina, South Carolina, New Jersey, West Virginia, Arkansas, Pennsylvania and New York.

lina, New Jersey, West Vir-ginia, Arkansas, Pennsylvania and New York.

10% of 'Flannel' Net to Johnson

Hollywood, April 10. "The Man in the Gray Flannel Suit," which is touted as 20th's big picture of the year, was Nunnally Johnson's first under his new writer-director deal whereby he gets 10% of profits on all his films.

He wrote, directed and completed film for Darryl Zanuck seven months from time Zanuck handed him book for adaptation. Although it was Zanuck's personal production, it was under his old deal at 20th, so Zanuck himself receives no participation.

ALLIED ARTISTS INTO NATIONAL MAGAZINES

Chicago, April 10.

Allied Artists' three day sales meet here last week heard com-pany's decision to launch an ad campaign in national magazines for "Crime in the Streets." This is the first such campaign ever undertaken by Allied Artists. Pic is set to bow in 100 U. S. citles June 10.

Allied Artists' prexy Steve Broidy, sales veep Morey R. Goldstein and eastern ad-pub chief Martin S. Davis addressed the 31 branch managers attending the convention. Delegates atthe convention. Delegates attended screenings of "Crime in the Streets," "The First Texan," and "Screaming Eagles." Latter will premiere in Fayetteville, N. C., May 27; a lavish Texas premiere is being planned for "The First Texan" in July.

Stories of an impending merger between RKO and Allied Artists at sales level were vigorously denied. Plans for an increase in branch office personnel to handle the company's projected stream of major pictures were announced at the meeting.

In addition to Broidy, Goldstein

In addition to Broidy, Goldstein and Davis, and 31 branch mgrs., division managers L. E. Goldhammer (east), Nat Nathanson (midwest), Harold Wirthwein (west), and James A. Prichard (south), were on hand, as was branch operations manager Roy Brewer.

Los Angeles Biz For First-Runs On An Upcurve

Los Angeles, April 10.
Reflecting the cheer cautiously expressed by exhibitor leaders since the first of the year, firstrun theatre grosses in Los Angeles zoomed up to \$3,459,300 for the first quarter. Figure is the largest registered in any single quarter since the corresponding 13-week period in 1949, when take was \$3,915,000.

period in 1949, when take was \$3,-915,000.
Starting with the traditionally fat New Year's Week's gross of \$350,900, also the biggest year's teeoff week since 1949, firstrun figures have consistently stayed well above the \$200,000 level, and even reached \$318,300 for the week starting with Washington's Birthday, Year ago, the same quarter's take was \$2,792,800, and the final quarter of 1955 was \$2,626,300.

inal quarter of 1955 was \$2,626,300.

Playing a big part in the substantial upswing were a series of strong pictures, both in regular runs and in the extended run, pre-release showcases. A large percentage of each week's take came from, and will continue to come during the current quarter, from such pix as "Cinerama Holiday," "Oklahoma" and "Picnic." Other contributors in the showcase dates were "Guys and Dolls," "TII Cry Tomorrow," "The Rose Tattoo," and "The Man With the Golden Arm." There were a number of regular-priced openers that did their share, too, towards upping the quarter.

Briefs From the Lots

Hollywood, April 10.

Randolph Scott's next will be "Liberty or Death," to be produced jointly by himself and Harry Joe Brown. Jacqueline deWit signed for a part in Metro's "Tea and Sympath," Joel McCrea and Barbara Stanwyck will co-star in "Trooper Hook" for United Artists release . . . Mona Freeman signed for a top spot in "The Great Man" at U. Lewis Milestone will direct "King Kelly," starring Kirk Douglas, for Bryna Productions . John Wayne will star in "Pakistan" to be filmed in that country by RKO . Edward Andrews joined the cast of "Tea and Sympathy" at Metro . Pat Crowley obtained release from her exclusive contract with U. Doe Avedon plays opposite William Bishop in "The Boss," for United Artists release . Frank Capra closed a deal to produce and direct one film for Columbia.

Circuits Key to More Films?

Hot Springs, Ark., April 10.

Theatre Owners of America is carrying its campaign for more product to its grassroots members who are being told that "the only way to get more product is through the divorced circuits." The message was carried today (Tues.) to the convention of the Independent Theatre Owners of Arkansas, a TOA affiliate, by Robert R. Livingston, secretary of the national organization, "They (the divorced chains) have the means and they also have the need," said Livingston.

Harping on the "more product" issue, Livingston declared: "Remember, once your patron came to the theatre to enjoy the air conditioning and the easy chairs as well as the movies. Today he has all that at home. So we have got to give more and better product—no matter how—to entice him back into the theatre."

British Market Status: Key To What Features Are Officially 'American

'Coincidences' in Titles Draws Corman Protest

Hollywood, April 10.

"Coincidences" of conflict in titles have led indie producer Roger Corman to register an official protest with the Title Registration Bureau of the Motion Picture Assn. against Sam Katzman's Clover Productions and Columbia Pictures. Springboard for the beef was Clover's registration of the title "The Beast From Beyond the Sky."

Corman, noting that he had no complained previously, protested

Corman, noting that he had not complained previously, protested the title infringes on "The Beast From Beyond the Stars," which his Palo Alto productions had registered two weeks earlier. He said he was taking the action because of the previous Clover registrations of "It Came From Beneath the Sea," which followed Palo Alto's "Monster from Beneath the Sea," and the Katzman unit's "The Day the World Exploded" which was registered after Corman's indie has registered "The Day the World Ended."

Senator Proposes Films for Deaf

Washington. April 10.

A bill authorizing the Library of Congress to set up a library of captioned films for the deaf and hard-of-hearing has been introduced by Senator William A. Purtell (R., Conn.). The measure would provide \$250,000 to start the program.

"These captioned films, much like the old silent motion pictures," Purtell told the Senate last week, "would be distributed to public residential schools, day schools, day classes in various schools, denominational schools, and schools for the multiple hándicapped. There are more than 300 of these schools in the country and their total enrollment is more than 22,000."

Purtell pointed out that there are also over 500 organizations to help the deaf and hard-of-hearing, and that approximately 200,000 deaf and hard-of-hearing adults would benefit by the program.

"In past years," explained Purtell, "films were one of the greatest sources of information and recreation for the deaf. The advent of sound film deprived the deaf of their many advantages available to others through radio and television. This program would compensate in a considerable measure for the lack."

(Authors' Guild, comprising book.)

(Authors' Guild, comprising book, magazine and all non-dramatic writers, has taken umbrage in recent years of proposals' to "finance" literary gifts to the handicapped in which publishers and manufacturers get paid but authors — the creative force—are asked to waive royalties and donate for charity's sake. — Ed.)

Red Silverstein in N.Y.

Maurice "Red" Silverstein, regional director of Latin America for Loew's International, is in New York following the competition of an inspection tour of the company's offices and theatres in his area.

He will remain in Gotham for two weeks of conferences with homeoffice executives before returning to his Mexico City head-uptainers.

reached virtual agreement on their definition of what is an 'American' picture within the context of the master formula for the division of global import permits.

Lone holdout-on a basis of principle rather than practical application-was Universal. Other out-fits were hopeful U would fall in line, and there were indications that it would. (At the MPEA powwow yesterday (Tues.), U appeared to drop its objections for the sake of unanimity.)

The formula results are determined largely via company billings once a basic division of the available licenses in any one country has been made. Key determining market is Britain, and here difficulties arose over what grosses could be included in the compilation.

It was finally decided that the fairest way of handling the problem was to-determine that any film remitting from the \$17,000,000 a year made available by the British Treasury for U. S. pix would be eligible to carry the "American" tag. However—and this is what U objected to — some other films, which could not participate in the \$17,000,000, also would be counted in. The provision was that such features had to have American money in them, and had to have substantially American distribution around the world.

Such a definition, for instance,

around the world.

Such a definition, for instance, would take in "Moby Dick," a Warner release. It would also take in some of the Columbia films, such as the Warwick productions. U, which doesn't produce abroad, wanted the rest of the outfits to stick to the simple definition that only those pix remitting under the \$17,000,000 should be eligible to have their grosses figure in the computation.

Other outfits argued that the in-

Other outfits argued that the inclusion of some additional films wouldn't substantially change the final computation. Total billings in the seven key test areas, including the U. S., run to about \$460,000,000.

I take this occasion to express my gratitude for the continuing confi dence placed in me by my cus-tomers and friends in show business.

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ADDRESS.....

CITY.....STATE

TV CAUGHT WITH PILOTS DOWN

Every Day Is Sunday

It's considered a pretty sure thing that the members of the Senate Interstate Commerce Committee, who are now in the throes of investigating network practices, will be "monitoring" tv for a personal look-see at what's going on during the next four to six trooks leading up the aventual testimates.

of investigating network practices, will be "monitoring" tv for a personal look-see at what's going on during the next four to six weeks, leading up the eventual testimony of the three network prexies, which is scheduled for May.

And since so much is at stake for NBC, CBS and ABC, which practically had the book thrown at them in recent testimony by L. A. indie operator Richard Moore, it's considered equally certain that the webs will be donning their Sunday best cross-the-board, night and day, mindful of their programmatic p's and q's. What the Senatorial inquisitors see could have a great bearing on their ultimate decisions.

It's not particularly surprising that Sen. John W. Bricker, the chief sleuth, who has introduced a bill giving the FCC direct authority to regulate the networks, was particularly attentive to Moore's scathing blast at the webs recently. It's been intimated that Bricker, for one, intends to do some "monotoring" for himself to see what falls where on the program skeds.

And since the current investigation cuts across the National Assn. of Radio-Television Broadcasters annual powwow in Chi (April 14-18), look for an overall mobilization of industry forces as the No. 1 convention item, whether it's officially on the agenda or not.

Chi's WGN Breaking Away From **Mutual**; Network Courting WLS

An official announcement is expected in a couple of weeks that WGN is severing its affiliation with Mutual to go it alone as an indie. Although there's no official confirmation, it's understood the Chicago Tribune-owned station, one of the founding units in the original MBS setup, is ending all connections with the network, including its minority stock interest, when the current pact expires Aug. 31.

Meanwhile, there is a possibility Meanwhile, there is a possibility that Mutual may make a tieup with WLS to give it the needed outlet in this No. 2 market. WLS is currently negotiating a new affiliation contract with ABC which shares ownership of the 50,000-watter with the Prairie Farmer. It's assumed ABC will come to terms with WLS as its Windy City anchor and if Mutual makes an attractive enough offer the station may agree to carry some of its shows under a dual-affiliation arrangement. It's known there are no other fulltime Chi indies interested in hooking up with either web.

WGN's decision to pull out of Mutual has been in the works since the death of Tribune editor-

Mutual has been in the works since the death of Tribune editorpublisher 'Col. Robert R. McCormick a year ago. J. Howard Wood moved in from the publishing side as prexy of WGN Inc. with the word going out that the station would be operated as a strictly business entity.

It's believed a big factor in the decision to check out of Mutual is that the station would revert to indie status from its present network originating classification in so far as the talent and musicians' unions contracts are concerned. Since the axing of the "Chicago Theatre of the 'Air," shortly after McCormick's death, WGN's programming contributions to Mutual have been virtually nill.

'Front Row Center' **Gets CBS-TV Axe**

Hollywood, April 10. CBS-TV has axed its hour-long "Front Row Center" dramatic series which originates live from Hollywood, the show to fade April 22.

FRC was chopped off because it couldn't attract any sponsor, and due to a general reshuffle of day-time skeds on the web due to the coming of daylight savings time.

Julian Claman, brought here from N. Y. to take over as producer of the show following shift of Edgar Peterson to helm "Climax," incitally will produce both his first and last, show for the series when it exits April 22.

As NBC-TV Sun. Spec

NBC-TV's June entry on the "Sunday Spectacular" series will be something in the nature of a "Wish You Were Here" musi-

comedy. Called "Two Weeks With Pay," t will be written and composed especially for tv (writer credits are now being assigned) and Norman Frank will produce.

'Omnibus' Shifts To ABC-TV, Gets Sun. Nite Slot

Although NBC-TV was known to be hot to swing "Omnibus" over to its camp, with CBS unable to accommodate the show due to a revised Sunday afternoon schedule next season, it's the boom-boom ABC which has won over the TV-Radio Workshop's 90-minuter. Negotiations were completed between Robert Saudek, director of the Ford Foundation prizewinner (in again with a Peabody palm) and ABC prexy Robert Kintner, with a prime Sunday night berthing being worked out to launch the experimentaler's fifth season in October.

"Prime" time would indicate a reshuffle of ABC's Sabbath night sked, now lining up with "Famous Films Festival" (7:30 to 9). Ted Mack's "Amateur Hour" (9 to 10) (Continued on page 32)

(Continued on page 32)

Goldwyn Threatening Suit If Gehrig Story Is Done on 'Climax'

Is Done on 'Climax'

Hollywood, April 10.

Samuel Goldwyn Productions
Inc. is prepping legal action
against CBS-TV to prevent the telecasting of Lou Gehrig's life story
on "Climax" next week. Goldwyn
studio charges that Mrs. Eleanor
Gehrig, Lou's widow, assigned all
rights to her husband's life story
for the biopic, "The Pride of the
Yankees," in 1951. Goldwyn attorneys last week asked Superior
Court here for an okay to take
depositions from three CBS execs,
in readying an injunction to halt
the telecast.

Petition filed by Goldwyn reps
charges that under agreement
inked July 14, 1951, Mrs. Gehrig
assigned rights to her husband's
story, and that she signed with
CBS in violation of this agreement.
Further, CBS plans to use same
material on the "Climax" show as
was used in the feature pic, petition states.

HALF-HR. SHOWS

Lack of good, substantial half-Lack of good, substantial half-hour program product has created what amounts to a "Believe It Or Not" situation for the tv networks, particularly at NBC-TV. Strangely enough, at a time when it's fortiffed with its greatest concentration of creative program manpower, NBC is caught with its pilot down. Faced with eight to 10 half-hour holes to fill for the upcoming season, the network finds itself in a position where it hasn't got sufficient qualitative product to fill up these gaps.

Even if the sponsors were around (and this is one of a variety of reasons why clients are holding off on firming up '56-'57 commitments) the web couldn't fill the demand for what it could truthfully call "hot packages."

for what it could truthfully call "hot packages."

As with CBS, a lot of program changes are on tap at NBC. And since this is the season when the half-hour entry came back into its own (as witness the Top 10 payoffs week after week) the demand for 30-minute product has been accelereated. Yet NBC, with so many holes to fill, can point to perhaps four upcoming packages at the most that are potentially hot. These are "Circus Boy," the emergence of Tennessce Ernie as a nighttime half-hour bigleaguer, the Al Simon "Impact" dramatic series and the new Buddy Hackett comedy scries called "Stanley." True, there are a flock of other half-hour shows coming off the NBC beltline, but the web concedes these are strictly in the "maybe" category.

Under ordinary circumstances, the netweek are servicity that fee

the web concedes these are strictly in the "maybe" category.

Under ordinary circumstances, the networks are cognizant that for every hole to be plugged, there should be two or three potential hits on the backlog-shelf ready for duty. CBS will have at least half-a-dozen half-hour vacancies, but here the situation isn't as acute, with a long roster of entries in preparation. However, even here there's no guarantee of the "genuine article" among them.

Indicative of the turn of events is the likelihood of Nestle's buying the half-hour Gale Storm film series, "Oh Suzanna," directly- from the script, without even a pilot, as the next fall replacement for "Stage Show" on CBS-TV Saturday nights. That hasn't happened in several years.

Reflecting the upbeat activity in the half-hour format at NBC-TV.

nights. That hasn't happened in several years.

Reflecting the upbeat activity in the half-hour format at NBC-TV, the network hasn't ruled out the possibility of two 30-minute shows going into the Sunday 8 to 9 period next fall as competition against CBS' Ed Sullivan. Possible candidate for one of the two periods is the new Buddy Hackett comedy series. Also, with Sid Caesar scheduled to move into Saturday night 9 to 10 next season, the Monday 8 t6°9 slots might also wind up in the half-hour groove. Such thinking on the part of NBC—a radical departure from the Pat Weaver concept of "let's specifup"—assumes major significance to the trade in view of the wide industry conjecture as to whether prexy Bob Sarnoff intends to put greater accent on the "bread-and-butter" pattern of 30-minute programming. gramming.

gramming.

Conversely, while NBC, which incepted the big-big-big formula of 60 and 90-minute programming, is on a frantic prowl for half-hour shows, CBS-TV is now leaning more in the direction of the "big 'uns," proposing to lop off eight 30-minute entries to make room for the 90-minute "Playhouse 90" series, the hour Herb. Shriner show, the 60-minute "Big Record" variety stanza and the hour "Perry Mason" series.

KIERAN'S PROGRAM SLOT

John Kieran Jr., after only three weeks as head of promotion and publicity at WABD, N.Y., becomes program chief for the station. Son of the sports columnist-radio panelist fills the spot vacated last week by Bill Adler who became sales chieftain for WABD.

FIND SCARCITY OF It's A Round-the-Clock Operation For Network Execs With 'So Much To Do & So Little Time To Do It'

Intrepid Bishop

Intrepid is the word for Bishop Fulton J. Sheen. ABC-TV is planning to shift his "Life Is Worth Living" in the fall from its current Thurs-day-at-8 slot to Mondays at 9

p.m. Which means that Bishop Sheen in his video span will have been opposite Milton Berle, Groucho Marx, and now "I Love Lucy."

Looks Like Olds Displacing Ford On TV 'Showcase'

It now looks like it will be an Oldsmobile-RCA teamup of sponsorship coin, for the Monday night "Producers' Showcase" serjes of NBC-TV specs next season, with Ford practically all set to scram out of the picture. As revealed in Variety a couple weeks back, Ford's continued stake in the "Showcase" one-a-month productions looked extremely iffy (based primarily on the fact that the auto company wants to exercise more control over its programming, but apparently things have come to a head and the Ford pullout is now said to be imminent. RCA, of course, stays put.

It's known that NBC had been pitching up a co-sponsorship deal to General Motors, and it's now reported that the GM Oldsmobile subsid wants in. That would give Olds a major stake in two of the NBC-TV spec operations, for they're committed to the Saturday night 90-minute tint series for next season. However, with Max Liebman pulling out of this series, they'll be converted into a string of special one-shot attractions, such as an Esther Williams swim show; Emmy awards; remote pickups, etc., rather than the conventional programming.

Whether Ford stays with the Saturday night "Star Jubiliee" series on CBS-TV is still very much up in the air. As in the case of NBC, Ford would like more control over this series, too.

Fort Wayne Begs To Differ With NBC On Results of TV Study

Fort Wayne, April 10.

Fort Wayne, April 10.

Fort Wayne Newspaper, Inc., has taken vigorous exception to the merits of television advertising in the food and 'drug fields in Fort Wayne, as' claimed in NBC-TV survey. The survey claimed that retailers were more impressed with the specific selling job tv advertising fort Wayne Newspapers, Inc., on the basis of its own comprehensive survey taken after the NBC survey results were announced, charges the tv survey was "in error and misleading."

Results of the newspaper's sur-

nounced, charges the tv survey was
"in error and misleading."

Results of the newspaper's survey, according to Robert F. Johnson, business manager for Fort
Wayne Newspapers, showed the
great majority of grocers and druggists "prefer their suppliers and
manufacturers spend their advertising money in the newspapers
when they advertise in the Fort
Wayne market." Both surveys have
been followed with a great deal
of interest in trade journals. Chicago Tribune has made an intensive study of both surveys and has
joined with Fort Wayne Newspaper in protesting the claims of the
NBC survey.

Since all negotiations involving next season's tv programming must be signed-sealed-delivered within the next 60 days, and with so many checkerboard mancuvers required

checkerboard mancuvers required to set the network houses in order, this is a fran'ic period of activity around the major tv webs. In fact, they say, it's unprecedented.

The top program execs are reporting to work at 8 a. m., as likely as not working 12-hour stretches, with their aides and associates dittoing. The proverbial "stay healthy" signs are again posted, and those visitations to the medies for checkups (nobody, but nobody, can afford the luxury of a day off) have started in earnest. It's all because, as one network

can afford the luxury of a day off) have started in earnest. It's all because, as one network exec put it, "there's so much to do and so little time to do it." As for instance: At NBC the program reshuffling and juggling involve sponsor commitments to the tune of \$60,000,000. Wi'hin the next 60 days NBC must decide (1) what to do about Sunday 8 to 9, (2) what to do about Sunday 8 to 9, (2) what to do about Sunday 8 to 9, now that Sid Caesar is shifting to Saturday night, (3) what to do about Tuesday 8 to 9 (with Berle taking it easy) (4) what-to do about Tuesday 9:30 to 10:30, now that Pontiac is scramming out of "Playwrights 56." These are only some of the "crouble" areas NBC has to resolve.

At CBS the "crises" are no less acute. Program topper Hubbell Robinson has had to do a lot of reapraising since setting forth his '56:57 blueprint several weeks back. For example, there's no assurance of affiliates going for that 10:30 to 11 recapture on Thursday nigh!s on the projected "Playhouse (Continued on page 32)

(Continued on page 32)

Mulligan's Brace Of Films For Par

TV director Robert Mulligan, after winding up his scason's Alcoa-Goodyear commitments on May 13, will be missing from video for eight or nine months as result of a deal negotiated with Paramount to direct two ex-tv properties. Initial Par assignment, which gets under way in, early Junc, is the "Pearsall Story" (originally seen on CBS-TV's "Climax") in which Tony Perkins will star. Atter that Mulligan tackles the film version of "Joey," which he directed a few weeks back on "Alcoa Hour." Perkins starred in the video entry and he'll ditto for the film version.

coa hour." Perkins starred in the film version.

Mulligan does "The Weariest River" on Alcoa next Sunday (15). (It's described as a "western in blank verse.") And on May 13 he winds up his tv season directing David Davidson's "Mr. President," which is something of a sequel to Davidson's "Thunder in Washington's seen earlier this scason.

Showcase Productions (which brings in Alcoa-Goodyear, and Producers' Showcase) was talking a \$75,000-a-season exclusivity for Mulligan as a director on the brace of NBC-TV entries, but his Par commitment, which is on a non-exclusive basis, got precedence over the former.

REALEMON-PURITAN'S JUICY AM BILLINGS

ReaLemon-Puritan is in with a gross order of \$1,200,000 for a number of NBC Radio segments in a saturation drive blueprinted by the Rutledge & Lilienfeld agency in Chicago.

Fruit juice outfit has taken shares in "One Man's Family," "Truth or Consequences," "People Are Funny," "Weekday" and Mary Margaret McBride. Starting date is May 9.

AGENCIES WAR ON TV FREELOADERS; 'SHIRT-TAIL RIDERS' ANGER HUCKSTERS

Hollywood, April 10.
Plan to curtail activities of tv's
freeloaders is finding support in
ad circles, with agencies trying to
muster enough support to write
finis to the "unnecessary nuisance."
Practice of "shirt-tail riders" cadg-Practice of "shirt-tail riders" cadging credits, in return for a small lota of their worth, rankles the huckstering clan. They intend to put an end to the rapidly getting out-of-hand practice, or at least minimize it, in looking after their clients' interest.

minimize it, in looking after their clients' interest.

In past years, there have been cries in the wilderness against the evil of trading an item of wearing apparel, or a plane ride that the show or the packaging star could well afford, for a mention in the crawl, worth its weight a thousand-fold. It's more the time consumed with endless credits than the mutual considerations which is raising beefs against the piggyback riders. Measured in dollars, the minute lost in extraneous credits could be more advantageously used in more ample development of plot and character, the adsters contend. This is especially true of half-hour shows where the complete story must be told in roughly 25 minutes. Giving up 1/25th of this time to useless payoffs, they argue, could spell the difference between a good and bad review.

Agency men have no quarrel

Agency men have no quarrel with acting credits, which unions obligate them to expose if lines are spoken, but insist that creditare spoken, but insist that crediting property masters, lighting and
audio technicians, production coordinator and similar expendables
hold no interest for the setsiders.
The real meat of the beef, however, are such "exchange" credits
as "gown by—," hats, gloves and
plane rides.

Said one of the leaders of the movement to expunge the unnecessaries, "We have only two things to sell—entertainment and the product that's footing the bill. Stars are being paid well enough to afford paying out-of-pocket for wearing apparel that cost less than \$100, yet demand a mention worth \$2,000. It isn't fair to the sponsor and the practice should be dinged before it gets completely out of hand. The back door should be barred against them."

On a recent Max Liebman spec. Said one of the leaders of the

out of hand. The back door should be barred against them."

On a recent Max Liebman spec, the freeloaders were spoofed to a point, where it brought into sharp focus the unwelcome practice that started the agitation amongst the 15%'ers. The longest "crawl" of any season was the recent Kraft dramatization of the Titanic sinking, but it was justified there, as speaking lines were spread among many dozens.

At regional meets of trade groups, the issue is certain to be raised, and the 4 A's will give due consideration to the protests being prepped by many agencies at its amual session. Few years ago, NBC issued a directive to its producers and copies to agencies, to minimize credits and to scratch those with a clear payoff basis. For a time, there was some policing, but little action, and the practice grew instead of being stunted.

Kintner to Coast On TV Shuffles

Hollywood, April 10.
Major ABC-TV program decisions for next season may be made when web prexy Robert Kintner arrives here April 18 or 19 for conferences

arrives here April 18 or 19 for conferences.

Earl Hudson, v.p. in charge of the western division of the net, said Kintner will in all probability be accompanied by national program chief Bob Lewine on his trip here.

Hudson disclosed, too, that ABC is planning to film some of the spectaculars it's planning for next season, its first in the spex sweepstakes. Negotiations for such filming are being conducted from N. Y., he added.

Kintner receives the keynote award at the NARTB convention which he addresses in Chicago April 16, and comes here after the meeting.

PEOPLE ARE FUNNY' LOOMS AS CASUALTY

LOOMS AS CASUALTY
Art Linkletter's "People Are
Funny" shapes up as a casualty in
NBC-TV's rearrangement of its
Saturday night programming for
the 1956-57 season. With Sid Caesar's "Hour" transferring from
Monday 8 to 9 to Saturday at 9
back-to-back with the Perry Como
60-minuter, "People" is left without a berth, at least so far. Word
at the network last week was that
there was "no room" to accommodate the Linkletter film series.
Already checked out of the 9:30
spot next season is the Jimmy Durante show which has been dumped
by Texaco.

Theatre Guild On TV Buying Spree

Theatre Guild is negotiating for tv rights to a comedy currently on Broadway and to a Rodgers & Hart nusical for its lineup of six "teleramas" for ABC-TV next season. ramas" for ABC-TV next season. Guild had originally aimed at "The Honeys," the shortlived comedy of last year based on stories by Roald Dahl, and "By Jupiter," but talks for both properties are now dead. Already set are "Ballet Ballads," "Playboy of the Western World" (Julie Harris will star, provided she isn't tied up in a play at the time) and "Take a Giant Step," which Vincent Domehue may direct. Remaining property would be a drama.

drama.

Negotiations are being handled by Henry Coleman, Theatre Guild's director of program development, who came over from the "Robert Montgomery Presents" staff last fall. Coleman is also doing initial production work on "Theatre Guild Gaieties," the half-hour revue series featuring young talent which ABC-TV is pitching for a Sunday 10:30 p.m. ride. Coleman has signed three writers to work on the first script, Robert Brent, Paul Baker and Sheldon Harnlek. First two are relatively "unknowns," which is themed to the approach of two are relatively "unknowns," which is themed to the approach of the show. ABC-TV will cut a kinnie on the show within the next six

GM Plans to Take '57 Raincheck on Its Motorama Hoopla

General Motors may forego its mul'imillion-dollar Motorama road-show and telecast during the 1956-57 span. This would constitute an eyebrow-raiser in view of the fact that GM's safari and video hoopla is one of the most successful industrial promotions of all time. The current Motorama season, winding up in Bos on this week, has been racking up records.

The report is that this would be

The report is that this would be The report is that this would be a one-season cancellation, however, with Kudner, GM's ad agency, looking ahead for its client to a couple of upcoming "extravagaras" in lieu of resuming Motorama. In 1957, for instance, GM will have its sights set on the National Auto Show. And the automaker has even more elaborate plans for its 50th anniversary in 1958. As result, GM will, it's believed, be pulling in its horns as far as Motorama is concerned.

Allen Swift Exits 'Howdy' To Prep TV Kid Show

Allen Swift, who's been the coice" of NBC-TV's "Howdy "voice" of NBC-TV's "Howdy Doody" and a few dozen other characters for more than three years, has quit that show to ready a kid program of his own. Goodson-Todman will probably package the Swift program. ("Howdy" will vacate its longtime 5:30 p.m. berth to be slotted mornings on the network.

BUT WHAT ABOUT COE?

NBC-TV Producer 'Forgotten Man At Oscar Ceremonies

A postscript to the Oscar telecast on NBC-TV a couple of weeks back is the "forgotten man" status of Fred Coe. The tv producer's name was lost in the shuffle although he' was present at the Pantages Theatre on the Coast that night to see a number of his proteges either receive awards or participate in the ceremonies.

As headman of the ex-Philco

participate in the ceremonies.

As headman of the ex-Philco Playhouse, Coe brought to tv prominence thespians Eva Marie Saint, Ernest Borgnine, playwright Paddy Chayefsky, director Delbert Mann; figured in the pre-film career of Grace Kelly; gave Jo Van Fleet her first big "break"; produced "Marty" to bring out Rod Steiger. Coe was kudosed, but behind the scenes, by these and others.

McFadden Named To Succeed Shea: Reber's Spot Slot

Out of NBC's board meeting last Out of NBC's board meeting last week emerged a new topper for WRCA and WRCA-TV, the New York stations. He's Thomas B. Mc-Fadden, who at 33 moves from v.p. of Spot Sales to v.p.-general manager of the outlets. He succeeds Hamilton Shea, who has bought WSVA and WSVA-TV, Harrisonburg, Va.

The McFadden appointment, recommended by Charles R. Denny,

The McFade'en appointment, recommended by Charles R. Denny, Vp. of the NBC o&o's and Spot Sales, heralds a "creative" era for the stations, with greater attention to programming as well as sales devices.

John H. Reber, director of tv sales in the spot division, takes over McFadden's berth. Reber, whose post is still to be filled, has been with SS since 1952. Taking over the tv end about 14 months ago.

over the tv end about 14 months ago.

McFadden was made a striper in December, 1954. He came up as a page in 1934, then worked in the newsroom as a writer and later as a newscaster. After war service as an Air Force pilot he returned to the network and became director of news and special events of WEAF (now WRCA), assistant manager of the station and later the manager. He was the first g.m. of WNBT (WRCA-TV). In 1950 he was sent to L.A. as g.m. of KNBH. was sent to L.A. as g.m. of KNBH, now KRCA, and two years later returned to N. Y. to head Spot

Sales. Shea's entry into the operation of the Virginia stations is through Transcontinent TV Corp. of Buffalo, with each holding an equal interest. Sale pribe was in the neighborhood of \$800,000. Last week Transcontinental acquired Stromberg-Carlson's WHAM (AMTV-FM) in Rochester, N. Y., partnered with General Railway Signal Co. Shea becomes prez and general manager of the WSVA outlets.

Harry Feeney's Switch To CBS-TV Trade News

Harry Feeney moves over from CBS Radio, to the tv network side to become head of trade news. In making the switch after some weeks of inter-network negotia-tions, Feeney will work directly under Charles Oppenheim, chief of press information services, and as a result, he'll also work closely with Oppenheim on corporation matters as well.

program of his own, Goodson-Todman will probably package the
Swift program. ("Howdy" will vacate its longtime 5:30 p.m. berth
to be slotted mornings on the network.)

Among Swift's other activities
are voicings in animated telefilm
where he's hung up a mark of 85
characters on some 40 such blurbs.

Peabody Awards

CBS and NBC grabbed five each and ABC a pair of Peabody Awards to be made public today (Wed.) at Roosevelt Hotel luncheon of Radio-TV Executives Society.

NBC board chairman Pat Weaver was cited for radio-tv public service; "Producers' Showcase" for tv drama; Perry Como for tv entertainment; "Biographies in Sound" for radio education; and "Assignment: India" for tv promotion of international understanding. Weaver was singled out for "pioneering programming concepts" on "Wide Wide World," the spectaculars and radio services "Monitor" and "Weekday."

CBS-TV snagged, its awards for "Douglas Edwards & the News," Jackie Gleason in "Honeymooners," the "Lassie" series, Dr. Frank C. Baxter's "Now and Then" ("Shakespeare on TV") and a citation on "Omnibus."

ABC-TV won with Quincy Howe's "Outside U.S.A." and his cross-the-board radio commentary, and for "Voice of Firestone."

CBS Very Forte on Bergen's Twenty

Network Rolls Out Big Guns for Major Anni Celebration Hoopla

Baxter's Shakespeare Reruns for WCBS-TV

Reruns for WCBS-TV
The "Shakespeare on TV" series of lectures by Dr. Frank C. Baxter will start on WCBS-TV, N. Y., April 29. Slotting is 3:45 to 4:30 under a revised CBS-TV Sunday schedule in which stations recapture time as "Front Row Center," the 60-minute drama skein, closes out on April 22. Included in the Baxter kines are "Richard III," a "Macbeth," "Anthony and Cleopatra" and "The Tempest."
Also available to the CBS-TV flagship will be 18 half-hour Baxter programs on the Renaissance currently being shown live on KNXT, the Hollywood owned & operated. If plans work out, WCBS-TV will trade its kinnies of "Yesterday's Worlds" series for the Baxter cluster.

Ruth Lyons Now Cincy TV Exec

Cli.cinnati, April 10.
Ruth Lyons, queen of Crosley hucksters, has been named executive liaison between sales and programming for WLW-T, on which her weekday "50-50 Club" is a standout program.
The appointment stirred rumor that Miss Lyons will soon rate higher status in the Crosley Broadcasting Corp., as its first femme vice president.
George Resing, producer of "50-50 Club," has been named assistant to Miss Lyons. Continuing as producer, he also co-ordinates ideas to make sales and programming more effective.

make sales and programming more effective.

Bill Thall, handy man on the Lyons show, was appointed country and western director for WLW Television. He returns to the NBC "Midwestern Hayrlde" show, WLW-T Wednesday night origination. Other changes: John Babcock, appointed executive assistant to At Bland, now in charge of WLW programs; Pete Katz, executive producer of WLW-T, resigned; Ernie Lee, back after a three-year absence as Saturday night emcee of "Midwestern Hayride."

Welk's 'Cinderella' Rating -Pays Off With 52-Week Firm Pickup by Dodge

Hollywood, April 10. Lawrence Welk, the only show

Hollywood, April 10
Lawrence Welk, the only show currently renewed by Dodge, will go out on at least three tours during the upcoming season, according to new 52-week pact. First, tentatively set for Summer, will be along the Pacific Coast with the châmpagne music crew remoting on ABC-TV web, filling out its sked with one-nighters.

Meanwhile, Grant Advertising Agency, repping Dodge, pointed to extremely low 97-cent cost-perthousand figure for the high-rated Welk show, reportedly lowest in the industry, based on Nielsen average of 32.0 during January and February. (A Cinderella show, Welk pulled a 7.1 Nielsen on ABC-TV debut last Juy.) Grant Coast operations veepee Paul L. Bradley says the agency "found, groomed and tested program locally for three years. We aren't surprised it's a hit."

Edgar Bergen will get the full treatment from CBS Radio's flack and exploitation departments during the next few weeks, to celebrate the beginning of his 20th year in radio on May 9. Bergen, who began with CBS in 1949 after a long stint with NBC, is shuttling to N.Y. from his Coast base on April 26 to guest at a special luncheon of the Radio and Television Executives Society.

CBS has rolled out its big tv guns, Jack Benny and Phil Silvers, as co-hosts of the RTES'fete. Also on tap to laud the ventriloquist will be Peter Lind Hayes, Red Barber and Ed Murrow from the talent department. CBS Radio president Arthur Hull Hayes and his tv counterpart Jack Van Volkenburg, tv program böss Hubbell Robinson Jr. and overall CBS topper Frank Stanton will participate as well.

While Bergen's "Do You Trust Your Wife" follows "\$64,000 Question" on the video net, the festivities will be hooked to his radio stewardship. CBS flack is digging into the other networks for exectalent, with NBC's prexy Robert Sarnoff, ABC topper Robert Kintner and a rep from Mutual dressing the RTES dais.

After the RTES luncheon, slade for the Hotel Roosevelt, Bergen leaves for Chi, where more kudos will be levelled on May 2 by his alma mater, Northwestern U. Presiding at another luncheon will be school prexy Dr. J. Roscoe Miller, and C: Lysle Smith, head of its alumni body, will cite the radio personality for his "professional accomplishments" and his interest in privately supported higher education. (Bergen has established several scholarships in drama at the school.)

The May 6 Bergen radiocast will contain excerpts of his past broadcasts, and already on the slate are highlights from stanzas featuring. Benny, Laurence Olivier, Marilyn Monroe Tallulah Bankhead, Don Ameche and James Stewart, while CBS legal is clearing okays from the estates of W. C. Flelds, John Barrymore and Wallace Beery.

AM-TV Directors Poised For Strike

Hollywood, April 10.

With network negotiations snagged last week and with current contract expired March 31, possi-bility exists that live video and radio directors, stage managers and assistant directors may go out on strike at any time. Members of Radio-TV Directors Guild and network reps are reported snagged on matter of minimum salaries, with the nets' offer falling short "by a wide margin" of Guild demands.

Talks are continuing in Gotham, with Hollywood exec secretary Elizabeth Gould sitting in for Coast directors. Members here and in N. Y., Washington, Chi and Detroit are continuing on jobs in hope of a last-minute settlement.

a last-minute settlement.

Meanwhile, various ad agencies here have received warnings from eastern hq's that walkout may come at any time, it's understood.

Conflict does not hear on residual pay sked for kines and possible electronics filming, set up recently in exchange for RTDG jurisdiction.

H'WOOD RAIDS, RAIDS 'N' RAIDS

Hail All Hail Cornell

Enthused over the reception accorded her "Barretts of Wimpole Street" on last week's "Producers' Showcase" spec, Katharine Cornell has told NBC-TV program execs she's not only sold on the medium but, given the right vehicle, she'll be back again

on the medium but, given the right vehicle, she'll be back again next season.

"Barretts" marked Miss Cornell's tv debut and after the performance she expressed her gratitude to everyone concerned with the production for the manner in which she had been handled. Not in all her years in the theatre, Miss Cornell said, had she encountered such sensitive treatment and understanding.

Those connected with the program are still talking about the several-minute ovation accorded Miss Cornell by the entire prouction crew upon conclusion of the performance.

No Time for 'Soft Soap' on TV

Rival P & G, Colgate Companies Step Up Their Programming Tempo

The Colgate vs. Procter & Gamble competitive battle for the nasion's soap (and auxiliary items) buyers will move into high gear in tv next season, judging from all reports. Colgate, which did a \$5,000,000 retreat this season after cancelling out on the Sunday night "Variety Hour" on NBC-TV, apparently is getting ready to move back into bigleague programming to keep pace with the ambitious tv push by the rival P & G outfit.

Shifting of personnel by P & G omeet the growing importance of television to its many brands has brought about a change in the status of both Bill Ramsey, radio head of the company for more than 20-years, and Bill Craig, director of tv. Ramsey moves out of radio to direct all commercial production in tv for the Cincy-berthed soapery and Craig becomes director of programming to embrace both radio and tv.

Meanwhile, P & G's manager of

and tv.

Meanwhile, P & G's manager of advertising production Gail Smith has been on the Coast reevaluating some of the P & G shows and was joined last week by Lew Titterton, radio-tv head of the Compton

The P & G-Colgate daytime rival y hit a stepped-up tempo last veek when the former preemed its wo new half-hour serials on CBS. two new half-hour serials on CBS. Colgate has been reaping rich audience rewards from its brace of CBS daytime entries, "Big Payoff" and "Strike It Rich," but these are getting a long, hard look, since both have virtually achieved a "veteran" status among daytime entries

Hallmark Series Set For Fri. Slot

Although Maurice Evans won't have any official identification with "Hallmark Hall of Fame" next sea-

"Hallmark Hall of Fame" next season, several of his top production staffers will be associated with a new series backed by the greeting card outfit. The Sunday 90-minute one-a-month spec skein will be switched to Friday night at either 8 or 10 o'clock.

George Schaefer, Evans' director for the tv series, will assume exec producer status, with Mildred Alberg, the associate producer, probably coming into the deal as the packager. Evans himself will appear in at least one show. The series is being primed for origination from the Coast.

RONSON ABOARD TV PLAYHOUSE 90

In a deal expected to be finalized this week, Ronson Lighters will take hold of an alternating hour's worth of the CBS-TV "Playhouse 90" dramatics part worth of the CBS-TV "Playnouse 90" dramatics next season. Ronson's participation, which is earmarked for the 10 to 11 Thursday night segment, brings the current billings on the show to approximately \$5,000,000, with \$8,000,000 as the overall goal for a sellout on the series.

as the overall goal for a senous or the series.

Already in on the 90-minute stanza are Bristol-Myers and Singer in a dropout from "Four Star Playhouse." Sponsors are taking the first half-hour at 9:30.

dling with Young or Hubster of the sponsor's (Borden's) reps on the sponsor's (Borden's) reps on "People's Choice," his current package.

It continues Thursdays over NBC-TV.

NBC-TV Dickering Siobhan McKenna In 'St. Joan' Spec

NBC-TV is currently negotiating for a 90-minute one-shot tint spec presentation of Bernard Shaw's "St. Joan" starring Siobhan McKenna, the Anglo-Irish actress. Latter was recently seen on Broadway in the "Chalk Garden" and those who have already seen her "St. Joan" interpretation, which she did in London a couple seasons back, hail it as one of the theatre's alltime

Miss McKenna is scheduled to do "St. Joan" at the Phoenix Theatre, N. Y., in a four-week engagement in September. It will have a pre-N. Y. run this summer at the Cambridge (Mass.) Drama Festival.

pre-N. Y. run this summer at the Cambridge (Mass.) Drama Festival.

Tentative date set for the tv spec, upon conclusion of the brief Phoenix engagement, is Oct. 7, which would bring it within the Sunday afternoon spec orbit. However, since it's slated to be a Fred Coe production, the date would be contingent on Coe resolving his producer status for next season.

Coe's "Playwrights '56" series goes off at the end of the current season, Pontlac having relinquished; its sponsorship of the Tuesday night 9:30 to 10:30 alternate-week attraction. However, sources at NBC say that the network still intends to retain the, drama format for the hour, despite the auto maker's defection, and if Coe returns to the slot, the "St. Joan" spec may fit into the Tuesday pattern. There will be no decision until Coe's '56-'57 plans are officially finalized.

BRECHER'S Y&R HUDDLES

Irv Brecher in and out of New York in a couple of days after hud-dling with Young & Rubicam and the sponsor's (Borden's) reps on "People's Choice," his current

COE & BRODKIN

Hollywood, April 10. Hollywood, April 10.
Cream of television's creative talent is being courted by the major film : 'tudios, which have undertaken a full-scale raid to sign the top creators of tv in an attempt to hypo the quality of motion pictures. Such top video creators as Herbert Brodkin, Fred Coe and Martin Manulis are among the teevee talents for whom the majors are negotiating.
While the majors have in the

While the majors have in the past made sorties into tv, to sign producers, directors and writers, the invasion has never before been waged with such intensity and concerted drive to corral the best in tv.

meged with such intensity and concerted drive to corral the best in tv.

Both 20th-Fox and Warner Bros. are discussing producer deals with Coe, producer of NBC-Tv's "Playwrights '56" series, with WB reported to have the inside track. Warner deal calls for Coe to have his own indie setup with Warners financing and releasing, while the producer would have autonomy over his unit. He most likely would bring to films vehicles he produced on tv, it's understood. Arthur Penn, tv director, is part of the package deal now being negotiated at WB and will join Coe there if the deal jells.

Buddy Adler, 20th-Fox production chief, is negotiating to sign CBS' Martin Manulis, producer of "Climax" the past season, to a contract. Herbert Bayard Swope Jr., w.k. tv director and producer, has already been signed by 20th, and is now putting the finishing touches on his first film, "Hilda Crane," the Jean Simmons-Guy Madison starrer.

In addition, Adler is negotiating to sign Brodkin, producer of "Alcoa Playhouse" on NBC-Tv, and regarded as one of tv's superior creative men.

Brodkin, here on a quickie trip for the film talks, acknowledged the discussions with 20th, but added "I have had seven distinct, separate offers, and I am going to decide in the very near future who I am going with." Brodkin, making clear he will retain his producership of Alcoa even though he signs to make pix, said he would produce one film a year, during the 12 weeks he is away from his teleshow.

"I could make pictures for anyone I want to. But I am only concerned in tieing up with someone where I can make quality movies. I am not interested in (Continued on page 32)

movies. I am not mee (Continued on page 32)

Jaffe & Jaffe's Got A Noel Coward Gleam In Their TV Spec Eye

In Their TV Spec Eye

While Noel Coward is preparing his "This Happy Breed" as the May 5 entry on the CBS-TV "Ford Star Jubilee," it's reported that Jaffe & Jaffe, the legal outfit and packagers, are bidding for the Britisher's services for next season. Whether this is aimed at snagging Coward for continuing J&J-masterminded Showcase Productions ("Producers' S ho w c'a se" monthly color spec and the Alcoa-Goodyear Sunday dramatics) or for a new hour and a half project on the Sol & Henry Jaffe agenda during 1956-57 is not yet determined. There's other made-in-Britain stuff in the tv air, with London film producer Herbert Wilcox, aside from negotiations for a celluloid series for network exposure, now in New York huddling for a live slotting in which his wife, actress Anna Neagle, will figure. Wilcox plans to star Miss Neagle in three color specs, with NBC as the probable showcaser.

Coward's "Breed," incidentally, will originate in N. Y., as was his first 90-minuter last fall in which he paired up with Mary Martin, whereas the January "Blithe Spirit" came out of Hollywood. Rehearsals on "Breed" start next Monday (16). Edna Best will costar with Coward.

DICKER MANULIS, NBC-TV To Stations: 'Mebbe You Can Build A Better Mousetrap' In Getting 'Mickey' Off Its Back

'Doll Face,' 'Man on Fire,' 'Joey' Snapped Up By Studios

Hollywood, April 10.

Major film studios have bought three of the last five Alcoa Playhouse dramas, illustrating the studios' intense interests in television scripts for feature filming, it was revealed here by Alcoa producer Herbert Brodkin.

"Doll Face," by Jerome Ross, has been bought by UI, with Ross also to do the screenplay, in a deal set by the H. N. Swanson agency. Metro producer Soi C. Siegel bought "Man on Fire," written by Jack Jacobs and Malvin Wald.

"Joey," by Louis Peterson, has

"Joey," by Louis Peterson, has been snapped up by Paramount.

Ziv's 'West Point' To Gen. Foods As Fri. CBS-TV Entry

Ziv TV, the last of the major syndicators to go network, has virtually wrapped up the sale of "West Point Story" to General Foods for a fall launching on CBS-TV. Stanza is slated to take over either the 8 or 8:30 p.m. slot Friday nights.

Friday nights.

Sponsor has fixed the half-hour vidfilm, being shot in part on location at the Military Academy, as either the sub for "Mama" at 8, or for its seguing "Our Miss Brooks." Pact was scheduled for inking last night (Tues.) with Benton & Bowles repping the client.

inking last night (Tues.) with Benton & Bowles repping the client.

Ziv tried to get a network deal for "Man Called X," the Barry Sullivan-starrer, several months ago but to no avail, later throwing the series into syndication. Org began a national sales division several months ago under Walter Kingsley. "Story" is a dramatic anthology, with no single star. It's based on the college biogs of now-famous generals and statesmen. Besides the exteriors at the Point, Ziv has shot pilot interiors on the Coast, with the same procedure following on the remaining 38. Producer had firmed an agreement with the Department of Defense to lense the entire cycle long before a sponsorship agreement was reached.

"Dr. Christian," with Jean Hersholt and MacDonald Carey (latter expected to replace Hersholt entirely later on in series), was to be next on the Ziv production docket, but Hersholt became ill and the stanza is being held back until June. Instead, Ziv has pushed through pilots on "I Love a Mystery" and "Stockade". First is a former network radio feature and "Stockade" is based on frontier yarns.

A spokesman for Ziv said the

"Stockaue 13 Sunday yarns.
A spokesman for Ziv said the company has tied up Annapolis, the Navy's officer school, and the new Air Force Academy, for tele-film treatment.

Chevalier Cancels Out Of Canadian TV'er

Ottawa, April 10. Maurice Chevalier, while appear Maurice Chevalier, while appearing on stage in Montreal last week, cancelled a skedded appearance on "Music Hall." That's Canadian Broadcasting Corp's hour-long General Motors-sponsored tv variety show, which opposes "The Ed Sullivan Show" every Sunday at 8 on CBC's French-language network.

Reason was that Chevalier found his two U. S. tv appearances "tremendous experiences but frightening."

'3 BY ALCOA' FOR H'WOOD | running into affiliate trouble when the network propositions the stations on recapturing some early afternoon time in return for which NBC will give back 5:30 to 6. While it's a tit-for-tat proposal, with a half-hour time involved in both instances, the situation apparently isn't as simple as it sounds.

NBC-TV's motives appear to be twofold. By recapturing the 2:30 to 3 period (now "station time") twofold. By recapturing the 2:30 to 3 period (now "station time") the network is striving to bolster the 3 to 4 "Matinee" dramatic showcase by installing a strong lead-in show. On the other hand, by returning 5:30 to 6 to the stations, the network is abandoning its competitive race with ABC-TV's "Mickey Mouse Club" and, in effect, is telling the stations to slug it out individually in trying to make a dent on the high-voltaged ABC kid strip.

Thus NBC is officially tossing in the towel on "Howdy Doody" at the opposite-"Mickey" entry (with "Howdy" now slated for a new time segment). How the stations will react to this idea is something that won't be fully resolved until NBC makes its presentation to the TV Affiliate Committee in Chleago next week, but already there are indications that it will be one of the more interesting "sidelight attractions" to the NARTB Convention.

As presently constituted, "sta-

tractions" to the NARTB Convention.

As presently constituted, "station time" on NBC-TV now translates to 9 to 10 a.m., 1 to 3 p.m. and 6 to 7:30 p.m. This is in addition to 10:30 to 11 p.m., but the network, like CBS, has made considerable inroads in recapturing the lafter cross-the-board seg-

siderable inroads in recapturing the latter cross-the-board segments.

The newest NBC maneuver to set its daytime house in order is the first official inkling that the network has no intention of abandoning its costly "Matinee" series next season but rather is pinning its hopes on strengthening its pulling power by installing a sock stanza in the preceding 2:30 to 3 period.

Kodak Exiting NBC For ABC-TV Slot

Eastman-Kodak is ankling NBC-TV for a new berth on ABC-TV Wednesdays at 9 p.m. in the cur-"Masquerade Party" rent Bankroller, which first entered the Bankroller, which first entered the network lists last year, with the abortive "Norby," plans to keep its "Screen Directors Playhouse" running through the hot months, but no decision has been reached on whether it will change shows in the fall.

Network changeover takes effect July 4, and "Party" will thereafter switch to Saturday at 10 p.m. on ABC. Esquire and Pharmaceuticals will remain with the paneler, it's reported.

reported.

E-K and its agency J. Walter Thompson were unhappy about the alleged failure of the Screen Directors Guild, which handles "Playhouse," to import name leads for the tv series. It'r ankling NBC because it wants a better time slot

SINGER, CHEVILLAT TO EUROPE

SINGER, CHEVILLAT TO EUROPE
Hollywood, April 10.
Producing-directing team of Ray
Singer and Dick Chevillat commence six-week filming facilities
trek to London, Paris and Rome
next month, prepped for lensing of
a new telefilm series o'seas.
Pair wind filming of their current NBC-TV "It's a Great Life"
series cycle this week.

Collingwood Deplores Washing of Dirty Linen at N.Y. AFTRA Meet

flareup at yesterday's (Tues.) meet ing of the membership of the N. Y. local of American Federation of Television and Radio Artists was stifled by Charles Collingwood, prexy of the local board, and Henry Jaffe, outgoing counsel. Colling-wood, who helmed the "middle of the road" slate which recently

downed many of the pro-AWARE incumbents on the board, acted as mediator in the abortive flareup between new members.

Middle-of-the-road board members Dick Stark and Cliff Norton took exception during the meeting to so-called caucuses set up by a third board member, John Henry Faulk to discuss various issues bethird board member, John Henry Faulk, to discuss various issues before bringing them to board meetings. They said that Faulk did not invite all the board members with which he ran on the middle-road slate and that, instead, a number of non-board members were included in the caucuses. Faulk replied that the non-board members attending the caucuses were defeated members of the middle-road slate. Later Stark said that his only reason for bers of the middle-road slate. Later Stark said that his only reason for bringing up the Faulk issue was "in a sincere desire to seal rather than create a break in the 'middle of the road' group." He added that he still firmly believes in the prin-ciples on which the slate based its victorious platform.

When tempers began getting out of hand, Collingwood interceded. "The board's dirty linen should not be washed at a membership meeting," he said. Henry Jaffe, whose resignation as N. Y. counsel was accepted with "regrets" at the same meeting, concurred openly with meeting, concurred openly with Collingwood.

Collingwood.

Argument didn't concern the Communist issue, which came up at the end of the meeting when an unidentified AFTRAn asked the N.Y. body to take action against the recent national board's edict that all local boards have the right to discipline members who plead the Fifth Amendment. Collingwood asked him to bring the matter up formally at the next membership meeting of the N. Y. local.

Described by certain board mem-

snip meeting of the N. Y. local.

Described by certain board members as a "step for positive action" at the meeting yesterday was a motion to consider merging all thesp unions under one card. A committee is to be appointed from the N. Y. membership to consider the matter.

AFTRA MULLS NEW **NETWORK DEMANDS**

Hollywood, April 10.

Various performer categories within local chapter of American Federation of TV and Radio Artists forming committees to review are forming committees to review present pacts and set up new demands, for upcoming network negotiations. Similar committees are being formed in N. Y. and Chi, with demands to be coordinated at AFTRA Chi convention in July.

Groups studying the net, regional and local tv codes; the net, regional and local tv codes; the net, regional and local radio codes; the national sustaining radio code; and the national radio transcription code; include actors, singers, dancers, announcers, specialty acts and sportscasters.

How High Is Up?

As a further manifestation of job the station reps are doing late for their member lineup of late for their member lineup in the way of promotion and the other "extra services," the Katz Agency took over a problem that was evidently hitting WMT-TV, Cedar Rapids, when it hurt. Competing KCRG and KWWL had both built towers ove: 1.000-feet high, enough to dwarf WMTS 700-footer; the two other stations made. big two other stations made a big of the tower heights in trade and direct mail pieces and via he-air promotions.

on-the-air promotions.

WMT-TV, which is the CBS affil on Channel 2, had to call Katz in to alleviate the situation, with the reppery devising a four-page promotion piece, keynoting "People Watch Programs, Not Towers," and attend out of a possible 461 quarter-hour firsts, according to Puise (C) 1111

TV Trailerizes TV

Television drama came in r a new kind of trailer last for a new kind of trailer last week when an excerpt from the then upcoming "You and Me—and the Gatepost," by Sumner Locke Elliott, was given on Steve Allen's NBC-TV "Tonight" show. Many a film and legiter have been so plugged on tv over the years, but this was a case of a live teleplay, delivered on Fred Coe's "Playwrights 56" series last night (Tues.), ballied on tv itself in extended (seven-minute) form.

Attending to the directorial

Attending to the directorial chore was Delbert Mann, Oscar winner out of Coe's former Philco Playhouse stable.

Mpls. 'V' Sold For \$1,100,000

Pittsburgh, April 10.
A group of Pittsburghers, most of them stockholders in Telecasting, Inc., operators of UHF Channel 16 here, have acquired KEYD, Channel 9, in Minneapolis-St. Paul for \$1,100,000, subject to FCC approval. The new company will be

Channel 9, in Minneapolis-St. Paul for \$1.100,000, subject to FCC approval. The new company will be known as United Television, Inc., with Tom Johnson, president of WENS and part-owner of the Pittsburgh Pirates, as chairman of the board.

Other stockholders in the Minneapolis station will be Sy Weintraub, a partner in the Flamingo Film Co., which owns "Superman," "Wild Bill Hickok" and "Grand Old Opry," who'll be president of the new company; Larry Israel, manager of WENS, named executive vice-president of both stations but planning to remain in Pittsburgh and appoint a resident manager for KEYD; George Eby, accountant, treasurer of "Ice Capades" and an associate of the John H. Harris Enterprises; Don Lott, local s'ele company owner, and William F. Adler, editor-publisher of the local edition of TV Guide.

Israel said the acquisition of KEYD will int change the WENS

Guide.

Israel said the acquisition of KEYD will not change the WENS situation in any way. 'Channel 16 is involved at the moment in litigation before the FCC and the Federal Courts over 'Channel 11. This outlet has been allocated to a merger of WWSW and WJAS but has never gone on the air owing to legal battles over i's control. Israel insisted Channel 16 will continue to press its efforts to have the Channel 11 grant be set aside so it can become an applicant. KEYD is one of four tv stations serving the Minneapolis-St. Paul area and is without any network affiliation. It has been on the air approximately a year under the Israel said the acquisition

affiliation. It has been on the air approximately a year under the ownership of the Baker Properties, Inc., a large holder of real estate in Minneapolis and St. Paul. Studios are in the Foshay Tower in downtown Minneapolis.

11th Annual Reunion For Broadcast VIP'ers

Clair McCullough is again mas-terminding the 11th annual re-union of the Broadcast Mission to terminding the 11th annual reunion of the Broadcast Mission to
Europe of 1945, colloquially known
as the VIPers, to coincide with the
NARTB convention in Chicago next
Sunday (15). Besides the actual
group, conducting of icers and/or
those in the service who piloted
the showmen through Europe have
been invited to attend as paying
guests. They included ABC-TV's
Don Kearney, McCann-Erickson's
Ted Bergmann, Washington Post's
John S. Hayes and WFBF (Flint,
Mich.) exec Les Lindow.

The basic VIPs who are firmly
committed to attend are Judge
Justin Miller, Bob Swezey, Morris
S. Novik, Sol Taishoff, John Fetzer,
Joe Csida and J. Leonard Reinsch,
plus McCullough. Abel Green
(VARIETY) may also be on the
scene. Col. Harry S. Wilder, Mer-

plus McCullough, Abel Green (VARIETY) may also be on the scene. Col. Harry S. Wilder, Martin Campbell, Jack Alicoate, Joe Ream and Mark Woods will not attend. Neither will Col. Ed Kirby who was the conductive of the conductive o tin Campbell, Jack Alicoate, Joe soll last week (6), grabbing a stout Ream and Mark Woods will not attend. Neither will Col. Ed Kirby who was the conducting officer. Half will be held at the Drake Hotel.

Trenkler's 'Frosty Fun'

A kiddie show starring Freddie Trenkler, the w.k. clown of ice shows, is being shaped for Satur-day morning time on NBC-TV. Its called "Frosty Fun" Trenkler is considered one of the world's comedy greats on the frozen sur

faces.

So far, the Trenkler frappe for moppets has that summertime look. But "Frosty Fun' might be considered for permanent slotting, possibly for the "I Married Joan" reruns taking over the Pinky Lee 5 o'clock time cross-the-board.

Lester Cowan 'Susanna' Spec Getting a Major Buildup in Educ'l Circles

Lester Cowan's upcoming color spec for NBC-TV, the "Oh! Susanna" musical based on Stephen Foster's songs, is getting a double-pronged buildup by the network although it's not slated for presentation until late summer or early fall. tion until late summer or early fall. An all-star quartet has been lined up, with Tennessee Ernie Ford getting a key dramatic exposure with the con.ic lead and Gordon MacRae, Shirley Jones and Gwen Verdon set for the other leads. Only Miss Verdon's status is uncertain, depending on where the show originates, but the others are firm. Gower Champion will stage and Bob Banner direct.

On the other front the web's ex-

Bob Banner direct.

On the other front, the web's exploitation department headed by Al Rylander is moving into high gear already with a campaign aimed at schools and educational groups. A "preview" of the spec in concert form is already set for April 16 in St. Louis, where a key portion of the Anne Ronell - penned score (she contributed revised lyrics) will be presented to the Music Educators National Conference for their approval. This is to be followed on May 2 with a concert form presentation at Carnegie Hall, N. Y., plus a heavy school campaign a la "Peter Pan."

Emphasis on the educational pro-

Emphasis on the educational pro-motion stems from the play's ori-gin. A book musical libretto by Colin Clements and Florence Ryer-

gin. A book, musical infectio by Colin Clements and Florence Ryerson, it was originally written for Mike Todd to mark the late Al Jolson's return to the stage, but was never produced in the wake of Jolson's picture successes. It had been commissioned by Samuel French, and was then handed over to schools and amateur groups but never got a Broadway production. Television show consequently will not only mark a video first for the musical, but also a "professional" first. Play, however, has had productions by top amateur groups like the Pasadena Playhouse. Also, a London stage version is slated for next fall with Jack Buchanan in the comic role. Video outing, in color, is slated for a Sunday night, tentatively Sept. 1, but possibly earlier.

Nat Wolff's East-West Shuttling for NBC-TV

Shutting for NBC-TV

Nat Wolff will commute between both coasts for NBC-TV, as "new projects" planner but will be based in New York and not in Hollywood as originally surmised.

Ex-Young & Rubicam exec, since joining the network, states that his wife, actress Edna Best, prefers residing in New York. Incidentally, after an eight-month siege in a hospital the ex-British actress (now a U. S. national) has slimmed down to 116 pounds and is doing a professional comeback. Her first stint will be on the Noel Coward CBS-TV "Happy Breed" spec for Ford May 5.

'Ozzie' Goes Tint

Many of next season's "Ozzie and arrict" 30-minute telefilms will riarriet" 30-minute telefilms will be lensed in tint. The ABC-TV series has already resumed shoot-ing for the fall, with a new set scheme being used to jazz up the color segment for use as of the time ABC converts to tint. Series goes into its fifth was a side of the

'P TO P'S' HEALTHY TRENDEX
"Person to Person" lured its
third highest Trendex of the sea-

Lotsa Jack Benny on Brit. Horizon; 20% Quota on Outside Vidpix Bared

TV Viewing at Peak

Television viewing has reached its greatest point of reached its greatest point of saturation in all its years. The average U. S. tv home, occording to Nielsen, sat in on the homescreen 6.02 hours per day this past January, bettering the 5.81 average of the previous January.

vious January.

In every hour but one during the day (2 to 3 was a "standoff," sez Nielsen), the sets-in-use figures topped last year's. Topmost increase came year's. Topmost increase came at 4 p. m., when 28.8% of tv homes tuned in, that being slightly over 3% better than 1955's tally. The 7 to 8 slot also took a jump, from 54.3% to 58.3%. Rating service notes that "both of these items periods were marked by major program shifts versus a year ago."

'Cugie & Abbe' TV **Tint Pilots Ready**

Rome, April 10.

Xavier Cugat left Rome last week, for New York, taking with him the first two pilots of a proposed 39 color tv series, tentatively titled "Around the World With Cugie and Abbe." Pilots, which Cugat shot in Rome in Eastman color at \$20,000 each, use exteriors and interiors of the Eternal City, with Rossano Brazzi and Vittorio DeSica appearing as guest stars to hosts Abbe Lane and Xavier Cugat. Apart from the natural need for the Italian setting, Cugat claims the pix would have cost him at least twice as much elsewhere. If the series gets a go-ahead, he will shoot most of them in Rome and other European centers, probably taking over a local studio for most of the work.

Cugats have a full sked ahead of them for the vear. Miss Lane

of the work.

Cugats have a full sked ahead of them for the year. Miss Lane goes into a pie, "Vacation Time" soon, with Luigi Zampa directing and Vittorio DeSica co-star. After that, they do a pie in Berlin for a German company, then follow up with "Nina," which Hugo Fregonese is to direct this summer for Giuseppe Amato.

ATLANTA CRACKERS' AWAY-GAMES TV'D

Atlanta, April 10. A tv first will be scored tonight (Tuesday) when WLW-A telecasts baseball game between Atlanta Crackers and Birmingham Barons on grounds of latter. Game will be televised here via cable from Rickwood Park, home of Barons. It is believed this is the first time a road game has been telecast back home in the minor leagues and definitely the first time it has been done in the Southern BB Association. ,

the Southern BB Association.
WLW-A will telecast 30 of the Crackers' home games this season under sponsorship of Ford Dealers and National Bohemian Beer. First will be aired April 16. All games in Southern are night games, except on Sundays, which are excluded from ty schedule.

Bob Hendrickson, WLW-A program director, will handle play-by-play with Guy Tiller, sales manager doubling in brass, doing the color. Hendrickson and Tiller will team in a five-minute segment prior to start of game called Dug-out Time and sponsored by Gulf Oil Corp.

NBC-TV Shelves 'McCoy

HDC-17 DRUITES MECOS Mellywood, April 10. Victim of major casting prob-lems, projected NBC-TV "The Real McCoy" vidpix series is being shelved for this season. Property reverts to producer-creator Irving Pincus in June, after which he will plan vehicle for the following sea-son

Hollywood, April 10.

Jack Benny has been set for a live hour-long show on BEC-TV, to air June 3, disclosed Kenneth Cleveland, MCA radio-tv topper in London, here on a familiarization tour. Benny's telefilm shows have also been sold to the British government agency, with at least 17 already-filmed half-hour shows to start in October, and possibly to be augmented by seven more.

Besides his hour-long live stint in Blighty, Benny will also film at least four half-hour telepix there, during the summer.

Existence of an unofficial quota,

during the summer.

Existence of an unofficial quota, wherein the commercial tv contractors have agreed not to program more than 20% of the film bulk from sources outside the United Kingdom, was disclosed by MCA's London topper. The contractors, appointed by the new Independent TV Authority to supply the commercial net with programming, are enforcing the quota strictly on a gentleman's agreement basis.

Besides such British-made tele-

ment basis.

Besides such British-made telefilm series, designed for the U. S., as "Robin Hood," "Count of Monte Cristo," "Fabian of the Yard" and "Douglas Fairbanks Presents," several new vidpix properties are cooking in Great Britain, Cleveland notes. Among them are "The Buccaneer," rolling at Merman studios, and "Sir Lancelot," an Arthurian set of tales, being prepped by Sapphire Films. Joseph Kaufman, who filmed the "Long John Silver" series in Australia, is currently in Britain, attempting to set Sir Walter Scott's "Ivanhoe" for telepixing there.

rently in Britain, attempting to set Sir Walter Scott's "Ivanhoe" for telepixing there.

Among the major filmmakers, Alexander Korda had plans for three series before his death. Cleveland observes, with one, "Famous British Trials," about ready to go. However, the Korda estate is currently unsettled and no one knows who is going to take over the production reins.

Anent current British tv scene, Cleveland commented that he doesn't believe that any commercial tv contractor expects to make black ink entries in his book within three years. "It's a tribute to commercial television that they're on the air seven hours a day, with-

commercial television that they're on the air seven hours a day, within a period of 12 months," he stated, noting that the commercial nets had to be built from the ground up. "It might have been wiser to start with two or three hours a day. In the present schedule, the standard of programming has suffered, although it's improving all the time."

British Conservatism Slowing Down Com'l TV, Irving Rubine Finds

Hollywood, April 10.
British tv execs can't quite dede whether they have commercial

British tv execs can't quite decide whether they have commercial tv or not, since sponsors aren't allowed to buy shows *but only time spots on a rotating basis, according to Irving Rubine, Dougfair Productions exec, just back from a three-month tele biz trip to London.

"The public is quite prepared for commercial sponsorship, but there's a strong conservatism, chiefly among politicians, which is slowing commercial tv," says Rubine. "These circles feel that commercials are an invasion of audience privacy; they're acting as though tv is a living room monster which has captured audiences. They sit down, write angry letters to newspapers, complaining, they forget you can turn the dial.

"British viewers, lacking the experience we had with radio commercials long before tv, sometimes are not accustomed to tv commercials. Ironically, Britain is behind us in this respect, since they started tv eight years before we did.

Dairy Cream Ass'n's **WRCA-TV Summer Buy**

sneived for this season. Property reverts to producer-creator Irving Pincus in June, after which he will plan vehicle for the following season.

Pincus, meanwhile, has collabed with Phil Davis on "Where's Kelly?," original teleplay sold to Red Skelton by the "team for teleplining.

14.11 titling!

WACA-TY Nummer Buy First major summer sale on WRCA-TV, N. Y., brings in the Dairy Cream Assn. for a cycle starting May 12. Pact calls for participations and station breaks on "Sheldon at One," Herb Sheldon's Saturday show, and "Play-house 4."

Fairfax is the agency 11, 124

NARTB IN CHI BUT EYE ON D.C.

ICC Wants to Know

Washington, April 10.

The Senate Interstate Commerce Committee is sending 400 tv network station affiliates a questionnaire asking for details of their web contracts as part of the continuing investigation of the relationships of networks and stations. The questionnaire is very comprehensive, asking about time options, "must buy" arrangements, the availability of film stanzas, time requests by advertisers (clearance), etc.

Much of the questionnaire follows the testimony of KTTV (L.A.) chief Dick Moore before the Senate group recently. Another point in the questionnaire asks stations whether they believe pay twill increase station revenue or for other opinions about the convoversial subject. May 7 is the deadline for returns. Coming out this week, it's expected that the questionnaire will cause much talk at affil powwows at the NARTB Chi conclave next week.

WSB Preems a Split-Level House

Junketing Industry Leaders Awed by Splendiferous \$1,500,000 Atlanta Plant

Atlanta, April 10.

Characterized by RCA board chairman David Sarnoff as "an imposing testament to the success of the Voice of the South," White Columns," the new and beautiful \$1,500,000 home of the Cox-owned WSB AM & tv was dedicated with a Sunday (8) afternoon simuleast. Sarnoff, along with a group of key industry figures and editors, were flown down from New York and Washington for the special, weekend of dedicatory ceremonies marking the official opening of Atlanta's most intriguing "split-level house."

The new mansion on a hill over

The new mansion on a hill over-

house."

The new mansion on a hill overlooking Peachtree St. (on a site which figured prominently in the Civil War) is a blending of the romantic South's finest ante-bellum plantation house with the embodiment of the Southern dream of white columns, wide veranda, sparkle crystal and candlelight, antiques and elegance, contrasting sharply (in the split-level rear) word in tv studio modernity. For the New York and D. C. contingent on hand, it was strictly out of the "gee whiz" story books.

Managing director J. Leonard Reinsch and WSB general manager John Outler; along with their aides, knocked themselves out in preparing for the weekend of festivities and they can take a bow for translating it into one of top industry junkets of recent vintage in which "White Columns" vied with the famed dogwood trees as Atlanta's chief fourist attraction.

Along with Gen. Sarnoff, speak-

Along with Gen. Sarnoff, speak (Continued on page 32)

WGA Mulls Annual TV Writer Award

Hollywood, April 10.
When the semi-annual meeting of Writers Guild of America's national council is held here next Saturday and Sunday, establishment of an annual television writer award will be on the agenda. Possibility of such an awards event being televised will also be discussed.

SET 'MAYERLING' AS FEB. 4 SPEC

Feb. 4 is the date set for the "Mayerling" NBC-TV spec which will co-star Audrey Hepburn and Mel Ferrer, with Aantole Litvak as

Mel Ferrer, with Aantole Litvak as guest director-producer. It'll be the tv premiere for all three. Negotiations for the Hepburn-Ferrer-Litvak teamup were finalized last week by Showcase Productions, which will bring in the 90-minute spec as one its "Producers' Showcase' 'entries for the '56-57 season.

Gray Into Black, **Hypoes WOR-TV** Program Lineup

over WOR-AM, Gordon Gray will have more time to devote to strengthening the weak areas that remain in the lineup of its video sister, WOR-TV, the station has indicated. Gray was in command of both of the N. Y. outlets until Leder was brought into the radio picture from WINS.

The primary WOR-TV program areas that are being considered for uplift are the 6 to 7:30 p.m. and 9 to 10 p.m. strips. Station reports that the stanzas within these time periods aren't bringing in as much revenue propor-tionately as other shows. The changes will probably take place in time for next fall's program-

When the semi-annual meeting of Writers Guild of America's national council is held here next Saturday and Sunday, establishment of an annual television writer award will be on the agenda. Possibility of such an awards event being televised will also be discussed.

Several awards proposals are currently being discussed by the tybranches of WGA, one for a joint affair, the other calling for awards to be presented here one year, in N. Y. the next, still another for separate affairs. Also being-mulled is the possibility of an awards diner, with no telecast so that it could have a "gridiron dinner" flavor. One plan being considered calls for a televising of the event with a show apropos to tving.

WGA will also discuss possibility of a constitutional amendment to change membership requirements due to overlapping between tv and pix, now that many screen writers are in tv, and vice versa.

Also on the agenda will be finalization of the amalgamation proposal for radio-tv branches of WGAW; and adoption of constitutional amendments to be submitted to the membership on amalgamation and streamlined operational methods.

National chairman, F. Hugh Herebert will preside. ming.
One of the most highly-touted

HOTTEST ITEMS NOT ON AGENDA

Washington April 10. Although this year's convention of the National Assn. of Radio and TV Broadcasters returns to Chicago, the industry's attention will still be focused on Washington. What's going on in the Capital these days poses a greater threat to the broadcasters than what they faced a year ago.

faced a year ago.

Then, it was subscription tv—an issue which has, at least temporarily, subsided. Now, it's a combination of things, threatening not only television but radio as well. The industry is on the spot in Congress, with legislative eyes turned on bait and switch, overcommercialization, beer and wine advertising, network pactices and monopoly.

While none of these subjects is to be dealts with in any organized fashion at the convention, they are

While none of these subjects is to be dealts with in any organized fashion at the convention, they are sure to be brought up in the keynote address on Tuesday (17) by prexy Robert E. Kintner, at the luncheon speech the same day by FCC Chairman George C. McConnaughey, at the NARTB tv code panel on Television Day (Wed.), in the Open Forum the same day, and in the annual report by NARTB president Harold E. Fellows.

Also of major concern is the very crucial allocations problem, on which hangs the fate of nearly 100 UHF stations and the hopes of a nation-wide competitive tv service If for no other reason, this subject should make the FCC panel discussion on Tuesday a highly interesting one. All seven commissioners will be on hand including a new

ing one. All seven commissioners will be on hand, including a new face, Richard Mack, successor to Mrs. Frieda Hennock Simons.

Web Affiliates Alerted

Web Affiliates Alerted

It may be expected, too, that there will be repercussions when to network affiliates get together in their separate meetings to the sensational anti-trust c h a r g e s against the webs by Richard Moore, prexy of KTTV, Los Angeles, before the Senate Interstate Commerce Committee. It would not be surprising, also, if the tv indies marshall their strength in off-theagenda sessions to plan a followup of Moore's testimony.

In keeping with election year. convention planners have arranged a forum on political telecasting on Wednesday which should command particular attention. James C. Haggerty, news secretary to President Eisenhower, who will be on the (Continued on page 34)

(Continued on page 34)

Cops Beef Over Way They're Portrayed 'On Montgomery Heart Show

MOILSOILETY THEATT SHOW

New York's Patrolmen's Benevolent Assn. wrote to Robert Montgomery this week complaining about the portrayal of policemen in "The Long Way Home" on the NBC-TV show he presented March 26. John E. Carton, prexy of the welfare group representing "New York's Finest," said his organization has received "many protests" from the 'city's cops and 'from affiliated groups in the National Conference of Police Assns. He wrote:

affliated groups in the National Conference of Police Assns. He wrote:

"I should like to express our disappointment and resentment of the unsympathetic manner in which the policemen were portrayed when a citizen was seized with a heart attack. I am sure you are aware of the roles which were played by actors and of the impression it could not help but convey to the viewers. You must agree, I am sure, that policemen have a well-earned reputation for being helpful to persons in distress. This helpful attitude of the police toward the public, incidentally, is the basis of a story to appear in Look Magazine's May 15 issue.

"In fairness to the overwhelming majority of policy whose methods of operations were unfairly represented, I should like to suggest that a positive program be considered, by you to portray the policeman in his true role."

"It was "Zoth Century"

Takes Trendex Beating

CBS-TV's "20th Century" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest police" (Trendex of the season, a "Jubilee" Trendex of the season, as on Welles and Betty Grable Saturday (7) drew the second lowest police" (Trendex Of Menury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest police" (Trendex Of Entury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest police" (Trendex Of Entury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest police" (Trendex Of the police" (Trendex Of Entury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest program as were police. Trendex Of the season, a "Gotton Trendex Of Entury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest program for the police" (Trendex Of the police" (Trendex Of Entury" on "Ford Star Jubilee" starring Orson Welles and Betty Grable Saturday (7) drew the second lowest program of the police" (T

Scramble For \$25,000,000 Billings As Biow Folds Agency On June 30

Buchanan to JWT

In the reorganization of the radio-tv department at Young & Rubicam, video supervisor Bob Buchanan is moving out to hook up with J. Walter Thompson.

-Buchanan will ride hard on JWT's expanded activities on dra-matic properties.

Orson Welles In Desilu Teamup On **Theatre Series**

Hollywood, April 10. Company to explore cept" in tv, filming a series of "theatre faithfully reproduced on film," has been launched by Orson Welles, in association with Desi Arnaz and Lucille Ball. Welles checked onto the Motion Picture Center lot here last week to commence work on series. New firm will operate independently of Desilu Productions Inc., the Arnaz-Ball filming outfit, although working in

conjunction with it.

New series will be a one-hour weekly show in which Welles will star, as well as produce. If he doesn't appear in a particular vehicle, he will narrate. In addition, he is forming a new repertory company and will sometimes take minor roles in a number of the classic productions.

conjunction with it.

Series is still untitled, but plans have been set to roll the initialler by May 15. "We will use the Desilu technique of filming in front of an audience, although the concept of actual theatre will be new to television," Arnaz declared.

MULL DUNNINGER AS SUMMER SUB AGAIN

Dunninger, the mentalist who did summer duty last year on NBC-TV and almost sprung a permanent fall slot for himself, may pop up this season on ABC-TV as a summer replacement for the outgoing "MGM Parade." Show has been under consideration by ABC and a decision is up to the sponsors. General Foods and Pall Mall.

eral Foods and Pall Mall.

If okayed, the show would start
in "Parade's" Wednesday-at-8:30
post."Disneyland" slot on May 9,
following the departure of "Parade." Show is packaged by Studio Films (though it's live) and is
repped by MCA. It ran last summer for Hazel Bishop Saturdays at
8:30 and by virtue of its ratings
might have carved a permanent
niche for itself had not NBC already slated Perry Como for the
full hour ride in that time.

CBS-TV's '20th Century'

gency on June 30, after a nearly 40-year reign as one of the Madison Ave, kingpins, a mad scramble son Ave, kingpins, a mad scramble is on among the rival percentage houses to grab off the juicy billings still in the Blow house. Despite the decline of the onetime major agency which enjoyed an eminent Ad Row status, with upwards of \$50,000,000 in gross billings, the fact remains there are still some \$25,000,000 in client largesse to be distributed.

distributed.

Among these are Benrus Watch, which Biow inherited a couple of years back when the \$5,000,000 Bulova account flew the coop and went to McCann-Erickson; Englander Bedding Co.; Hudson Paper, which had already served notice it was exiting; Julius Wile Sons & Co., plus some Procter & Gamble business. (Understood the P&G billings will be distributed among the five agencies handling the soap company accounts, with Kenyon & Eckhardt also thrown in, while Lennen & Newell is reported top candidate for the Hudson Paper biz.)

candidate for the Hudson Paper biz.)

Although the past year witnessed the departure of such lucrative accounts as Philip Morris, Pepsi-Cola, Whitehall Pharmacal, Schiltz and Ruppert, which, together with Bulova represented an estimated \$30,000,000 and more in billings, nonetheless the news that Biow was calling quits came as a major Madison Ave. surprise. General trade sentiment was: "Don't underestimate Milton Biow and his talents for taking hold again."

-As such there was every indication that Biow was back in business, despite a drastically curtailed

tion that Biow was back in business, despite a drastically curtailed operation and reduced staff, once the Biow, Beirn, Tolgo short-lived combo was broken up and Biow was again soloing it. (Ken Beirn, ex-Biow prexy, is now with Ruthrauff & Ryan, while John Tolgo, around whom much of the intraagency conflicts developed, is currently doing marketing duty for Schlitz.)

rently doing marketing duty for Schlitz.)

In the onward and upward ascent of Biow over the past 38 years, when he opened his small one-man shop, the vet agencyman pioneered many ad patterns in broadcasting. When, years back, he maneuvered (Continued on page 32)

(Continued on page 32)

National Spot Biz Still at Peak Pace

new and significant trend is A new and significant trend is developing among national spot advertisers, with New York's WCBS-TV as the focal interest at present. Instead of curtailing spot tv activities in late March, as has been the case in the past, advertisers are continuing at a peak pace well beyond that date. The upbeat, it's figured, will apply at least into May.

ped by MCA. It ran last sumfor Hazel Bishop Saturdays at
0 and by virtue of its ratings
th have carved a permanent
in for itself had not NBC aldy slated Perry Como for the
hour ride in that time.

S-TV's '20th Century'

Takes Trendex Beating
BS-TV's '20th Century'

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Ord Star Jubilee" starring OrWelles and Betty Grable Satay (7) drew the second lowest
bilee" Trendex of the season, a
3, compared to the 1955-56 low
20 pulled by Mary Martin and
el Coward last fall. The 9:30 to
clusters were 21 vs. 16 for
C-TV's Jimmy Durante
4 for ABC-TV's Lawrence Welk
9 vs. 24 for George Gobel and
for "C-TV's Lawrence Welk
9 vs. 24 for George Gobel and
for "Ghance of a Lifetime",
1 19 vs. 25.3 for "Hit Parade."
n the Sunday ho-hum parade
lumbia's Ed Sullivan walloped
C's "Comedy Hour," 38,7 to
6, with ABC's "Famous Films"
rid at 4.2.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quix; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13-are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB | | DAY AND TIME | MARCH RATING | SHARE (%) | SETS IN USE | TOP C | OMPETING | PROGRAM STA. | RATING |
|---|---------------------------------------|---------|--------------|--------------------|-----------------|--------------|------------------|--------------------------------|----------|-----------------|----------|
| NEW YORK | | | | -4,525,000 | | Stations- | | (2), WRCA (4 | | (5), WA | ABC (7), |
| 1. Highway Patrol (Adv) | | | | | 15.5 | | | 9), WPIX (11 | | <u> </u> | 0.1 |
| | | | | | | | | CBS News | | WCBS . | 7.6 |
| 2. Guy Lombardo (Mus) | | | | | • | 9 | | Rain or Shine. CBS News | | WCBS . | 8.4 |
| .3. Death Valley Days (W) | .WRCA | McCan | n-Erickson | Wed, 7:00-7:30 | | 35.1 | 31.4 | Rain or Shine. | | | |
| 4. Great Gildersleeve (Com) | . WRCA | NBC | | Tues. 7:00-7:30 | 10.9 | 40.3 | 27.1 | Rain or Shine. | | WCBS . | 8.1 |
| 5. Superman (Adv) | | | | | | | | CBS News Clubhouse Gan | | | |
| 6. Science Fiction Theatre (Adv) | WRCA | Ziv | | . Fri. 7:00-7:30 . | | 35.7 | 28.3 | Rain or Shine. CBS News | | | |
| 6. Rheingold Theatre (Dr) | | | | | | | | Studio One | , . | WCBS . | |
| 8. Star and the Story (Dr) 8. Waterfront (Adv) | | | | | 91 | | | Gene Autry | | | |
| 10. Annie Oakley (W) | | | | | | | | | | | |
| CHICAGO | Approx | . Set | Count- | -2,055,000 | Stations | WBBM | (2), W | NBO (5), V | VBKB (| (7), W(| GN (9) |
| 1. Secret Journal (Dr) | .WNBQ | MCA. | | . Sat. 10:00-10:30 | | 63.7 | 50.3 | Wrestling | | WGN | 6.8 |
| 2. Science Fiction Theatre (Adv) | .WNBQ | Ziv | | . Sat. 10:30-11:00 | 24.6 | 57.0 | 43.2 | Wrestling | | WGN | 6.9 |
| 3. Championship Bowling (Sp) . | . WNBQ | Schwin | nmer | Sat. 11:00-11:30 | | 64.0 | 34.1 | People's Theatr | | | |
| 4. Highway Patrol (Adv) | . WBKB | Ziv | | Thurs. 9:00-9:30 | 15.3 | 25.6 | 59.7 | Lux Video The | | | |
| 5. Cisco Kid (W) | | | | | | | | Meet the Press | | | |
| 6. Superman (Adv) | | | | | | | | Annie Oakley Our Miss Brook | | | |
| 8. Confidential File (Doc) | | | | | | | | Weatherman . | | | |
| * m * max 'n= 10 | N. C.V. | NDG | | m 000000 | 10.5 | | | Request Play | | | |
| 8. Badge 714 (Myst) | | | | | | | | | | | |
| LOS ANGELES | · · · · · · · · · · · · · · · · · · · | | | -1,985,000 | | | -г н ј (9 | (2), KRCA (4 0), KTTV (11 | , KCOP | (13) | |
| 1. Amos 'n' Andy (Com) 2. I Search for Adventure (Adv | | | | | | | | | | | |
| 3. Confidential File (Doc) | TTV | . Guild | | Sun. 9:30-10:00 | 19.7 | 34.2 | 57.7 | A. Hitchcock F | resents | KNXT | 16. |
| 4. Life of Riley (Com) | | | | | | | | | | | |
| 5. Superman (Adv) 6. Life With Father (Com) | | | | | | | | | | | |
| 7. Badge 714 (Myst) | . 1.TTV | NBC | | Sat. 7:20-8:00 | | 26.4 | 64.5 | Big Surprise | - | KRCA | 22. |
| 8. My Little Margie (Com) 9. Jungle Jim (Adv) | | | | Mon. 7:30-8:00 | | | | | | | |
| 10. Buffalo Bill Jr. (W) | | | | | | | | | | | |
| CLEVELAND | Approx | x. Set | Count- | -1,050,000 | | Stati | ions—K | YW (3), W | EWS (| 5), WX | EL (8) |
| 1. Highway Patrol (Adv) | WXEL | Ziv | | Tues 10:30-11:6 | 00 261 | | | | * | | |
| 2. Range Rider (W) | VEWS | . CBS | | Sun. 7:00-7:30 | 24.9 | 49.5 | 50.3 | It's a Great L | | | |
| 3. Soldiers of Fortune (Adv). | | | | | | | | | | | |
| 4. Annie Oakley (W) | | | | | | | | | | | |
| 6. Racket Squad (Myst) | | ABC | | Sat. 7:00-7:30 | 20.0 | 49.7 | 40.3 | | | | |
| 7. Buffalo Bill Jr. (W) | | | | | | | | | | | |
| 9. D. Fairbanks Presents (Dr): | | | | | | | | | | | |
| 10. Badge 714 (Myst) | | | | | | | | | | KYW . | 17 |
| ATLANTA | App | rox. | Set Cour | ut—460,000 |) | Statio | ns—WS | B (2), WA | GA (5) | , WLW | A (11) |
| 1. Amos 'n' Andy (Com) | WAGA | CBS | | Sun. 7:00-7:30 | 28.4 . | 57.7 | 49.5 | Racket Squad | | WSB | 12 |
| I. Superman (Adv) | \vsb | Flam | ingo | Wed. 7:00-7:30 | | 72.8 | 39.0 | I Spy | | WAGA | 5 |
| 3. Jungle Jim (Adv) | WLW-A | Scre | en Gems | Mon. 6:30-7:00 | 20.7 | | 27.9 | | | | |
| 3. Sheens of the Jungle (Adv) | WLW-A | ABC | | Thurs. 6:30-7:0 | | 68.2. | 30.4 | .CBS News Paul-Ford; Sp | orts | WAGA | 5 |
| 3. Waterfront (Adv) | WAGA | MCA | | Frf. 7:00-7:30 | 20.7 | KK.A | 97 | CBS News | | WAGA | |
| | WSB | . MCA | | Sat. 11:00-11:3 | n 19.5 | 80.0 | . 21 | 7 Sky Theatre | | . wt.w. | A 1 |
| City Detective (Myst) | | | | | | | | | | | |
| 7. Wild Bill Hickok (W) | WLW-A | Flan | ingo | Thurs. 6:00-6:3 | 0 | | 28 | 3 Long John Si | lver : | · : WSB | 6 |
| City Detective (Myst) | us) WAGA | Flan | ingo ingo | Thurs. 6:00-6:3 | 018.7 | 66.1 | 28. | 3 Long John Si | lver | WSB | : |

'DECLARATION OF INTENTIONS'

MCA-TV Plays It Safe

Belief generally is that the distributor association definitely being planned by five of the larger syndication companies will not have the support of MCA-TV Ltd. It appears unlikely that MCA will be in on the formation of the new group and observers say that it is almost as unlikely that it will join the vidfilm organization at any time in the foreseeable future.

Since MCA-TV is a subsidiary of Music Corp, of America, opinion in some quarters is that it has too much at stake. In addition to syndicating and selling tv film nationally, MCA is also engaged in the normal functions of a talent agency, in production of live tv and is in other ways in constant contact with the networks. Because of this broad network functioning, idea is that MCA wouldn't risk offending the networks by letting anyone of its subsid outfits join an org which is based, among other things, on varying degrees of anti-network feeling (to judge by some of the reports that come from its charter members). Screen Gems, Ziv, Television Programs of, America, Official Films and Guild Films—the charter members—are in no way engaged to the same extent in network relations.

An MCA spokesman said, however, that no final decision on joining the association has been reached by his company. "We don't know what the organization's function is yet; when we do my whether MCA-TV would join any outfit whose members mostly have some degree of anti-network sentiment in common.

National Telefilm Associates, which is in the biz of selling features to tv rather than half-hour shows on film, presents itself as a likely candidate for organization membership.

Network Time Chief Roadblock In Unloading RKO 'Finest 52' Backlog

features for tv network use, the RKO Teleradio "Finest 52" blueprint has met with heavy sponsoragency interest. But the chief dif-ficulty in selling the cream 52 pix of the RKO backlog to a network is clearing an adequate time slot for the proposed 90-minute show-case.

Price doesn't seem to be an ob-jection. RKO, trying to sell to other sponsors besides parent com-pany General Tire on splitting the

other. sponsors besides parent company General Tire on splitting the hour-and-a-half three ways, is asking \$20,000 net profit per half-hour, it has been learned. Adding the normal 15% agency fee, the cost for the entire 90-minutes to the three bankrollers works out to slightly better than \$70,000.

Choice of th: "Finest 52" out of the 150 RKO backlog pix (which the company has until December of 1957 to sell on a one-run basis) is arbitrary, since RKO Teleradio exces figure many advertisers may find that they prefer others of the remaining 98 instead. RKO says there might be as much as a 25% disparity of opinion on which are "finest," and in such a case it'll re-tailor the package to suit advertiser demands.

Since Gen. David Sarnoff has nixed the use of features in prime NBC hours, and so far nothing tangible in the way of a time cleararce seems to have come from tightly-packed CBS. most of the

tangible in the way of a time clear-arce seems to have come from tightly-packed CBS, most of the RKO pitch has centered around lining np ABC for the three-way cost split, One sponsor was an-gling for ABC on Monday eve-nings, but had to withdraw when the network couldn't clear enough

(Continued on page 32)

TPA 'Digby' Series 5th in Production

already having four new series in production, is starting very shortly on its fifth, "Mr. Digby," with Bill Demarest tentatively set as the lead. Vidfilm will be based on a Satevepost collection by Douglass Welch, making "Digby" TPA's second series to come from that mag. The other Satevepost-inspired show is "Tugboat Annie" skein, first of which is currently in the editing stage.

which is currently in the editing stage.

TPA production on "Stage 7" is geared for immediate syndication; "Annie" and "The Last of the Mohicans" which also has one pic finished) are slated for fall exposure, as are Dougfair's Englishmade "Captair Kidd" and "N. Y. Confidential," first of which was finished on location in N. Y. recently. Vidfilm has \$313,000 tled, up in 1956 pilots.

Rich Roach

Rich Koach

Hal Roach Jr., finding that
the bookkeeping-legal-cost estimating matters that fall to
the telefilmer have gotten so
complex and extensive, is constructing a new building on his
Coast lot just to house his accounting and legal staffs.
A separate building for these
people is unique in tv films,
but the capper is the \$100,000
Univac machine he's hiring
and installing in the building
to relieve the overwhelming
paperwork situation.

Hal Roach Sets 'Blondie' Series For Vitapix Net

commitments to the 56 Vitapix stations will be a series based on the comic strip "Blondie," with Pamela Britton as Blondie, Arthur Lake reenacting his feature film Dagwood role and Harold Peary as neighbor Herb Woodley. Skein will be ready for the Vitapix line-up by October. Johnny Greene will write.

will write.

Roach and Vitapix will coordi-nate the publicity-promotion activ-ities of their recent tieup. Mean-time, Roach is proving himself one time, Roach is proving himself one of the busiest prducers in tv: he's not only got the "Blondie" series but other near-at-hand commitments with 'Vitapix, and last Sunday (8), he started "The Stories of John Nesbitt" for AT&T on network and he does the "Screen Director Playhouse" for Eastman Kodak (both of which he owns); "Life of Riley" and "Great Gildersleeve," "It's A Great Life," "Frontier," "You Are There' and "Code Three"—all via contractual arangement with other producers. And now he's going to make a feature film of the "Our Gang" comedies, which were first produced as shorts for theatre, then were transplanted to tv as "Little Rascals." Another full-length feature he has blueprinted is "Racket Squad," based on the half-hour ty ture he has blueprinted is "Racket Squad," based on the half-hour tv reruns.

'Backstage' Telepix

Hollywood, April 10.
Collaborating on "Backstage," a new telepix series, are producer Jerome Robinson and thesp Vincent Price. Series will dramatize personal moments in lives of film stars and other celebs.

Price is slated to host the series.

TELEPIX CODE IS FORMULATED

Hollywood, April 10.

Some 30 telepix producers and nets, plus various trade orgs, have in their hands for consideration a voluntary telepix code, carpentered by a special multi-org committee headed by Desilu v.p. Martin Leeds. The 18-page "Declaration of Intentions" is virtually a direct counterpart of the Motion Picture Production Code, but without possible penalties. However, some rewriting has been done to fit the vidpix industry, but for the most part the suggested restrictions and wording are familiar to the theatrical filmmakers.

part the suggested restrictions and wording are familiar to the theatrical filmmakers.

Aside from chairman Leeds, others on the special committee include teefilm producer. Thomas Lewis: D. Brandon Bernstein, attorney and rep of National Audience Board; producer Hal Hudson: Max Gilford, counsel of National Society of TV Producers; and William Tankersley and Robert Wood, Coast continuity acceptance toppers for CBS and NBC, respectively. Apropos of suggested tv code's similiarity to MPPA code is presence of William H. Mooring, syndicated columnist for Catholic publications, on the committee as an alternate to Bernstein. Committee has been working on project since last October.

ATAS to Administer

ATAS to Administer

ATAS to Administer
Recipients of the suggested code, including the Academy of TV Arts and Sciences, have been asked to comment on the document and its self regulatory suggestions. Next week, committee will study the comments and restudy the suggested code, before submitting it to ATAS. Present plans call for ATAS to "administer" the code and give it the widest circulation

ATAS to "administer" the code and give it the widest circulation.

In some respects, the suggested code is also a paraphrase of the National Assn. of Radio and Ty Broadcasters code, but greatly streamlined. The categories cover a wide range of subjects, from sex to religion, from crime to communism.

Document is "not an instrument of censorship... It postulates neither arbitrary nor rigid rules," according to committee. In part, it asks that:

Marriage and home always be

asks that:
Marriage and home always be presented with dignity and respect due them as the sacred institutions they are. Divorce shall not be treated casually nor justified as a

(Continued on page 32)

Ziv 'Science Fiction' In N.Y. Double-Exposure Via Emerson Drug Coin

Via Emerson Drug Coin

For the second time in the N. Y. tv market a half-hour film show has been sold for exposure on two stations every week, both out of the Ziv shop. "Science Fiction Theatre," having launched several Fridays: ago on WRCA-TV, begins its "double exposure" via WPIX tonight (Wed.). Emerson Drug owns half-sponsorship on each station, and the two-ply exposure was inked via Lennen & Newell.

"Highway Patrol" plays on WRCA-TV Monday nights and on WPIX, Wednesdays, and is bankrolled by Ballantine. The newer "d.e." placement, however, might have different stanzas on WRCA and WPIX in the course of a week, whereas the same "Patrol" is played twice.

Thinking of Emerson Drug, which is pitching Bromo Seltzer, is said to revolve around wanting network (NBC) key WRCA-TV mostly for prestige and WPIX to "mop up" by catching the adult audience via its 10:30 latenight exposure. The WRCA-TV play is at 7 p.m., when a large share of its healthy audience comes from teenagers, who aren't particularly ripe headache-getters.

More TV-Film News On Page 35

AAP Sets Major Expansion But Lots Of Hurdles on Matty Fox Takeover

TV-Films 'Who's Who'

There are a total of 81 major telefilm producers and distributors, 462 producers and distributors, 462 producers and distributors, 462 producers and distributors, 462 producers and distributors, engaged in spot film commercial production. Statistics come out of the Spring edition of Who's Who and What's Where at TV Film Producers and Distributors, out this week.

Broadcast Information Production Production of Production Produ

this week.

Broadcast Information Bu-reau, which publishes the list, also reports that some 1,432 na-tional advertisers or products are using these spots, and lists the commercial producers mak-

UPA Sets Up Brit. Org for Teleblurbs & Theatrical Pix

United Productions of America is launching a British company to produce telefilm commercials for English video and to handle distribution of UPA theatrical product throughout the continent. It's also highly probable that the animation firm will also seek to produce entertainment film for tv and theatres in England, using English production and performing talent.

production and performing talent.

UPA prexy Stephen Bosus'ow
expects to have the British UPA
Ltd. producing by next fall. In
the meantime, the U. S. company
has formulated a price structure
for the half-hour series it plans
this year in connec'ion with CBSTV, and it has plotted a fair idea
of the program's format.

UPA under a seven war pro-

TV, and it has plotted a fair idea of the program's format.

UPA, under a seven-year production contract with the tw web, is asking a net of \$1.688.000 from sponsors for the '56-57 season, meaning that each of the 52 half-hour all-cartoon stanzas planned will bring the producer \$31.500. Columbia will take its 50% of the deal out of the net profit, after production is deducted.

Bosustow said that the CBS-anchored skein, 13 of which well be ready by Sept 1, will contain two six to seven-minute portions and three three-minute shorts in every half-hour stanza, and he hoped to clear up rights with Columbia Pictures on use of UPA's Gerald McBoing-Boing charac'er as "emcee" of the show. One of the six-minute insertions will be one of UPA's old Columbia theatrical pix, and the three-minuters will consist of shortsyarns or animations to song. He and network execs expect to go airwise by October, with a 7:30 p.m. berth as the tentative show time. The night for the "cartoon variety" showcasing was not specified.

UPA, which will continue pro-

fied.

UPA, which will continue producing "Mr. Magoo" shorts for Columbia Pictures for theatrical use, is forming an English operation with English personnel. There is a possibility, apart from straight (Continued on page 32)

NTA SELZNICK PIX **SOLD IN 57 CITIES**

National Telefilm Associate's David O. Selznick features are now placed in 57 markets, with nine new ones having been inked during the past 10 days. In most situations, the pix, each costing \$110,000, are sold along with 25 other NTA films.

other NTA films.

The Selznick pix have been on the market for about seven weeks. Newest markets to buy them are: KSD-TV, St. Louis; WRC-TV, Washington, KFMB-TV, San Diego; WCIA, Champaign; KRNT-TV, Des Moines; WITI, Milwaukee; KLRJ-TV, Las Vegas; WTAR-TV, Norfolk, and WXEX-TV, Richmond.

An expansion of the Associated Artists Productions sales force to many times its current strength is taking place. The buildup of sales and changes in other areas of the ty film distribution company are considered of sufficient magnitude to enable it to take on all the RKO features now controlled by Matty Fox as well as AAP's own Warner Bros. backlog.

The negotiations for AAP to take over Fox's (C&C Television) feature supply for tw are continuing strongly, with both sides to the sessions described as "trying very hard to close the deal." It was reported, however, that many "stumbling blocks" face Fox before he can consummate the contract with Eliot Hyman, prexy of AAP, and the representatives of PRM Inc., the industrial firm which backed Hyman in the purchase of the Warner pix.

Fox has a contract with International Latex, concerning a promise on his part to arrange an extensive tv spot campaign for the advertiser (in coordination with the sale of RKO pix), and it seems he's having difficulty getting out of it. He also made commitments to some banking establishments, including Serge Semenenko's Boston concern, in order to raise money to buy the RKO product in the first place; these deals reportedly have to be straightened out too before he can make a final move with Hyman. Some quarters feel that the problems facing Fox make the deal impossible, despite the fact that negotiations have been going on for several weeks. Hyman, in planning his expansion, has made former station sales downless and enlarged national sales manager of the entire operation, which includes an enlarged national sales manager of the entire operation, which includes an enlarged national sales modivisions were separate, local under Rich, and national sales under Paul Quarton. Quarton is now assuming command of a combined advertising-promotion-research-publicity division under Rich.

Rich has been given four regional sales directors and a local sales staff of 10 to 15 men all told. Don Klauber, longtime of AAP, will become director of local

Guild, Herb Wilcox To Team on Vidpix

Guild Films and British motion pleture producer Herb Wilcox are in the final stages of negotiation to co-produce a half-hour tv film series for next fall. This is the first of an undisclosed number of international vidfilm deals which Reub Kaufman, prexy of Guild, is working on.

Both parties to the Wilcox-Guild deal are supplying several pro-

Both parties to the Wilcox-Gulld deal are supplying several program formats, one of which will be finally chosen to go into production at the London Shepperton Studios and to be available here in September of this year. Choice will be made from among Guild's "Famous Authors" and Jack London series, and Wilcox is putting up a variety stanza, "London, Paris & New York," for consideration. He said, before returning to England over the weekend, that he was mulling other programs to toss into the idea hopper, but that they were "too nebulous" to disclose at present.

were "too nebulous" to disclose at present.
Together he and Guild will put up \$1,000,000 to produce their final choice. He said that both negotiators has been fixed to a definite minimum investment, but that the actual proportion of each total investment has not been fixed. Guild will distribute the picture internationally, with Wilcox set to do most or all of the actual production.

duction.
While in the U.S., Wilcox set three-picture theatrical dead with MGM and another pact for one pic with Columbias and the columbias a TWENTIETH CENTURY
(Ford Star Jubilee)
With Orson Welles, Betty Grable,
Keenan Wynn, Ray Collins,
Gage Clarke, Lance Fuller, Norman Sturgess, Roy Glenn, Robert Johnson, Steve Terrell, Olive
Sturgess, Ralph Dumke, Benny
Rubin, Paul Slemion, Phil Van
Zandt
Producer: Arthur Schwartz

TELEVISION REVIEWS

Zandt Producer: Arthur Schwartz Director: Paul Nickell Writers: Ben Hecht, Charles Mac-

Writers: Ben Hecht, Charles MacArthur
Adaptor: Robert Ruckner
90 Mins.; Sat. (7), 9:30 p.m.
FORD MOTORS

CBS-TV, from Hollywood

(J. Walter Thompson)

The Ben Hecht-Charles MacArthur show biz comedy, "Twentieth Century," which has had several legit and Hollywood workovers since it was written back in
the 1930s, came through its video
baptism on the "Ford Star Jubilee" series Saturday night (7) with
enough laughs to rate it as a hit
in this medium as well. The script
had enough vitality to survive a
production that failed to treat it
as a legitimate play. The curtain
lines at the end of each act were
lost in a shuffle instead of being
the climactic points of the stanza,
and the final scene was completely
thrown away with some limp routine which, if memory serves, was
not in the original play, or if it
was, was executed with considerable more sharpness than on this
tv stanza.

Withal, it was still a funny show

not in the original play, or if it was, was executed with considerable more sharpness than on this tv stanza.

Withal, it was still a funny show with several crackling and irreverent lines that had fresh impact on tv. The performances were uneven but overall were adequate to capture some of the madeap quality of this saga of a bankrupt Broadway producer who tries to con a Hollywood star, once his protegee, into signing a run-of-the-play contract.

Orson Welles, as Oscar Jaffe, the uninhibited egomaniac, was, for once, not consistently hammy enough. Welles played the part with a slight Germanic accent which he didn't always remember to use. It was only a minor flaw. When Welles played with his accustomed flamboyance, he carried the play with him. Unfortunately, he did not maintain the pace.

As the successful Broadway acress gone 'Hollywood, Betty Grable showed a part of the brassy quality that was needed for this role. She suggested the role rather than fulfilled it. Keenan Wynn and Ray Collins, as Welles' acerbic hard-drinking sidekicks, hit the right note as did Gage Clarke in the role of the escaped lunatic. Lance Fuller was okay as the cowboy while Benny Rubin and Paul Siemion made the most of the bearded "miracle players' twins. The only dated and "sour" note in the play, in light of recent events, involved the Negro porter on the train, played by Roy Glenn, whose role as the butt of some jokes may have produced some racial sensitivity.

The plugs were not handled in the smoothest manner. In one case, a commercial involving Railway Express was "integrated" into the actual play in a confusing way. Added to the Ford plugs were some time-signal briefies for other products; it gave a smalltime flavor to a show which, since it was chosen for a colorcast, should have been given an allout class treatment.

HIGHLIGHTS OF THE GREATEMENT.

HIGHLIGHTS OF THE GREAT-EST SHOW ON EARTH With Mr. and Mrs. Robert Cum-mings, John Ringling North, Sabrejets, Marilex Duo, Trevor Bale's Tigers, Dschapur & Rutha, Five Verdus, Titos, Takeo Usui, Hiddalys, Evy & Ilonka Karolyi, clowns, Izzy Cervone Orch, bal-let, others

saie's Tigers, Dschapur & Rutha, Five Verdus, Titos, Takeo Usui, Hildalys, Evy & Honka Karolyi, clowns, Izzy Cervone Orch, ballet, others
Producer: Ted Fetter Director: Byron Paul 60 Mins.; Tues., 7:30 pm. GENERAL FOODS
CBS-TV, New York
(Benton & Bowles)
Televising the preview of the Ringling Bros, and Barnum & Bailey Circus on the eve of its preem at Madison Square Garden, N. Y., has virtually become a tradition in New York. Under General Foods sponsorship, the coin provides an important bit of getaway money for the circus and generally, it gives away just enough to indicate what payees will be seeing.
Unfortunately, the mechanical problems attendant to the televising of this show are still considerable. The vastness of the Garden, the height with which the aerial acts work or the inherent danger of working with the big cats, or yet again the humor of the clowns are still to be captured. The circus comes off in a very small dimension which is just about the opposite of what it's striving for.

The downbeat tone of the tele-(Continued on page 40)

(Continued on page 40)

THE \$64,000 CHALLENGE
With Bill Fox, emcee; Mrs. Myrt
Power, Redmond O'Hanlon and
challengers; music, Norman Leyden; announcer, Bill Rogers
Producer-Director: Joe Cates
(Louis G. Cowan package)
30 Mins; Sun., 10 p.m.
REVLON, KENT CIGS
CBS-TV, from N.Y.
(C. J. LaRoche, Y & R)
Lou Cowan's looks-like-assecond-

(C. J. LaRoche, Y & R)

Lou Cowan's looks-like-a-secondedition of "\$64,000 Question" hit
paydirt pronto on Sunday (8)
though possibly with ballyhoo of
dubious merit as his "\$64,000 Challenge" went in for the axed "Appointment With Adventure" on
NBC-TV. Redmond O'Hanlon, the
N.Y. policeman pundit on Shakespeare who made 16G worth of
hay on the parent Tuesday night
show, appeared as one of the two
panelists pitted against newcomer
challengers for the boodle. In a
section on father roles in the Bard's
works, O'Hanlon slipped on the
Avon carpet by naming Polonius Avon carpet by naming Polonius as the pappy of Desdemona in "Othello."

as the pappy of Desdemona in "Othello."

Bill Fox, the Sonny Fox of "Let's Take a Trip," who is Hal March's opposite number, didn't bat an eye as he looked at his paper presumably giving the mccoy answer (Brabantio). "Fox pas" was particularly noticeable, however, immediately following when the challenger, a lieutenant in N.Y.'s fire department, correctly answered that Polonius was the sire of Ophelia in "Hamlet." Although this was Fox's big opportunity to eliminate O'Hanlon, nothing happened except the blowing up of a storm in the newspapers hinting at allegations that "Challenge" had undergone rehearsals. Anyway, the fire laddie will get another crack next Sunday, both starting at the \$2,000 plateau.

There wasn't much else to shout about. "Challenge" is a pale ediator.

plateau,

There wasn't much else to shout about. "Challenge" is a pale edition of "Question," though an interesting bit of Sunday night shenanigan's in Steve Carlin's bid to fill to with quizzers. The other panelist was old Mrs. Myrt Power, the baseball expert who ran herself up to 32G on the parent show. Against her was a retired 77-year-old exaliroader who managed to make it. railroader who managed to make it a Mexican standoff to return both to the quizzer next Sunday. As challengers fall out, others enter the tourney; ditto with the Tuesday night winners emblazoned as the "Roll of Champions" who've hit 8G or more on the toprater. There was no surprise element in the competition of twosomes on a single category, since these were announced in the press releases. Hence, the program was remiss in making such a hurrah about the challengers' selections.

Although Fox was coming in for

challengers' selections.

Although Fox was coming in for criticism—and at the first show to boot—his manner is low key, which is particularly suited to this type of show as per the Hal March approach. He seemed slightly unsure of himself, but gives evidence of making the grade judged off his work on "Let's Take a Trip."

This is another Beyler bested

work on "Let's Take a Trip."

This is another Revlon-backed deal, with Kent Cigs dumping "Adventure" to alternate with the cosmetic house. Barbara Britton blurbs for Revlon and Jonathan Blake for Kent.

Trau.

THE TRIAL AT ROUEN
(NBC-TV Opera Theatre)
With Elaine Malbin, Hugh Thompson, Chester Watson, Paul Ukena,
R. W. Barry, Francis Monanchino, James Norbert, David Smith,
William Wolff, Marvin Worden,
Leon Driscoll, Carole O'Hara,
Francis Paige, Chorus
Producer: Samuel Chotzinoff
Director: Kirk Browning
Writer: Norman Dello Joio
Music & Artistic Director: Peter
Herman Adler
Sets: Trew Hocker
Costumes: Noel Polachek
90 Mins., Sun. (8) 4 p.m.
NBC-TV, from New York
The Maid of Orleans has been

The Maid of Orleans has been a popular subject on the boards ever since she was burned at the stake for being a heretic in 1431. George Bernard Shaw has given her respectful attention in "St. Joan" and currently on Broadway and currently on Broadway is Lillian Hellman's adaptation, of the Jacques Anouillh conception called "The Lark." In all literary concepts, the Maid is a combination of simplicity, peasant shrewdness, religious reverence with a touch of fanaticism in her all-embracing faith in her voices.

bracing faith in her voices.

In Norman Dello Joio's version, "The Trial at Rouen." presented on NBC-TV Sunday (8), inclusion of the music seems to have taken away a lot of the natural characteristics of the subject. The story has been simplified. A lot of the characters have been eliminated, and many facets of Joan, by necessity, had to be cast away. The result, storywise, is a single-dimensioned Joan, who is torn and tense The acting consequently remains on a high emotional level, with the other major haracter, the Bishop of Cauchon, meeting Joan on the same plane. The evenness of emotional coloration seems to have entered into the acting and the musical content of the NBC-TV Opera version of Joan of Arc.

NBC gave Dello Joio's libretto a stunning production. The sets, by Yrew Hocker. costumes by Noel

atunning production. The sets, by Trew Hocker, costumes by Noel Taylor and musical background by Peter Herman Adler were superior in every respect. The network did justice to every segment of the production. production.

This was Dello Joio's second attempt to capture the Maid, the first having been withdrawn short-ly after its initial presentation. The newer piece carries an intense fire. The music has depth and some coloration particularly when it tries to shade the fierce tone of the thesping. Dello Joio's music tries to show several sides of Joan but in this respect, he is hampered by the limitations that he has set for himself in the book. Lyrics, incidentally, were frequently lost in the vastness of the sets, but generally, the tone and sense were evident with little loss in meaning.

Elaine Malbin who essayed Joan

erally, the tone and sense were evident with little loss in meaning.

Elaine Malbin who essayed Joan of Arc, vocally and physically, seemed an ideal bit of casting. She has distinguished herself in her previous NBC Opera Theatre renditions, of Cio Cio San in "Madame Butterfly" and as the title figure in Strauss' "Salome." In this case she has added another formidable portrait in her gallery. Miss Malbin provided an interpretation that rode along with the music, and was keyed somewhat to Hugh Thompson's Bishop Cauchon. The duets between both were fierce, as the cleric wrestled with the maid for the reclamation of her soul to the greater glory of the church, while Joan sought to bypass the church in getting to her voices. There were indeed some herculean moments in these duets.

Friar Julien, played by Chester Watson, provided a softer note to

Tele Follow-Up Comment

ing best Sunday night (8). Not even sheer determination and hard work, of which she gave plenty, could bring this half-hour up to the standards of her full capability.

Possibly because she was doing some new songs, not very good ones either, her voice had a rough quality, especially in the higher registers. In one of her early numbers, her voice distinctly broke and her verve and showmanlike flair couldn't cover that up. She was more effective with familiar tunes, such as "Life's a Bowl of Cherries," ably backed by jazz pianist Joe Bushkin, and she was winsomely plaintive in "April Showers."

Show's biggest number was a new song done with a small instrumental group, but it proved overbusy. Director Ralph Nelson erred in allowing too many closeups of Miss Garland while she was belting the song, the views of her contorted mouth and working tonsits being hardly flattering to her distinctive beauty. However, he paced

torted mouth and working tonsis being hardly flattering to her distinctive beauty. However, he paced the show very well, keeping things moving at a lively clip. Settings by Richard Avedon were effectively confined to simple props and drapes.

drapes.

On the other hand, the costuming of Miss Garland was so-so Production by Sid Luft was simple. Combined electrical in the tab for this company. simple. Combined electrical industry picked up the tab for this one-shot, supplanting "General Electric Theatre for one night only.

Johnny Carson
This entire week Johnny Carson is subbing for Robert Q. Lewis while the CBS-TV afternoon emcee is catching a week of Paris in the springtime. Since Carson, whose Thursday night stint on the network ended last week, is being prepped by CBS for an afternoon twen of his own, his five-day turn for Lewis becomes a preview performance. formance.
In Carson is a guy well adjusted

formance.

In Carson is a guy well adjusted to the rambling, low-key type of daytime variety stanza. It's pleasant personality and good looks that made Carson click Monday (9), but he's not altogether the kind of performer who can do justice to the scripted gag line. There were a couple of times in the course of the half-hour when the writers seemed to throw the substitute gags instead of situations, and though he did his best on these occasions, it wasn't Carson's forte. Carson had the support of Lewis' regular cast, including singers Jill Corey and Merv Griffin, batoner Ray Bloch and announcer Lee Vines, and he brought tapster-traight man Glen Turnbull along from the Coast to help out as well. One of the show's wasted efforts was the tired closing skit on men filling in for the frau by doing the shopping chores. It was a mess of gossip about weight, wives and waste of time.

The Ed Sullivan Show

waste of time.

The Ed Sullivan Show
Ed Sullivan's genius for offbeat
programming paid off again last
Sunday night (8) in his skedding
of Andre Kostelanetz and N.Y.
Philharmonic members p l ay i ng
part of the Saint-Saens musical
comic treat, "Carnival of Animals,"
while Noel Coward creited the
special Ogden Nash intros to the
various segments. A suave, debonair Coward threw off the witty
rhymes with great flair, while neat
and diverse shots of the orch (the
bull-fiddles as elephants, the violins as mules) aided on the visual
side. It's all the more a pity that
the 27-minute suite (played dashingly the evening before at Carnegie Hall by the same participants)
was pared down to a skimpy seven
minutes for the broadcast. As encore, Coward soloed with his own
"Mad Dogs And Englishman,"
song-talked a little breathlessly but
cute.
Entire roster of talent on the
CRS-TV'er was highgrade. A long Blake for Kent.

FILEPHONE TIME

EXEMPTION THE Base added another formidable portrait in her gallery. Miss Malby With John Neshut, nerrator Producer: Jerry Stagg (Hal Rosch Director: Roy Kellino Dir

Judy Garland
Judy Garland wasn't at her singing best Sunday night (8). Not even sheer determination and hard work, of which she gave plenty, could bring this half-hour up to the standards of her full capability. Possibly because she was doing some new songs, not very good ones either, her voice had a rough quality, especially in the higher registers. In one of her early numbers, her voice distinctly broke and her verve and showmanlike flair couldn't cover that up. She was more effective-with familiar tunes, such as "Life's a Bowl of Cherries," and the commercial.

Extended to the commercials, in a "Werson-to-Person" takeoff as Julia Meade visited Philly and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard work of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the family and the home of John Wannanker prez Richard bond to "interview" the famil

M-G-M Parade
Perhaps if Metro had come up with programs of this caliber in the earlier stages, it might have survived the rigors of the video sponsor renewal season.

vived the rigors of the video sponsor renewal season.

Part one of "The Greatness of Garbo" is frankly aimed at a nostalgic note, but film from the Metro vaults is also interesting in delineating the development of Garbo, as a great actress, and the parallel development of the moviemaking art from the silents through the early talkies. Next week's stanza dwells on Garbo's later pix.

Walter Pidgeon's well-delivered commentary, pennéd by David Gregory, ably bridged the gaps between the clips finely edited by Ira Heymann and selected by exce producer Les Peterson. Some may argue with the particular selections, but after all, the show only ran a half-hour.

Stanza started with three silent

tions, but after all, the show only ran a half-hour.

Stanza started with three silent clips, "Torrent," 'Flesh and the Devil," (with the late John Gilbert), and "The Kiss." Sound pix portion included that memorable scene between Garbo and the late Marie Dressler in 1930's "Anna Christie," in which Garbo spoke her first screen words, "Gimme a shot of whiskey—with a ginger ale on the side." Other talkie clips came from 1930's "Romance" (with the late Lewis Stone) and 1933's "Queen Christina," the latter the love scene between Garbo and Gilbert wherein she memorizes the contents of their room. In all the footage, the smoldering high-voltage quality which deservedly made Garbo a household word is clearly evident, even through the crude pic-making techniques of the day.

Pidgeon's post-Garbo session with from Panse to nous Metrols

Pidgeon's post-Garbo session with Irene Papas, to plug Metrols "Tribute to a Bad Man," was comparatively painless—that is, short and sweet.

Camera Three

Camera Three
This award-winning educational
stanza, presented by CBS-TV Public Affairs Dept. in cooperation
with the N.Y. State Education
Dept., began a three-program series Sunday (8) on "The Act of
Rebellion." As outlined by moderator James Macandrew the triology represents the first attempt to
explore and define the nature of
rebellion. "Why do men rebel?,"
he asked rhetorically, "... is there
a pattern—a formula?"
On hand to help clarify things

OUT NEXT WEEK!

The Results Of The 23d ANNUAL

SHOWMANAGEMENT

For 23 years VARIETY has conducted its annual survey, seeking the outstanding leaders and station operators who have made the most notable contributions to broadcasting. VARIETY once again has singled out the imaginative forces in TV that have played dominant roles in helping the medium achieve its present stature, and also recognized the managers and stations who have helped perpetuate radio as big boxoffice and sound showmanship.

AND IN THE SAME

From the NARTB CONVENTION IN CHICAGO: A complete and thorough coverage of the Radio, Television and TV Film plans for the future.

This double-barrelled issue insures advertisers an extraordinarily concentrated opportunity to sell the entire Radio and Television industry.

Wire your reservation now!



154 West 46th Street New York 36, N. Y.

What Are You Gonna Do About Community Antennas?' FCC Asked

diction over community antennas was placed squarely before the FCC last week in a complaint by a group of small city radio and tv stations against nearly 300 operators of c.a. systems throughout

ators of c.a. systems throughout country.

The systems, the Commission was told, are operating in "flagrant violation" of the Communications Act and the agency is required by law to assent "regulatory jurisdiction" over every one of them.

Reason for the complaint is that the c.a. systems allegedly compound the difficulties of small market tv stations to establish themselves. "The unrestricted and unregulated development" of the systems, the complaint charged subverts the objective of a nation-wide tv system.

The complaint, filed through the Washington law firm of Koteen & Burt, estimated the number of tv. sets connected to community antennas at between 100,000 and 250,000. It asserted that many of the systems are in or near localitic with channel assignments.

set's connected to community antennas at between 100,000 and 250,000. It asserted that many of the systems are in or near localities with channel assignments which are going begging, that some are in cities with local stations and that many are in cities within range of tv stations.

How the systems compete with the local stations was detailed by KFBC-TV in Cheyenne. Wyo., which serves the population of Laramie where a c.a. is in operation. Subscribers to the Laramie c.a. get programs of all four tv stations in Denver as well as some programs from, KFBC-TV. As a result, said KFBC, it is deprived of advertising revenues because advertisers over the Denver stations consider they are served without additional charge in Laramie and therefore feel that KFBC service to Laramie has little advertising value.

The multiple service which the systems, thus provide, the complaint asserted, cuts deeply into revenues needed to support small tv stations and forestalls establishment of new stations. "The significant characteristic of some c.a. systems," it added, "is that their existence as the lowest form of tv service has a strong inhibiting effect on the development of any of the higher forms of tv service has a strong inhibiting effect on the development of any of the higher forms of tv service." Stations joining in the complaint said they don't believe that "all" c.a. systems should be abolished but feel they should be regulated "in such a manner as will prevent them from fundamentally impairing or destroying the force and effect of the Commission's allocation plan in those areas where this will occur."

The complaint requests the Commission to declare the c.a. systems 'common carriers sublect to

this will occur."

The complaint requests the Commission to declare the c.a. systems common carriers subject to regulation and to institute proceedings to determine rules and policies governing their operations.

Tom O'Neil Canadian Move-In Cues Bid For **New Federal Controls**

Ottawa, April 10.

While there is no problem now concerning foreign control of radio and television in Canada, the board of governors of the Canadian Broadcasting Corp. is urging the federal government to take steps to make sure it doesn't happen in the future.

The matter arose when the board recommended government approval of the transfer of 2.677 common shares in the Western Ontario Broadcasting Co. to RKO Distributing Corp. of Canada Ltd., or about one third of control of a company that operates CKLW-AW and CKLW-TV in Windsor, Ont. What the CBC governors want is a federal regulation or ruling setting limits or ratios on which applicants such as the Tom O'Neil-controlled RKO Distributing could base their submissions. The Federal Department of Transport would be the department setting up such regulations if CBC's recommendation was followed up.

The inevitable question of whether it should exercise juris-RADIO STATION (XEL)

Mexico City, April 10.
For the first time in Mexicanradio history a local broadcasting
outfit will go dual language when
station XEL, which normally carries five daily hours of English
broadcasts will include both Spanish and English language classes

broadcasts will include both Spanish and English language classes on its weekly sehedule.

XEL is only local outlet with government sanction to carry full air time in English. General manager Fidel Hernandez thought up stunt some time back of giving foreign colony plus tourists Spanish courses via the airwaves. Recent advices proved that plenty of Mex listeners were picking up an English smattering via other programs so he applied to the authorities for a parttime language switch with duplicate lingo courses for the native population.

Camera 3' Producer

Ankling for Study Abroad

New York's WCBS-TV is again on the prowl for a producer as its No. 1 public affairs show, "Camera Three," which has been running on the CBS network since January, loses Lewis Freedman shortly. Freedman, headman on "Camera" since Robert Herridge moved over to the network last month to prepare the hot weather edition of "Studio One," has been awarded a Fullbright Scholarship and will leave for England in September to study educational and public service tv there.

The Fullbright scholarships, named after the senator from Arkansas, stem from the State Dept. The grant is for a year.

Biow

= Continued from page 27

those Bulova station-break time signals, he grabbed off all the choice station and network availchoice station and network availabilities around the country and
duplicated the same feat in tv.
It was Blow, too, who translated
the Little Johnny "Call For Philip
Morris" into a household phrase.
Years later, on behalf of the same
ciggie sponsor, he was to bring in
one of the alltime favorites in ty
programming, "I Love Lucy," with
its several-season No. 1 NielsenTrendex status, yet irnnically being

its several-season No. 1 Nielsen-Trendex status, yet ironically being forced to give up the show because "Lucy" wasn't selling the smoke. Aside from his statement that "after 40 years of intensive application I feel I can now pursue other interests," Blow has not disclosed his future plans. However, he said he was making the announcement three months in advance "to give both the company's clients and its personnel all possible time in which to make other plans."

More than 300 employees will be affected by Biow's decision to fold up shop.

WSB

Continued from page 27 ers at the dedication exercises in-

ers at the dedication exercises included FCC Commissioner Rosel Hyde, NARTB prexy Harold E. Fellows, Atlanta Mayor Wm. B. Hartsfield, James M. Cox Jr., of the Cox station-newspaper ownership, with Reinsch-presiding. Others participating in the festivities included FCC Commissioner John Doerfer; Carl Haverlin, prexy of BMI, Niles Trammell, former prez of NBC and now partnered with Cox (and Knight newspaper interests) in his new Miami tv station which hits the air July 1; Paul Butler, national Democratic chairman; Joseph Heffernan, financial veepee of NBC; Harry Bannister, station relations v.p. of NBC; Don Mercer, manager of NBC station relations; Thad Brown, veepee in charge of television for the NARTB, and a flock of other industryites.

Minneapolis — Edward O'Hara. cluded FCC Commissioner Rosel Reinsch-presiding. Others participating in the festivities included FCC Commissioner John Doerfer; Carl Haverlin, prexy of BMI; Niles Trammell, former prez of NBC and now partnered with Cox (and Knight newspaper interests) in his new Miami tv station which hits the air July 1; Paul Butler, national Democratic chairman; Joseph Heffernan, financial veepee of NBC; Harry Bannister, station relations v.p. of NBC; Don Mercer, manager of NBC station relations; Thad Brown, veepee in charge of television for the NARTB, and a flock of other industryites.

Minneapolis — Edward O'Haraformerly of Telenews Film service, Chicago, has joined news staff of WCCO radio.

Ban Cuffo Stints

Cleveland, April 10.

Night club entertainers who appear on radio-tv stints can no longer appear "for free" according to Rob Evans, Clevland executive secretary for AFTRA and SAG.

Local edict, following similar rule by AGVA, limits appearances only to interviews, and bans lip sincs, "cuffo" appearances both in stations and at disk-sponsored visits to schools, dances, shopping centers, etc. Performers who now appear must be paid at least minmum AFTRA rates, or performers' fee.

RKO Backlog Snag

affiliates, it's reported, but an RKO spokesman said that prosclients are investigating practically every other time slot in the spectrum, CBS as well as

RKO first exposed the pix to agencies four and a half weeks back, when private showings were afforded each of over 30 agencies. However, it was only in the past

afforded each of over 30 agencies. However, it was only in the past two weeks that the seller has been making actual sales pitches to Madison Ave., detailing cost and determining print needs and the possibility, as "producer," of supplying commercials as well.

Since it's the first time that sales staffers of RKO Teleradio film side have attempted a project of network proportions and because the outfit is anxious to reach as many customers as possible in as short a period of time as they can, Mutual, another Teleradio subsid, has, supplemented the pitch with its own salesmen.

Of the over 30 agencies that have viewed feature prints of RKO stock, seven of the top companies have sent as many as 30 of their chief execs to the screenings, McCann-Erickson sent four of the five key men in the house (the fifth was out of town) plus every decisionmaker, in the radio-ty and new biz

key men in the house (the fifth was out of town) plus every decision-maker in the radio-tv and new biz departments. Attendance records of BBDO, Young & Rubicam, Foote, Cone & Belding, J. Walter Thompson, D'Arcy and Dancer-Fitzgerald & Sample have been about the same, RKO reports. Some of the other agencies were repped by only one man at the screenings. screenings.

Nevertheless, the big turnout is accepted as a possible indication of the seriousness with which agencies are looking at former theatrical releases as steady network television fare—when and if time

Round-The-Clock

Continued from page 23

90" series. This alone represents bundle of sponsor loots. Tuesday "Navy Log" was scheduled for ousting but it now develops that Maytag likes it and wants to stay. Maytag likes it and wants to stay. Robinson had hoped to expand the Skelton to an hour but the comic's present brace of sponsors won't hear of it. CBS wants Jackie Gleason to go back to an hour; Gleason won't do it. And with General Electric all set to take a powder on the Wednesday night 20th-Fox hour film series, and no clients delivered as yet on the hour. Herb livered as yet on the hour Herb Shriner show, the "Perry Mason" hour series or the contemplated "Big Record" hour variety show, these, too, need attention—and must be gotten out of the way in 60 days. 60 days.

UPA

Continued from page 29 :

H'wood Raids

Continued from page 25

just making pictures. If I made just making pictures. If I made more than one picture a year it would be unusual, because my time doesn't permit it. If possible, I will make the pictures in N. Y. I am not concerned with someone telling me how and when to make the pictures. It's quite the other way around. And after all, 'On the Waterfront' was shot in N. Y., and 'The Man is 10 Feet Tall' also.

"It's not a question of facilities.

Tall" also.

"It's not a question of facilities, but of talent. Money I don't need. Quality is what I'm interested in and that alone. If you produce quality pictures, the money seems to follow. I haven't decided which of the offers from the studios is the best, but will decide when I return to N. Y. (Brodkin returned Thursday night). A participation type of deal is the only one I would take.

"I will probably use properties written for tv; that's the natural tendency. And I would make use of the writing talent I now use; that's most important. But I don't agree with the Hollywood theory which seems to wait until something's a hit on tv and then buy it. I would probably buy stories for films before they were ever presented on tv," he said.

Metro has already signed tv scripters Rod Serling and Gore Vidal; director Jeff Hayden; tv director Alex Segal did "Ransom" there. Metro and just about every other studio in town has been buying scripts from tv.

In addition, 20th is negotiating "It's not a question of facilities

other studio in town has been buying scripts from tv.

In addition, 20th is negotiating
for Mac Benoff, vet radio and tv
writer, to screenplay the legiter
"Desk Set," for producer Charles
Brackett. Benoff is currently writing his first screenplay,
"Your
Daughter Iris," for 20th.

- AAP

Continued from page 29

Kalman, also an AAP vet, will become midwest regional director; Bob Kronenberg, who was formerly a freelance rep, is joining AAP as its Coast boss; Buck Long, of MCA-TV, is opening a Dallas office which he will head, and an Eastern division sales chief has yet to be named.

named.

No national sales director has been named, but one is reported near signing. However, two salesmen have been hired for his staff—Kirk Torney, of MCA-TV, and Gordon Carroll, of Foote, Cone & Belding. One or two others may be added to national sales for AAP.

Under Quarton will be Bob

ing. One or two others may be added to national sales for AAP.

Under Quarton will be Bob Morin in charge of promotion. Morid came from his own promotion house to the AAP job. And it seems probable that Quarton will get a man to head up each of the remaining subdivisions of his command. Carol Levine, who like Rich was hired away from WPIX (N.Y. tv'er) some months ago, has been handling publicity and other functions for AAP. She may ultimately join the Quarton operation, though there is a chance she will devote her time hereafter to AAP's theatrical interests.

So far AAP has not chosen a package of WB features to present at the NARTB Chi conclave next week, but it has been decided that the group will be 52 in number. Some of them will be laid aside for a pitch at network sales, it was disclosed.

'Omnibus' Continued from page 23

and with Quincy Howe's "Outside U.S.A. to 10:30. The exact slot is to be worked out in the next few days, probably 9:30-to 11. "Omnibus" thus passes from CBS, the original network, after four years. Columbia is making room for Sunday pro football which under time zone differentials would eat into the show. That network also is committed longterm to the just opened John Nesbitt "Telephone Time" series under Bell Telephone auspices. CBS will retain some identification with "Omnibus," however, via its Film Sales division's packaging of "Under The Sun" with William Saroyan hosting a specially edited skein of 66 features drawn from the Workshop series.

TV-Radio Networks Making a Splash On Military Reserve Week

Military Reserve Week, April 22-28, will be brought to the nation via three major radio-tv networks in an elabotate blueprint sponsored by the nonprofit National Security Committee. It's designed to focus attention on the importance of the Reserves and advantages of the new sixmonth Reserve Training Program.

tages of the new sixmonth Reserve Training Program.

The drive has received the blessing and facilities of ABC through Robert E. Kintner, NBC through Robert W. Samoff and CBS-TV and CBS Radio through J. L. Van Volkenburg and Arthur Hull Hayes. With radio and tv names urging support and military brass making guest appearances, there'll be a succession of spot announcemaking guest appearances, there'll be a succession of spot announcements and a number of half-hour tv documentaries. Among the latter are: "The Do-It-Yourself Peace," ABC-TV, April 26 at 10 p.m., with John Daly narrating, and "The Man in Two Places," NBC-TV, April 28 at 5 p.m., with John Cameron Swayze narrating.

Telepix Code

Continued from page 29 =

solution for marital problems.
Attacks on religion and religious faiths will not be made, reverence will attend any mention of the name of God, religious rites will be accurately presented, and ministers, priests and rabbis portrayed with dignity.

No race or nationality will be shown in such a manner as to debase, ridicule or degrade the race or nationality.

In dealing with sex, basic tenets of good taste and morality will be maintained. Sex relations outside bonds of marriage will not be presented as proper, accepted or common, and marriage as an institution will be treated as the ultimate realization of the relationship between man and woman.
Portrayal of passion is certainly within the realm of drama. Scenes of sexual passion between unmarried people will be avoided.

Murder Must Out

Murder Must Out

Crime, actual or fictitious, will not be presented or discussed in a way as to condone the crime or to inspire others with a desire for imitation; nor in such detail as to serve as a success pattern for the commission of crimes of whatever nature

nature.
Brutal crimes will not be presented in detail—oral or visual. A murder will never be presented as a justification for a previous murder—or as if such behavior is justified.
Theft, robbery, safe-cracking, aroon and dynamiting of trains

fied.

Theft, robbery, safe-cracking, arson and dynamiting of trains, mines, buildings, etc., will not be detailed in method nor presented in a manner that might constitute a success pattern for such crimes. The use of firearms by unauthorized persons will be held to a minimum.

ized persons will be new w a minimum.

Sulcide, as a solution of problems, will be discouraged as an immoral act, as a depressant to the mass audience, and as bad theatre. There will be no new, unique or trick methods shown for concealing weapons

There will be no new, unique or trick methods shown for concealing-weapons.

Seduction, rape, adultery, abortion, prostitution, perversion and white slavery will be avoided.

Vidplx will not show a pleasant or apparently desirable effort of any narcotic nor the illegal act of administration thereof. Only a story presenting the drug problem as a menace will be used.

Gambling scenes or dayices necessary to plot or story development will not be overemphasized. Death scenes will be handled with extreme restraint, without undue emphasis on suffering.

Indecent exposure will not be presented and dancing costumes should not expose or raise the implication of possible exposure. Indecent movements suggestive of sex or passion or which emphasize sexual parts of the body are forbidden.

No scenes will show law-enforcement officers injured or killed by

bidden.

No scenes will show law-enforcement officers injured or killed by criminals, unless absolutely necessary to the plot and depicting such acts as despicable and unprofitable.

shop series.

It's assumed that the 1955-56 sponsors will stick. They are Scott Paper, Aluminium Ltd. and the J. P. Stevens Co. However, station clearances have to be worked out.

Weslaco, Tex.—Byron W. (Barney) Ogle has been named midwestern field representative for the NARTB. Ogle has been the user of the NARTB. Ogle has been the director of KRGV and kRGV-TV for the past 10 years.



WITHOUT COMPLETE INFORMATION ON THESE 104 FINE FIRST RUN FEATURE FILMS!

> OF HOLLYWOOD MOVIE PARADE

FINE FEATURE FILMS FOR TELEVI

SCREEN GENS

COLUMBIA PICTURES

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Dallos, Denver, Minneapélis, ... and a

total at 21 leading cries! ACT-NOW!

NOW. For the very first time, titles, story lines, stars, credits and playing time. all in this one compact volume.

Television Chatter

New York

New York

Gina Collens into "N. Y. Confidential" pilot being filmed in Gotham by TPA... Memory expert Dr. Bruno Furst and group of his students to demonstrate base-ball memory feats on WABD Saturday (14)... William Buchanan, Boston Herald tv critic, joins Boston Record with latter's Joe Purcell, vet of 20 years, having resigned... Douglas Edwards, CBS-TV newscaster, to lecture on "TV News" at Penn State journalism class April 28... Peter Lind Hayes & Mary Healy and their two children back from Bermuda, with Hayes to take over Arthur Godfrey's morning show August and September... Dennis James and wife Mickey planed out for Ft. Lauderdale, Fla., Saturday (Tright after his ABC-TV "Chance of Lifetime" and after a visit wifn his parents will return for the next "Chance."... It's Doretta Morrow" for the April 14 "Marco Polo" spec on NBC-TV and June 9 in "Sweethearts."... Party for Steve Allen tomorrow (Thurs.) at Savoy-Plaza in re his becoming a contributing ed of-Cosmopolitan... Procter & Gamble takes six participants in "Capt. Kanganoo" on CBS-TV... Masland checks out of Garry Moore show but Best Froods come in on another seg of the CBS-TV'er. Another axing Brown & Williamson on Robert Q. Lewis show.

Screen Gems. Don Garrett to Montreal and Toronto to flack "Calebrity Playboure" in CBS-TV and Morey of CBS-TV and property of the CBS-TV playbour of CBS-TV and Toronto to flack "Calebrity Playboure" vic CBS-TV and Toronto to flack "Cal

out of Garry Moore show but Best Foods come in on another seg of the CBS-TVer. Another axing, Brown & Williamson on Robert Q. Lewis show.

Screen Gems. Don Garrett to Montreal and Toronto to flack "Celebrity Playhouse" via CBS-TV. Victor Bickel and Allen Wallace are new members of the National Telefilm sales department... Ethel Thorsen, who does the live "Faskion Premiere" on WPIX Sundays post - 11 p.m. switching to Saturdays at 5 so as to make room for mystery film block that brings the Sabbath nighttime sked practically to an all-film operation, save for news ky, has signed for the vidifimed Marx, Rise Stevens and Rocky Graziano guest for Martha Raye's start at 10:30 p.m. Saturdays,

NBC'er Tuesday (17) . . . Richard Rogers joined Sterling TV's sales department last week, after year

abgers Joines Steining IVS Saices as production super in Shell Oil's film division; was at Sterling before joining Shell ... Mildred Bonowitz, NTA. veep Howard Goldman's right arm, to Europe for a month's rest.

CBS-TV press info has lost its second copy editor in recent weeks the first was Art Danashon, who's gone to ABC, with Victor Timoner, ex-Brooklyn Eagle, going with KLM Royal Dutch Airlines under p.r. chief Art Settel, formerly with the network himself. Brad Smith of the Long Island Press replaces Timoner ... Irvin Graham, Max Liebman protege, doing the music for Constance Bennett's cafe actand some songs for the new "New Faces."

Franklin Jay Wiener, asst.direc-

Faces."

Franklin Jay Wiener, asst. director of ad and sales promotion of WCBS-TV, goes to the Grey agency as a copywriter on the NBC account. Harold Flender has sold a half-hour teleplay, "96 William Street" to Warner Bros.

"Love Letters," featuring John Fostini, which has been making hay in Hartford on WKNB, will be the first production of World's A Stage Inc., which has opened an office in N. Y.

Signe Hasso and Martha Green-

pushing back the feature film "Night Show" to 10:45. John T. Valdes ex-BBD&O, has joined the Tele-Sessions Division of Theatre Network Television, the closed circuit firm. He'll serve in an executive sales capacity.

tive sales capacity.

Richard Brill, CBS-TV producer, will be married to model Patricia Archibald this Friday (13) . . . Sister-in-law of the British Prime Minister, Lady Timothy Eden and ballet-dancing daughter Elfrida appearing on Claire Mann's ABC'er Thursday (19).

PEAK TV COVERAGE ON PHILLIES GAMES

Philadelphia, April 10.
With the telecasting of 75 Phillies day and night games, home and away to coverages of the local team reaches an alltime high this

season.

While in past years night games were seldom televised, this season all the 26 contests are skedded for the tv audience. The 49 day-time events will be Saturday sessions and the first game of Sunday and holiday doubleheaders. The day home and away plays will be carried by WFIL-TV and WRCV-TV on a rotating schedule. WPFH-TV will do all the night telecasts. WIP will broadcast all games and they will be heard over a radio network of 17 stations in eastern Pennsylvania, New Jersey and Dela-

and Dela-

Seasoned sportscasters will do the announcing—Claude Haring, who chalks up 21 years; Byrum with 20 years and Gene Kelly marking his seventh season at the mike.

Sponsors of the Phillies games are Atlantic Refining, Ballantine Beer, each taking one-third and TastyKake and Phillies Cigars al-ternating, each with one-sixth ternating, share.

NARTB

panel, should provide an up-to-date projection of Republican plans for use of tv in the campaign. Leonard Reinsch, exec director of the James M. Cox stations, should do likewise for the Democrats.

likewise for the Democrats.

Color tv will get prominent billing at the convention, 'especially at the engineering sessions on Monday (16) which will be devoted to newest developments in studio design, lighting, cameras and other equipment. At the management session on Wednesday a forum will be given over to station problems with tint, highlighted by a report on the first all-color operation on WNBQ in Chicago.

On the radio front, emphasis will be on audience measurement, sales, advertising impact compared with other-media, and FM which occupies all of th Monday morning session. In view of rosy forecasts made last year by developers of multiplexing, a panel of current developments in this field could be closely followed.

With the ample facilities of the

multiplexing, a panel of current developments in this field could be closely followed.

With the ample facilities of the Conrad Hilton hotel, the entire convention will be under one roof, unlike the situation which prevailed in Washington last year. This should be a big break for the exhibs which will be more numerous and more varied than ever. They will include, incidentally, a voting machine complete with printed ballots of candidates and issues which will record the sentiment of broadcasters on national affairs. This exhibit will be sponsored by the American Heritage Foundation to enlist support for the "Register and Vote" campaign.

With the continued growth of

enlist stipport for the "Register and Vote" campaign.
With the continued growth of the industry, attendance at the convention will set a new record. Preregistrations with NARTB head-quarters here Friday (6) were nearly 1,700 which was, about 300 more than at the same time a year ago, On-the-spot registrations will increase the figure substantially.
The Association begins its 34th annual convention with its membership at the highest point in its history. Nearly 600 new members have joined the organization in the last year.

Chrysler's Grid Buy

Chrysler Motors has taken on the East-West football fracas for the second year. NBC-TV will again do the grideast, which is skedded for Dec. 29 out of San

Francisco.
McCann-Erickson handled.

Radio Reviews

BEST BANDS IN THE LAND
With Paul Whiteman, Lawrence
Welk Orch
Producer-director: Joseph Grahame
25 Mins., Mon.-thru-Fri., 9:30 p.m.
ABC, from various points
In a throwback to the heyday of
the band business, the ABC net is
shipping out its remote crews to
pick up dance orchs around the
country for a 25-minute musical
fest. Series is produced in cooperation with the Dance Orchestra
Leaders of America, an org recently created to revitalize the band
biz. It's an ambitious try but
whether it will help ballroom b.d.
is moot.
Show's format is simple. Paul

whether it will field ballfoom B.O.

Show's format is simple. Paul Whiteman is at the emcee podium in New York delivering some enthusiastic palaver about orchestras, and dancing while a different band is spotlighted each night from its ballroom stand. Whiteman, incidentally, has been continually testing radio and ty programming formats to help the band biz in the past few years that he's been associated with ABC.

The opening stanza Monday (10) teed off auspiciously with Lawrence Welk from Hollywood: Aragom Ballroom. Welk is one of ABC-TV's top rated properties so it's only natural that he should have been given the kickoff position.

Welk's tele conditioning probably had a lot to do with the slick pacing of the 25-minute outing. He managed to squeeze in about 10 numbers that ran the gamut from the jazzy "Lullaby of Birdland" to the schmaltzy "My Blue Heaven."

During the week the ABC wires will nab Russ Morgan at Hollywood's Palladium, Tommy and Jimmy Dorsey at New York's Hotel Statler and Ralph Flanagan at the Meadowbrook in Cedar Grove, N.J. That's an incressive orch lineup but with so few top name bands traveling today, where will the series go from there?

THF LAW ON TRIAL Show's format is simple. Paul

With William Kunstler, others
Producer-Director: Sidney Gaby
15 Mins., Sun., 10:45 p.m.
WNEW, N.Y. (transcribed)
WNEW, the largest of N.Y.'s
music and news indies, sliced William B. Williams' platter spinning
by a quarter of an hour to make
way for "The Law On Trial," first
in a new pubserv series 'emanating
from N.Y. Law School. Effort didn't
blend with the WNEW formula;
not because of its aim to bring
issues of importance to its music
addicts, but rather because of its
form and content.

It was done along the lines of

an old fashioned collegiate debate. Here two students argued the po and con on an issue of major importance. First topic, as dictated by Prof. William Kunstler, and argued by students Richard Burns and Richard Prentiss, asked if the low is adequate concerning the functioning of the President during his illness. Because the two students were offered as experts and were not, and because they were expected to carry the weight of the show and couldn't, the 15-minuter was anything but exciting. In a regular debate, a ref gives

minuter was anything but exciting.

In a regular debate, a ref gives the decision to the more influential of the debaters. The tradition proved hollow the way in which kunstler handled it. First of all, his recapitulation of the discussion gave more clarity to the argumentation than either of the principal participants did, and, then, the professor's ruling on the victor didn't seem guided as much by the influence of the arguments as it did on his own preconceptions. Choosing up sides—giving one man a point to defend that he may not necessarily believe in—is a bit too sterile for commercial radio, anyhow.

Art.

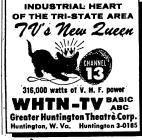
Riple Helms WTRI-TV

Albany, April 10.

William A. Riple, for some years manager and then veepee of WTRY, Troy, under Col. Harry Wilder's ownership, and later associated with WLAW in Lawrence, Mass., has been appointed general manager of WTRI-TV, resuming operations, with an ABC affiliation, July 1.

July 1.

UHV outlet, which has modern studios at the north city line of Albany, suspended Jan. 31, 1955, after 11 months on the air—when it lost its CBS affiliations to WROW.



AMERICAN WOMEN RADIO and TELEVISION

5th Annual Convention April 26-29, 1956 Hotel Somerset

Boston, Massachusetts

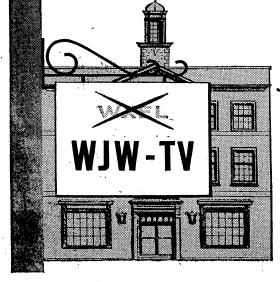
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A NEW NAME... A NEW HOME

Veteran radio station WJW has given its name to Cleveland's WXEL, and together they have moved into new quarters—a handsome Williamsburg colonial structure in the heart of downtown

Cleveland. Under the Storer Broadcasting banner, WJW and WJW-TV are now better-than-ever able to serve both clients and the public.



WJW-TV

Cleveland's basic CBS television outlet

Richmond, Power's Malamed Exits TPA Copa Expands Into Seymour Malamed, ueasured and controller of Television Programs of America since its founding, ankled the firm Monday (9) to ing, ankled the firm Monday (9) to Vidpix Production ing,

Hollywood, April 10.
Expansion into tv field by Copa
Productions, indie production outfit in which Ted Richmond and Tyrone Power are partnered, was disclosed last week. According to
Richmond, initial venture will be
"Diplomatic Mission," an hology
teleseries based on U. S. Diplomatic corps. tic corps.

tic corps.

Pilot for the proposed 39-stanza half-hourers, penned by Edward Simmons, Copa's eastern story editor, rolls next month in Europe, with entire lensing planned there. Further yarns are being prepped by Simmons with approval of S'ate Dept. European directors will be used on series which, if successful, will be made into a feature, Richmond added.

(Incidentally, co-partner Power Considentally, co-partner Power Pow

(Incidentally, co-partner Power starred in "Diplomatic Courier" for 20th-Fox several years ago).

Aside from "Diplomatic" lensing Richmond starts rolling Copa's "Seven Waves Away," feature pic s'arring Power, for Columbia release. Although Copa releases through Col and has quarters on the studio lot, no tieup with Screen Gems, Col's tv subsid, has been made for the teleseries.

4-Star's 'Wimsey' To Roll in London

Hollywood, April 10.
With Four Star Films taking an option on mystery writer Dorothy Sayer's "Lord Peter Winsey" detective character, Four Star producer-star David Niven and director Roy Kellino will film at least three stanzas in London around the Sayer stories for the firm's "Playhouse" series.

Niven and Kellino are currently.

house" series.

Niven and Kellino are currently filming a Fred Feldkamp feature, "The Silken Affair," in London. They will roll the telepix episodes immediately upon completion of "Affair," possibly developing "Wimsey" into a running character for the "Playhouse" series, on the order of Dick Powell's "Willie Dante" character for the same show.

Dante" character for the same show.

Meanwhile, Powell, apother Four Star producer-star, is reported mulling a shift of the "Dante" character to Europe, so that he can film a number of stanzas o'seas. He is accompanying his wife, June Allyson, to Munich, while she films a feature.

Third Four, Star partner-producer-star, Charles Boyer, leaves for Parisian feature filming at the end of this month, with five scripts based on his "Paul Berger" character reportedly being prepped by scripter Marc Brandel. "Berger" character, that of a worldly playwright, was intro'd several week ago on "Playhouse," Boyer is also reported dickering for Danielle Darrieux to appear in at least one "Berger" stanza.

JAY INGRAM SIGNED TO SCRIPT 'SPINSTER

Hollywood, April 10.

Jay Ingram, story editor-screenwriter for Hal Makelim Productions, is taking time off to pen initial two teleplays for Irene Ryan's new vidpix series, "The Gay Little Spinster."

Hal Know

Spinster."
Hal Knox is producing "Spinster," to be colorfilmed at a perstanza budget of \$30,000. Lensing on the 39 telepix, aimed at syndication, will commence in May with the first two, probably on the Goldwyn lot.

'Mysterious Traveler' Stevens Vidpix Series

Hollywood, April 10.

Mark Stevens TV Co. has acquired telerights to "The Mysterious Traveler," former Mutual chiller radio show heard on more than 300 stations every Sunday night for five-years.

Deal includes more than 250 radio scripts. Story editor Stanley Silverman will develop a vidpix format for series.

For Top-Level SG Job

Screen Gems in a top-level join Screen Cens in a top-level management post. Malamed will work at the Columbia Pictures subsid with Burt Hanft, director of business affairs, handling contracts, legal and fiscal work at the company. He hasn't been assigned a title yet.

TPA is replacing Malamed as controller with Bill Wolfson, who is leaving NBC Television Films to take the post. Wolfson was director of business affairs for the NBC syndication subsid. No new appointee to the post of treasurer has been set yet.

'Decision' Series

Hollywood, April 10.

Following return from filming two English features, Herbert Marshall has been set by producer Mark Stevens to host 39 stanzas new half-hour vidpix series, "Decision."

Series is based on files of Dr. Norman Vincent Peale's Guidepost mag, with initialfer, "Why, Mummy," commencing last week at American National lot, with Edward L. Rissien directing.

Steele does a 3 to 6 p.m. strlp bandstand stuff. RT is seeking a system of photographing that will permit the live telecast in N. Y. ward L. Rissien directing.

Ted Steele Telefilm Series on Tom O'Neil Agenda for Next Fall

The first two vidfilm series in the RKO Teleradio hopper may both be based on live programs that have appeared on the company's owned and operated stations. Outfit already has got the ball rolling on a tv film of WHBQ-TV's (Memphis) "Bozo, the Clown," and now is considering doing a series on Ted Steele's variety session as it appears on WOR-TV, N. Y.

No time has been set for produc-tion on a Steele vidfilmed variety show, but RKO Tel's topper Tom O'Neil, WOR boss Gordon Gray and the musician-emcee have held and the musician-emcee have held talks about the possibility of the show being ready by next fall. If done, it would begin on as a film RT's KHJ-TV, L. A., and eventually move on to o&o's in Boston and Har'ford, with syndication selling it elsewhere. A spokesman said that it will be directed mainly at three and four station markets where they are "reaching for programming" during the daytime, and 'Steele, who has made a great deal of sponsor coin on WOR-TV, may be the answer.

Steele does a 3 to 6 p.m. strip

Lots of British Telefilm Activity Designed for American Market

Britain is developing as a major centre for the production of telefilms primarily aimed at the American market, but this factor is generally overlooked in press and Parliamentary attacks on the spending of dollars for the rights to American-made programs on British net

ican-made programs on British networks.

An'hony Bartley told VARIETY last week that CBS alone was spending upwards of \$1,000,000 in the production of three tv series in British studios this year. They were using British casts and British crews, and the finance came en'irely from dollar sources.

The three series are being made under the aegis of a British company, Intel Films. The first of the trio, "The Legionnaire," is already under way, and a deal has been set for its British release on the Associated Rediffusion outlet. Merle Oberon arrived in London last week to star in the series, playing the part of a foreign correspondent who is sent on an assignment to North Africa. "Legionnaire" is being filmed at Beaconsfield studios and on location in North Africa.

Intel is also about to embark

on another series, "The City," the pilot for which was recently produced at the Metro-British studios by John Nasht, and within the next few weeks they'll get moving on the "Richard Lionheart" program which is being made in association with the Danziger brothers at their new Elstree studios.

mew Elstree studios.

The Danzigers, by the way, have developed a highly successful telefilmery setup and at their Elstree lot they're continuing with "The Vise" series, in which Donald Gray plays the role of Mark Saber.

Official Films, through their local production organization headed by Hannah Weinstein, have had a transatlantic click with their "Robin Hood" series and are now embarking on another action program, "The Buccaneer." These programs are being filmed under the auspices of Incorporated Television Program Co., the outfit linked with Associated Television, the London and Birmingham commerical programmers. grammers.

week to star in the series, playing he part of a foreign correspondent who is sent on an assignment to roth Africa. "Legionnaire" is being filmed at Beaconsfield studios and on location in North Africa.

Intel is also about to embark Charles Wick.

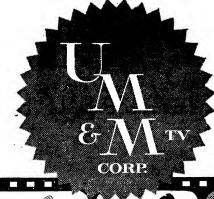
grammers.

Other key programs being made in local studios include "The Adventures of the Big Man," starring Wayne, Morris, following "Fabian of the Yard" with Bruce Seaton, both of which have U.S. release by Charles Wick.

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Now — the world's largest and most varied film library can be yours . . . in part or complete plenty to interest everybody. Cartoon, comedy and variety subjects offered to TV for the first time. With Betty Boop, Pal's Puppetoons, Little Lulu, Grantland Rice and A Galaxy of Stars.







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America's No. 1 Distributor of Television Film Programs

FILM SYNDICATION

From the Production Centres

IN NEW YORK CITY .

Alan Young guesting on "Making Up Your Mind" (13) . . . Robert H. Alan Young guesting on "Making Up Your Mind" [13] . . . Robert H. Young named producer of CBS' "Church of the Air" succeeding Mrs. Mollie O'Connor, who's awaiting motherhood . . . "Warrior's Return," by ex-Young & Rubicam copywriter Ted Pettenger, on CBS' "Romance" Saturday (7) . . Bob Haymes and Julius LaRosa readying "Tve Got Love" tune after collabing on "Lipstick & Candy & Rubbersole Shoes" . . . WCBS' "Music Till Dawn" and m.c. Bob Hall rack up third anni Saturday (14) . . . Galen Drake's CBS variety stanza Saturday to originate from WSBT, South Bend, Ind., via two-way hookup, with Drake participating in cornerstone ceremonies for stuhookup, with Drake participating in cornerstone ceremonies for stu-dios and ringing in the N. Y. talent.

Cecil Brown failed to make his MBS commentary for the first time in 20 years last Monday (9); broke his arm in a fall down his stairway at home . . . Rear Admiral George Dufek, back from Antarctic expediat home . . . Rear Admiral George Dufek, back from Antarctic expedition, appearing on Alma Dettinger's WQXR show Wednesday (18) . . . Hope Sansberry (Colonel's lady on the Phil Silvers stanza) joins William Tell Productions as consultant on women's shows; she also is with General Investment Corp. on Wall St. . . . Jane Pickens back after southern vacation . . In an expansion of coverage, Mutual's got Philly femmecaster Wendy Phillips doing five Grace Kelly-Prince Rainier stanzas next week from Monaco . . Martin Starr, Mutual's "Here's Hollywood" gabber gets the nod as "Mr. Showman of 1956" from the Variety Clubs, International, which is staging its annual at the Waldorf starting May 9.

IN HOLLYWOOD . . .

Ben Feiner ends an eight-year association with CBS this week, resigning his post as program exec at Television City. Has in mind the pilot for a series. . Tom D'Andrea, who quit "Life of Rilev" to team up with Hal March in "The Soldiers," will be back with William Bendix next season. George O'Hanlon played "Gillis" this semester . . . When emcee Reed Browning of ABC's "Happy Holiday," fluffed a few lines, his engineer, Bob Buck, chided, "turn in your tongue" . . . "December Bride's" Parke Levy tags off his correspondence with, "hope your Nielsen goes up and your blood pressure down" . . . Tommy Dixon is George Wolfe's replacement as feature editor of KNXT's "Panorama Pacific" . . . ABC's divisional head, Harry Woodworth, considers hi-fi recordings as competitive to radio as television . . . NBC's Frank Cleaver off to N Y. with five ty pilots. Also in Manhattan are the same net's Johnny Nelson and Sam Fuller . . Russell Hayden has Arizona's cooperation to telefilm a series on the state's Rangers . . Ned Moss resigned p.a.'ing TCF telepix for hotel flacking in Florida.

IN CHICAGO . . .

Buddy Lester now permanent emcee of WBKB's late night variety show, with songstress Jerri Winters guesting this week. . . Len Schlosser joined WBBM production staff . . Curtis Berrien, formerly copy director at Needham, Louis & Brorby moved to Foote, Cone & Belding to work on the new Ford account recently assigned to FCB . . Additions to Fred Niles Productions include Robert Bouterse as arti-director, Edward Katz as controller and biz manager, and Frank Richter as

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IF YOU CALL YES! **ALLEN SWIFT**

THE MAN WHO HAS DONE OVER 200 CHARACTERS, INCLUDING...

> **HOWDY DOODY** MR. BLUSTER THE FLUB-A-DUB **MIGHTY MOUSE DINKY DUCK** HERMAN THE MOUSE

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COLGATE DENTAL CREAM — FLORIDENT AIR DEODORANT — AMERICAN TELEPHONE SPOTS — CBS TELEVISION — CBS HYTONE — PROCTOR TOASTER — PROCTOR IRONING BOARD — AMCO-TOYS — POLLY PARROT
SHOES — CURAD BANDAGE STRIPS — FRENCH'S BIRD
SEED — JOHNNY MOP — WELCH'S GRAPE JUICE —
CAMPBELL'S SOUP.

Phone: Murray Kill 8-6600

chief sound engineer . . . Ethel Davis helming an hour-long late night WGN program . . . Mutual's sales service manager Dorothy Reynolds vacationing in Mexico for three weeks . . . WGN-TV repeating its "Camera Inside Russia" next Monday (16) . . . Larry Wellington joined creative department of United Film Studios . . . ABC-TV central division sales manager Jim Beach to New Orleans and St. Louis on biz . . . Don McNeill returns from his Florida vacation and resumes on "Breakfast Club" next week.

IN BOSTON . . .

Richard Burgin will conduct the 65-piece New England Conserva-Richard Burgin will conduct the bo-piece New England Conserva-tory Orchestra April 30 in a concert marking WGBH-TV's first anni-versary. The program "Performance" will be broadcast simultane-ously on WGBH-TV and WGBH-FM at 8 p.m. The orch presented an inaugural concert on May 2, 1955, when WGBH-TV began regularly skedded broadcasts . . . Priscilla Fortescue, WEEI's traveling reporter, taped interviews with cast of "The Most Happy Fella" at the Shubert for future programming . . . Thomas Y. Gorman, sales manager of WEEI, has been appointed to the public relations committee of the Salvation Army Greater Boston Friendly Appeal with supervision Salvation Army Greater Boston Friendly Appeal with supervision over cooperative planning of Hub radio stations in support of the appeal . . . Harvey J. Struthers, general manager WEEI, off for the NARTB convention in Chicago (15-19) . . . Arthur C. King, director of public affairs for WEEI, is starting the regular frost warning service announcements daily at 2 p.m. and 9 p.m. as requested by the Cape Cod Cranberry Experiment Station . . Art Haley, general manager of WORL, reported the switchboard at the station handled better than a call a minute for three hours following preem of the new Stan Richards show of old standards and big band tunes of the 30's, on Fridays from 9 to 12 noon.

IN WASHINGTON . .

New Hneup in WMAL-ABC radio switches Bert Libin from account exec to local radio sales manager; assigns duties of promotion to Charles A. Macafee, former ty production assistant; and adds Norman Posen, ex of indie station WOL, to sales staff. Jules Huber has been named sales manager for local accounts at WTTG-DuMont, and Perry Walders has been put in charge of national sales accounts . John "Pop" Stoneman, hillbilly maestro who piled up a \$20,000 win on past Saturday's (7) "Big Surprise," has been getting plugs over indie station WPGC, on which he has a weekly show . Maj. Gen. George A. Horkan, Retired, formerly Quartermaster General of the U. S., teed off a series of weekly commentaries on national affairs over suburban station WGAY . WWDC director of publicity, Irv Lichtenstein, vacationing in Florida . . Will Rogers Jr. brought his CBS-TV ayem show to the capital past week for its first out-of-town origination.

DENVER . . .

High B. Terry, KLZ boss, and Mrs. Terry, to Europe for seven weeks. Took along tape recorder for numerous interviews to be flown back to be used-on "Denver at Night"... Bill Barker, Denver Post columnist, on KOM for quarter-hour Sundays to try and explain "Bridie Murphy." Barker made trip to Ireland to prove or disprove the book. No results... Dale Morgan, with KFEL for many years, subbing for Bill Jones on early morning show on KLZ. Jones in hospital where he went following-a heart attack... Bill Stewart quits as manager at KFKA, Greeley, Colo., to manage KGHF, Pueblo, Colo. Robert Ellis, who has been managing both KGHF and KGTV, Pueblo, will devote full time to latter... John C. Mullins, KBTV manager, to N. Y. to confer with new partner, Bill Zeckendorf. Reported they intend to extend their television holdings to five, including KBTV here... Royce Johnson, former program director KDDD, Dumas, Texas, now night announcer at KVOD.

IN CLEVELAND . . .

John McClay named assistant to the vice president at KYW-KYW-TV... WHK changes include news editor Charles Martin and announcer Esko Townell exiting. Alun Jenkins added to do weekend "Musirama" program ... Maggi Wlff initiating WJW community projects series ... Maggie Byrne, formerly with WNBK, now with Central Press ... WJW's Will Dougherty appointed flight commander of info service of Air Forces Reserve Center ... WHK's Bill Gordon learning to play the uke ... NBC's Dr. Spock show and KYW staff partied friends (10) ... Rita Bergman now handling Alpine promotion, and Shirley Fishman, Musicarnival ... WGAR's Jim Martin began weekly aviation program.

IN PHILADELPHIA . . .

"Big" Wilson slated for several new sessions on WRCV-TV's recently revamped programming, ankles to KYW-TV, Westinghouse station in Cleveland ... WPFH sportscaster Bill Pheiffer in Florida for advance material on the Phillies ... Ed Clery, longtime WIBG general manager, set to retire ... Jerry Williams exits the Eddie Newman WDAS show from the Rittenhouse Hotel ... Roger W. Clipp, g.m. of the radio-tv division of Triangle Publications, Inc., named secretary of the Television Bureau of Advertising ... Philly will be one of the stops on the "Walt Disney Juvenile Talent Roundup" ... WRCV-TV newscaster Taylor Grant to receive an award as an outstanding citizen of the year from the Phila. Veterans of Foreign Wars (May 16) ... Betty Robertson, local publicist, will do an on-the-spot 15-min daily report for WCAU (15-20) on the Kelly-Ranier proceedings ... Merchantville, N. J., has proclaimed a "Sally Starr Day" (14), when the-WFIL-TV cowgirl stages a show for small fry.

TRIPP'S TRIP TO N.Y. IN NIELSEN PAYOFF

The importation of an out-oftown deejay to bolster a relatively weak 5 to 8 p.m. radio slot by indie WMGM has taken its toll on the competition. Peter Tripp came from WHB, K.C., three months ago, and in that time has beaten out the other principal N. Y. stations in the 6 to 7 time, according to the latest radio Nielsen, and, in the surrounding two hours, runs

second.

Tripp's "Hits of the Week," a top record runoff, beats its nearest competitor, WINS with a local percentage share of 17 to 13 between 6 and 7. But WINS, with Alan, Freeds' "Rock 'n' Roll Party" picks up to 23 in the next hour to WMGM's No. 2 share of 14. WNEW's Art Ford leads the 5 p.m. time with 18 to Tripp's 1414. Before Tripp—at 4:30—WMGM runs about fourth.

WGMS' 400G Sale To O'Neil's RKO

Washington, April 10.

Oft-rumored sale of Washington's "Good Music Station," WGMS, to Mutual was confirmed last week with announcement by majority stockholders that they will sell to Tom O'Neil's RKO Teleradio Pictures for approximately \$400,000. Application is to be filed with FCC next week.

RKO Teleradio, which also controls Mutual, plans to retain the good music format of WGMS-FM and feed it to other 'RKO owned and operated FM stations which will be severed from their AM affiliates for the purpose. Stations being considered for this service include WOR-FM in Boston, In addition, many WGMS live music programs will be offered to all 500 Mutual affiliates.

Program format of WGMS (AM) will undergo "minor" changes to

arniates.

Program format of WGMS (AM)
will undergo "minor" changes to
accommodate more Mutual net-

accommodate more Mutual network shows.

M. Robert Rogers, general manager, and Pierson Underwood, music program director, who together own 83% of WGMS stock, will continue with the station, as will Teresa Rogers, station manager. However, the agreement includes a provision enabling the Rogers' to become consultants at \$30,000 annually for five years.

come consultants at \$30,000 annually for five years.

Agreement to sell was made over the opposition of L.M.C. Smith of Philadelphia, minority stockholder, who has filed suit in Delaware to prevent the sale. Smith has been trying to obtain control of the station but Rogers and Pierson said they do not consider him a purchaser "who would assure continued successful operation" of the outlet. Other offers were turned down, they said, for similar reasons.

Dallas — Bob King has been named program director at WFAA-TV here.





SAINT PAUL



LIKE TO MAKE FRIENDS?

The technique above works on just one person at a time . . . if it works at all. It could earn you a fat eye.

KSTP-TV, the Northwest's first TV station, has made friends with 615,000 TV families in a market commanding nearly four billion dollars in spendable income.

To make them your friends—and to sell them your product-KSTP-TV is your best buy.

Edward Petry & Company, Inc., National Representatives



Coming April 16!

TUGBOAT ANNIE

Best known character in American fiction...all time great motion picture...record-smashing series—more than 60 stories in the SATURDAY EVENING POST (216,777,260 copies)—now comes to television! Thirteen month talent search—"most expensively produced in telepix history" (Variety, 3/14/56)—has resulted in selection of stars for Tugboat Annie and Captain Bullwinkle roles who "epitomize the very concept of this great and popular sea-going team."



Television Programs of America, Inc.

Television Reviews

show may have stemmed partially show may have stemmed partially from the labor difficulties encountered by the Circus in moving into the N.Y. stop. It's conceivable that the circus didn't have sufficient time to set up in the manner with which it would have liked.

Screenster Robert Cummings, seated in a box with his wife and two children, essayed the role of commentator. He and Mrs. C. chattered seemingly endlessly on the events that were transpiring. Yantage point from which he was orally viewing the proceedings was hard to define. It wasn't the viewpoint of a professional, nor the wonder of a tyro, nor through the amazement of a child's seyes. The gab was so obvious and frequently unnecessary. "Look—he's going higher" or "How does he do it?" It added very little.

The acts that were on viewseemed a very good sampling of the circus retinue, but suffered because of the shortcomings of the medium. Acts participating included the Sabrejets, an aerial turn; Takeo Usui, in a slide for life; Trevor Bale's Tigers; Titos, who bounces on his head; Marilex duo in plate spinning; and the Alzanas, wire act and the inverted cycle riding of the Hildalys. The aerial ballet came off fairly well.

ARTHUR MURRAY PARTY With hostess-emcee Kathryn Murrary; guests; Ray Carter Orch Producer: Irving Mansfield Director: Cobey Ruskin 30 Mins, Thurs; 10 pm.

TONI CO; HAZEL EISHOP

ARTHUR MURRAY PARTY
With hostess-emcee Kathryn Murray; Ethel Merman, George Kirby, guests; Ray Carter Orch
Producer: Irving Mansfield
Director: Cobey Ruskin
30 Mins., Thurs.; 10 p.m.
TONI CO., HAZEL BISHOP
CBS-TV, from New York
(North Advertising, Spector)
"The Arthur Murray Party,"
which has been bouncing around
on tv screens for several seasons,
preemed Thursday (5) with a new
variety show on CBS-TV. Of
course, this fresh entry again has preemed Thursday 10, with the variety show on CBS-TV. Of course, this fresh entry again has Arthur Murray demonstrating the "latest dances" and wife Kathryn again is busily flitting about as

hostess-emcee.
Aside from the Murrays, half-hour airer has a guest policy and on hand for the inaugural were



TEXACO STAR THEATRE SATURDAY NIGHT-N.B.C.

Mgt.: William Morris Agency

2,500 Sq. Ft. **Penthouse**

Hotel Great Northern 118 WEST 57th STREET

- Ideal for TV rehearsals' Ballet School Dance Instruction Photographic or Aft Studio Or Ilving quarters

24-hour elevator and switchboard service

a pack of cigarets. It was said with such a meaningful leer that every-one could guess that those cigarets won't come with a brand name imprinted

printed.

Cast lineup for the series is impressive but only John Larkin, Teal Ames, Don Hastings, Mark Rydell and Maxine Stewart were up for the Wednesday shot. They did their jobs in true soaper fashion. Direction, split between Freddie Bartholomew and John Wallace, kept the actors in a minor key. Sets were economical but served the purpose. tors in a minor economical but served the purpose.

H. M. S. PINAFORE
With Paul Ashley, Claude McCann,
Michael King, George Nelle
Producer-director: Barry Shear
Puppels: Paul Ashley
90 Mins Sun 1:30 nm 90 Mins., Sun., 1:30 p.m. WABD, N.Y.

WABD, N.Y.

WABD, DuMont's New York key, apparently has come up with the answer to the programming poser of how to please the moppet and the adult viewer at the same time. With an ingenious and inventive puppet specola of Gilbert & Sullivan's "H. M. S. Pinafore," the station locked up a solid 90 minutes of entertainment for all ages. It was a trial run for the spec.

utes of entertainment for all ages. It was a trial run for the spec, which preempted "Wonderama" for the Sunday afternoon (8) slotting. According to a station spokesman at the end of the show, mail pull will decide whether similar outings will be scheduled. There should be a jam-up in the station's mail room from appreciative viewers on hand for the delightful hour-and-a-half excursion.

The stanza was an imaginative blending of records, puppets and off-camera live actors. The D'Oyly Carte Opera Co.'s waxing of the operetta (a London Records set) and the live actors were synched to the Paul Ashley puppets in a well-inteprated potpourri of song and dialog.

THE EDGE OF THE NIGHT
With John Larkin, Teal Ames, Ian
Martin, Don Hastings, Mark Rydell, Maxine Stewart, Betty
Garde, John Raby, Leona Powers, Bob Dixon, Ruth York,
Charles Taylor, John Gibson
Producer: Werner Michel
Directors: Freddie Bartholomew, and dialog.

Ashley's puppet replicas of such "H. M. S. Pinafore" stalwarts as Sir Joseph Porter, K.C.B., Buttercup, Ralph Rackstraw, Josephine, Captain Corcoran and Dick Deadeye were designed with wit and charm. The costuming, credited to Harriet Neill and Gloria Pauley, added to the general good spirits. A 12-foot duplicate of the "Pinafore," designed by Elwell, gave the puppets ample room to sing and swing.

The synch job. of course was the Directors: Freddie Bartholomew,
John Wallace
Writer: Irving Vendig
30 Mins., Mon.-thru-Fri., 4:30 p.m.
PROCTER & GAMBLE
CBS-TV, from New York
(Benton & Boules)
Those old-fashioned quarter-hour
soap operas sold a lot of detergents
for Procter & Gamble. The new
half-hour soaper should sell more
—only because P&G have twice as
much selling time. The plugs come
fore, aft and three times in-between.

swing.

The synch job, of course was the most difficult barrier to hurdle and although the voices (both waxed and live) came in occasionally before the puppet's mouth opened, the overall was extremely well mastered.

The dialog was

P&G is running "The Edge of the Night" concurrently with "As The World Turns" another 30-minute stanza aired earlier in the afternoon on the same net. "Night" is cut from the same cake of soap as its mate.

On the stanza caught last Wednesday (4) "Night" just seemed to be getting its feet on the ground. The plot line was still being unspooled but the characters had already begun to take shape (a neat trick since scripter Irving Vendig had only two previous half-hours in which to do it).

Briefly, the story line is shaping around a worre line is shaping around a ground a previous half-hours in which to do it). well mastered.

The dialog was handled by Ashley, Claude McCann. Michael King and George Nelle. They all got into the satirical spirit of the affair. The recording headlined Martyn Green. A diehard Savoyard could ask for nothing more.

Gros.

Al Stern's V.P. Stripes

Alfred R. Stern has been named v.p. of NBC's Kagran Corp. in charge of the newly formed NBC Theatrical Division. Stern's is the second major appointment since Alan W. Livingston moved over from his executive veepeeship of Capitol Records to become prexy of Kagran.

Stern is assistant to NBC prez. hours in which to do it).

Briefly, the story line is shaping around a young lad, who's being brought up by his mother and sister, falling in love with a bad crowd. Sub-plots include the sister's romance with a police lieutenant and the sister's friend's romance with a police-sergeant. Vendig is developing the story slowly and methodically. The stanza builds carefully to a "tune in tomorrow" close familiar to all soapers. Wednesday's clincher, for example, had a young hood telling the young hero that he would have to pay off his debt by buying him

of Kagran.

Stern is assistant to NBC prez
Robert W. Sarnoff and will continue in that job. The network's
theatrical subsidiary directs activities of the NBC Opera Co. and TV
Opera Theatre, the former set up
as the touring arm starting next
fall as a joint venture of RCA-NBC
spanning 40 cities.

Inside Stuff—Radio-TV

The controversial "Medic" chapter on a Caesarean birth will be given on NBC-TV next Monday (16). Show's producers (Tony Miner, Frank LaTourette) kicked up a fuss a few weeks back when the web refused to run the stanza leaving the 90 seconds of the Caesarean

NBC's view has prevailed, with the minute and a half to be deleted from the installment, called "The Glorious Red Gallagher," with Hope Emerson in the cast As result, the Los Angeles County Medical Society has pulled out its "seal of approval" from the series.

Don Hewitt, who is producer-director of "The Grace Kelly Wedding" to be slotted by CBS-TV April 21 from 11 to 11:30 p.m., will be in and out of Monaco without seeing the nuptials. Hewitt planed out last week to set up the special coverage, some of it to be shown also on the Douglas Edwards newscasts, and is due to fly back again today The Saturday night half-hour will be sponsored by Maybelline.

The Jules Montenier organization, rotating sponsor of CBS-TV's "What's My Line?" has been merged with Helene Curtis Industries. As result, Montenier products will be supplemented by a number of Curtis beauty preparations on Montenier-sponsored airings, with cross-reference plugs on the shows carrying the banner of Remington, the alternating sponsor of "Line."

Last week (4), Variery's ARB city-by-city syndicated and national spot film chart carried the Fort Wayne ratings for February of 1955. The one-year-later picture, as indicated below, is just as bullish. Here they are, in order of their audience supremacy:
"Highway Patrol," 52.2, against "Godfrey and Friends," 15; "Waterfront," 44, vs. "The Millionaire," 21.5; "Celebrity Playhouse," 41.2, vs. "Break the Bank," 12.2; "Soldiers of Fortune's" 38.7 vs. "Dollar a Second's" 13.5; "Cisco Kid's" 37.1 against "Omnibus" 18.1; "Margie's" 36.7 vs. "Ford Star Jubilee's" 27; "Superman's" 36.2 vs. "Range Rider's" 9.9 and CBS News' 7.3; "Amos 'n' Andy's" 35 vs. "I Led Three Lives'" 16.1, and "Great Gildersleeve's" 34.3 vs. "Confidential File's" 14.1. All the winning shows were on WKJG, Channel 33 in Fort Wayne, while the opposing stanzas emante from WIN-TV, Channel 15 in Waterloo.

NBC-TV has earmarked Sunday, April 22, for the third showing of the film on former President Herbert Hoover. Slotting is 4:30 to 5. Up ahead at 4 o'clock the network gives the time over to the Anti-Defamation Division of B'nai B'rith. Both stanzas are out of the web's public affairs dept.

Harris, L'ville Radio Pioneer, Dies at 82; Innovator of Patterns

Louisville, April 10.
Credo Fitch Harris, 82, radio pioneer who was at the helm of WHAS at the station's teeoff, died Tuesday (3) after a long illness. A novelist of high stature when he was called on to found WHAS in 1922, Harris was recognized in the trade as an innovating and resourceful station director.
In the beginning, he took on all

Was caned on to come where we have a san innovating and resourceful station director.

In the beginning, he took on all the jobs required in a pioneering field, directing, writing, announcing and reporting. In his 20 years with the station he played a prominent part in the rapid climb of radio from a gadget to a major industry.

Harris guided the station in a series of enterprising moves. Among his credits at station was the first in the country to make a remote airing, in 1922. The same year he aired the World Series between the New York Giants and Yankees from wire reports. In 1924 he put on the air a telephone conversation between film actress Mary Pickford in New York and Harris in a local hotel. He aired the first conversation from the ground to an airplane in fight in 1925. Also in 1925, he broadcast the Kentucky Derby for the first time. During his radio career WHAS grew from a 500-watt to a 50,000-watt clear-channel station.

Helping to bring network programs to the South, in 1927 Harris organized NBC's southern network. The station joined CBS in 1933, the year WHAS was licensed to operate on 50,000 watts. A newspaper editor and author before entering radio, during WW I Harris was am officer of the Red Cross in France. Among his writing was "Microphone Memoirs," an account of the early years of radio. Harris is survived by his wife, a great-niece, Mrs. George W. Norton, Jr., wife of the president of WAVE, Inc.; two great-nephews, Rogers Clark Ballard Morton and Thurston Morton, congressman from Kentucky, and a cousin.

A Credo Harris memorial program was aired Tuesday (3) over WHAS in memory of its first director.

P&G AS CO-SPONSOR OF NBC-TV BOWLING

Procter & Gamble has come in on the NBC-TV "National Bowl-ing" show emanating from Chica-go under General Cigar auspices. Kegler klatch is the Sunday night at 10:30 replacement for the "Jus-tice" series cancelled by American Tobacco.

P&G starts its alternating ride April 29, via Leo Burnett agency.

IT'S TIME

Somebody Put on a New Kind of Radio News Show. Somebody Has-

'IT'S TIME'

Produced and Voiced for TIME, The Weekly News Magazine, by

WESTBROOK

Famed March of Time Announcer

Every Weekend . . . 18 Different Five-Minute **News Dramas Entire ABC Network**

> EDITORIAL STAFF: Donald Higgins (Co-Producer) Ted Wear Martin Plissner Mary McCarthy ames McCormack

DIRECTOR: Warren Somerville

Sponsored by: U. S. ROYAL TIRES



"J. FRED MUGGS"
HAS ENGLISH BULL DOG PUPPIES For Sale—8 Wks. Old, A.K.C. Reg. Anyone interested please phone own-ers, Buddy Mennellä, er Roy Waldron, at Ramsey, N. J. Phone Ramsey at Ramsey, N. J. Phot 9-1859, 10 A.M. to 7 P.M.

THE HOT SHOWS! ZIV HAS



IN 2-STATION JACKSONVILLE

beating George Gobel, Ford Theatre, Dragnet, Studio One and

others.

ARB-Nov. '55

ZIV TELEVISION PROGRAMS, INC. Cincinnati Chicago, Hollywood, New York



Up to 15 times more volume than radios of equivalent size and...

Up to 30 times more sensitivity to bring in more distant stations... to perform where others won't

Up to 400 hours battery life UP 10 400 nours battery life from just one set of mercury botteries! So economical trom just one set of mercury botteries so economical trom just one set of mercury botteries. trom inst over set of mercury patteries! So economic trom inst over set of mercury patteries!



It Defies Comparison!

THE ROYAL "500"

Pocket Radio

Only 3½" wide, 5¾" high, 1½" deep. 19 ounces. Two colors: black (500Y) or maroon (500R), both with Roman gold trim. Unbreakable nyloh case. \$75.00°

Announcing Zenith's New Tubeless Pocket Radio

So tiny you can take it wherever you go...so powerful it plays on trains, boats and planes where others won't!

Here is a superb new Zenith radio—the Royal "500" all-transistor pocket radio-small enough for pocket or purse... powerful enough for all outdoors!

The rich-toned, seven-transistor Royal "500" is so powerful it actually operates where others won't... pulls in more stations than radios of equivalent size...and gives you clear, strong reception indoors, outdoors or in a car-Just think! With the Royal "500" you need no longer buy both a car radio and a portable! This versatile instrument, with its unbreakable nylon case, gives you the advantages of both!

And here's more good news for your pocketbook! You can use the new mercury batteries, in which the volume determines the current used. Playing at normal volume actually prolongs battery life! Or, you can operate this versatile radio for only a fraction of a cent an hour on four ordinary long-life penlite batteries, available everywhere.

When you see the beautiful, gold-trimmed Royal "500" at your Zenith dealer's, we think you'll agree it's the finest pocket radio you've ever seen... or heard! A real companion!

With the silent earphone attachment you can listen to news and music without annoying the person sitting next to you. By Zenith - Manufacturer of America's Finest Quality All-Transistor Hearing Aids



Zenith's newest achievement in its crusade to lower the cost of hearing—the tiny, full-powered, 4-transistor "50-X" hearing aid. 4-transistor "50-X" hearing aid.
So tiny it can be worn under a
man's necktie; so light it can be
worn in a woman's half. Engineered to give performance unexcelled by many aids
selling at more than four times its price. Zenith's
finest quality. Only \$50.*



IALITY GOES IN



The Royalty of RADIO and TELEVISION® Backed by 37 years of leadership in radionics exclusively

Zenith Radio Corporation, Chicago 39, Illinois

Jocks, Jukes and Disks

By HERM SCHOENFELD

Julius LaRosa: "I've Got Love""Augustine" (RCA Victor). Julius LaRosa's second platter for Victor should maintain the pace set by his "Lipstick, Candy and Rubber-Sole Shoes." "I've Got Love" is a clever number with a swinging melody that LaRosa's belts effectively. Flip is an attractive Continental-flavored folk item.

Betty Johnson: "Say It Ain' So. Joe." It's a slow-tempoed ballad with a pronounced at right down the current pop alley. Miss Johnson, aided by a colorfully rocking background, handles this number in a way to put it into the top brackets. "Honky Tonk Rock" (Bally) agraly of the rock 'n' roll and honky-tonk styles into a cute novelty for the genre.

Vic Damone: "To Love Again" "I've Birds and The Based upon the Chopin E-Flat "Issue to two tunes from Elmer Bernstein's screen to "The Man With The Stein's score to "The Man With The Golden Arm" have made a solid coupling for Danny Kaye. "Delilah out, in the theme, is a colorful side with a theme, is a colorful side with nome, is a colorful side with a theme, is a colorful side with a theme, is a colorful side with The Edver lyrics by Sylvia Flee ("Molly-O," a fine ballad with theme, is a colorful side with nome. Kaye. Latter also wrote the lyrics to "Molly-O," a fine ballad with theme, is a colorful side with a theme, is a colorful side with The Edver lyrics by Sylvia Flee Hlipse, "Acevel Plane" in theme, is a colorful side with some clever lyrics by Sylvia Flee ("Molly-O," a fine ballad with theme, is a colorful side with a theme, is a colorful side colorful side with a theme, is a colorful side with some cleve



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
242d Consecutive Week
ragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Me Back" (Liberty). Holly Twins will grab a fair share of turntable time with "It's Easy." The Latinotempoed tune has slick beat and lyric values and the group makes it delightful listening. It's a dark horse side. Uptempoed "Take Me Back," on the bottom deck also rates attention.

Back," on the bottom deck also rates attention.

Stan Freberg: "The Great Pretender". "The Quest for Bridey Hammerschlaugen" (Capitol). Stan Freberg's target this timeout is rhythm & blues (The Platters' version of "The Great Pretender") and reincarnation ("The Search for Bridey Murphy") but he misses 'em both. The takeoff on "Pretender" doesn't have too many laugh-provoking ideas and the singing style is too similar to the original to give any indication that he's making any comment about it at all. The "Bridey" bit is just a good idea gone astray.

Ted Heath Orch: "Siboney"-"The Man With Golden Arm" (London). It seems that Ted Heath does best in the singles division with chile flavored material. He scored with a vibrant version of "Malaguena" and now he's due for another big one—with "Siboney." It's an exciting wax offering that will catch on with the jockeys and the coinbox trade. Bobby Pratt's standout trumpeting is the main feature of the flip side.

Tommy Leonetti: "Wrong".-Too Proud" (Canitol) Tommy Leonetti

Tommy Leonetti: "Wrong"-"Too Proud" (Capitol). Tommy Leonetti needs stronger material than this. He's got a fair ballad to work with in "Wrong," but despite its pleas-ant lilt, it's not strong enough to capture much deejay attention. "Too Proud" is a trite effort which (Continued on page 48)

Wing

Album Reviews

"Eddie Fisher Sings Academy Award Winning Songs" (RCA Vic-"Redue Fisher Sings Academy Award Winning Songs" (RCA Victor). This new Eddie Fisher set wraps up 21 "Oscar" songs from the first winner in 1934 ("The Continental") to 1954's topper ("Three Coins In The Fountain"). The 1955 winner, "Love Is A Many-Splendored Thing," was anounced too late for inclusion in this set. This repertory, of course, is a great collection of performance songs and Fisher belts them effectively, although some of the songs only get a fast chorus. Before each number, Fisher speaks briefly on the picture setting, a contribution that could well have been left to the album notes, since the spoken word, while okay on the first take, tends to intrude on the first take, tends to intrude on the album's listenability on the reruns. Axel Stordahl supplies class backgrounds to Fisher's vocalling.

Bing Crosby-Donald O'Connor-

stimes. Axel Stordahl supplies class backgrounds to Fisher's vocalling.

Bing Crosby-Donald O'Connor-Mitzi Gaynor - Jeanmaire: "Anything Goes" (Decca). The sound-track of the Paramount pic version of Cole Porter's legit musical. "Anything Goes," is topflight platter fare. The lineup of Porter numbers, including "I Get A Kick Out of You," "You're The Top," "It's De-Lovely" and the title song, make sock wax material. The additional songs by Sammy Cahn and Jimmy Van Heusen, including "You Gotta Give The People Hoke," "A Second Hand Turban and a Crystal Ball" and "You Can Bounce Right Back," are also solid production tunes that fit into Porter's cleverly literate pattern of cleffing. Bing Crosby contributes another standout performance on "All Through The Night," and in "You're The Top" with Mitzi Gaynor, and the "Hoke" and "Crystal" Crystal

Ball" numbers with Donald O'Connor, the last tune being an ultrasmart job. O'Connor solos brightly on "You Can Bounce Right Back," while Miss Gaynor hads the title song neatly and Jeanmaire is effective on "I Get A Kick Out of You." Joseph Lilley batons the studio orch authoritatively.

Percy Faith Orch with Mitch Miller: "It's So Peaceful In The Country" (Columbia). This is another package that fits into the "mood music" groove. Columbia's artists & repertoire chief Milth Miller is featured on English horn and oboe while Percy Faith, the label's musical director, join in a tasteful package of standards by Alec Wilder and Jimmy Van Heusen. The whole set is keyed to a restful, bucolic mood, with the Faith-Miller team funishing the atmospheric unity.

Johnny Parker-Tony Mottola. "While We're Young" (Kanp) This

atmospheric unity.

Johnny Parker-Tony Mottola:
"While We're Young" (Kapp). This
combo of crooner and guitar adds
up to a fine package idea. Johnny
Parker, a relaxed vocalist with
lots of Sinatra in his style, smoothly handles a flock of excellent oldies while Tony Mottola furnishes
the simple, but expressive guitar
backgrounds. Among the numbers
in this set are "You Must Have
Been a Beautiful Baby," "Nevertheless," "If I Had You," "You Do
Somjething To Me" and others. On
several tunes, Mottola solos in
some multiple-track arrangements,

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research. Inc.. Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.

Survéy Week of March 30-April 5, 1956 Renny The Bob Tailed Bunny

| T 20 C TU |
|--|
| Broadcast |
| Without You Broadcast |
| When You're In Love—††"High Tor" |
| We All Need Love Remick |
| Wayward Wind |
| Walk Hand In Hand |
| Too Young To Go Steady—*"Strip For Action" Robbins |
| Too Close For Comfort—*"Mr. Wonderful"Laurel |
| Serenade—†"Serenade" Harms |
| ROCK Island Line |
| Port-au-Prince Marks |
| Poor People of Paris |
| Pienie—†"Pienie" Shapiro |
| On The Street Where You Live—*"My Fair Lady". Chappell |
| No. Not Much Beaver |
| Never Let Me Go_T Scarlet Hour" Famous |
| Mr. Wonderful*"Mr. Wonderful" Laurel |
| Moritat—*"Three Penny Opera" Harms Mr. Wonderful—*"Mr. Wonderful" Laurel |
| Moonglow—t"Pienie" |
| Main Title—†"Man With The Golden Arm"Dena |
| Magic Touch Doubles |
| Lisbon Antigua Southern |
| Joey, Joey, Joey-*"Most Happy Fella"Frank |
| Innamorata—† "Artists And Models" Paramount |
| If You Can Dream—t "Meet Me In Las Vegas" Feist |
| I Could Have Danced All Night-*"My Fair Lady" Chappell |
| Hot Diggity Roncom |
| Flowers Mean Forgiveness Barton |
| Flamenco Love |
| Can You Find It In Your Heart Witmark |
| Birds And The Bees-t"Birds And The Bees"Gomalco |
| Beility The Bob Tailed Bunny |

Top 30 Songs on TV (More In Case of Ties)

| A Tear Fell | . Progressive |
|---------------------------------------|---------------|
| .A Woman In Love-t"Guys And Dolls" | . Frank |
| Arriverderci Roma | H & R |
| Ask Me | ABC |
| Blue Suede Shoes | Hi-Lo-H&R |
| Come Down To Earth, Mr. Smith | Evane |
| Cry Me A River | Saunders |
| Eleventh Hour Melody | Payton |
| Get Up, Get Up | Towall |
| Great Pretender | Donthon |
| Heartbreak Hotel | Troc |
| Hot Diggity | Donoom |
| I'll Be Home | Ano |
| I've Grown Accustomed—*"My Fair Lady" | Channell |
| Lisbon Antigua | Cauthorn |
| Long, Tall Sally | Southern |
| Tullaby Of Bindland | , venice |
| Lullaby Of Birdland | Patricia |
| Memories Are Made Of This | Montclare |
| Moritat—*"Three Penny Opera": | Harms |
| Mr. Wonderful—*"Mr. Wonderful" | Laurei |
| No, Not Much | . Beaver |
| No Other One | . Meridian |
| Poor People of Paris | Connelly |
| Rock and Roll Waltz | Sheldon |
| See You Later, Alligator | Arc |
| Seven Days | Progressive |
| Small Town | Amer. Acad. |
| Sweet Lips | Leeds |
| What A Heavenly Night For Love | Tee Kaye |
| Why Do Fools Fall In Love | Patricia |
| | |

Best Bets

| I'VE GOT LOVE Augustine |
|--------------------------------------|
| SAY IT AIN'T SO, JOE Honky Tonk Rock |
| TO LOVE AGAIN I Cried For You |

chances.

Gale Storm: "Ivory Tower" - "I
Ain't Gonna Worry" (Dot.). Although Cathy Carr's version of
"Ivory Tower" has the lead, Gale
Storm's cover for Dot is due to
pick up a lot of action. It's a
strong production of a good tune.

Danny Kaye: "Deltlah Jones""Molly-O" (Decca). Added lyrics

во ED R-O RO SE MA MR

Nocturne, the theme of the Columbia pic, "The Eddy Duchin Story," "To Love Again" is a big, class ballad which adds up to excellent material for Vic Damone. It's a performance number with lots of potential to catch on as a big hit. The reverse, "I Cried For You," is a standout oldie which also could very well come back big via this fine production.

Joni James: "The Maverick Queen," altempts the same story-telling device as "High Noon." This type of number has been way overdone recently and unless the song has some sock offbeat quality, it's due to get lost in the shuffle. A good rendition by Joni James may get this entry some spins. Flip ballad has a simple idea and better chances.

Gale Storm: "Ivory Tower"—"I fain't Gonna Worry" (Dot.). Although Cathy Carr's version of "Ivory Tower" has the lead, Gale Storm's cover for Dot is due to lock up a lot of action. It's a strong production of a good tune.

Danny Kaye: "Delilah Jones"—"Holly Twins: "It's Easy"—"Take

Carried Away," and turns it into an attractive entry.

Holly Twins: "It's Easy"-"Take

MARIETY 10 Best Sellers on Coin-Machines Les Baxter Capitol Lawrence Welk Coral 1. POOR PEOPLE OF PARIS (8)...... (Carl Perkins Sun) Elvis Presley Victor 2. BLUE SUEDE SHOES (4)..... 5. LISBON ANTIGUA (13). \$\begin{cases} Nelson Riddle... Capitol \\ Mitch Miller... Columbia \\ \end{cases}\$ 8. JUKE BOX BABY (3)..... Perry ComoVictor Dick Hyman Trio MGM Hayman-August ... Mercury Billy Vaughn Dot WН

| Second Group | |
|-------------------------|--|
| Y DO FOOLS FALL IN LOVE | { Teen-Agers Gee . { Diamonds Mercury { Gale Storm Dot |
| NAMORATA | Dean Martin Capitol Jerry Vale Columbia |
| WEEVIL | (Teresa Brewer Coral Tats Domino Imperial |
| DIE, MY LOVE | Fontane Sisters Dot Chordettes Cadence Teen Queens RPM |
| O-C-K OCK ISLAND LINE | . Lonnie Donegan London |
| E YOU LATER, ALLIGATOR | . Platters Mercuru |
| R. WONDERFUL | { Peggy Lee Decca Sarah Vaughan Mercury Teddy King Victor |

TO YOU, MY LOVE SNick Noble Georgie Shaw [Figures in parentheses indicate number of weeks song has been in the Top 10]

DECLINE AND FALL OF THE 78s

Capitol Preems New Hollywood Tower | COL HALTING Like a Cecil B. DeMille Production

Hollywood, April 10.

With the glamor and trappings of a major motion picture premiere, Capitol Records opened its revolutionary homeoffice building formally Friday night (6) with a tourand-reception party that climaxed a week of previews. Some 1,500 guests assembled at the Tower during the evening for the festivities which signalized the move of the Coast label into its own modernistic home, symbolizing its growth, in 14 years, from the status of an indie label to one of the Big Four of the disk tworld. Giant searchlights illuminated

Giant searchlights illuminated Giant searchlights illuminated the Hollywood-Vine area as film, radio, tv and recording stars arrived for the party and strolled up the red carpet that decorated the entrance to the \$2,000,000 structure. Chill winds kept to a minimum the number of fans seated in the specially-constructed bleachers to watch the proceedings and listen to the arrival ceremonies over a p.a. system that was linked with tv cameras and microhones for a KTLA program. Deejay Johnny Grant was on hand to announce the arrivals.

Ceremonies were launched offi-

announce the arrivals.

Ceremonies were launched officially when Leila Morse, grand-daughter of Samuel Fulton Breeze Morse, inventor of the telegraph, tapped a telegraph key to activate the red beacon atop the building's 92-foot, spire. Beacon will operate nightly, spelling out the word Hollywood in international morse code.

Walliche As Ward

morse code.

Wallichs As Host

Glenn Wallichs, co-founder and president of the firm, was on hand in the lobby to greet visitors. With him were executives of Electric & Musical Industrial (EMI) Ltd., of England, which purchased 96.4% of the firm last year. They included J. F. Lockwood, L. J. Brown and A. J. Wynes.

Guests were taken first on the guided tour through the circular building, starting with the execu-

(Continued on page 50)

Hampton in Hollandaise Sauce; Gillespie Clicks In Asian Goodwill Tour

Amsterdam, April 3.

Lionel Hampton was a "riot" here at the Concertgebouw Hall last week. The local reception for Hampton became so hot that the police had to pull him off the stage and get him to his dressing room in order to cool the audience off. The show was presented by Lou Van Rees, who impresarios most of the Jazz concerts by visiting Americans.

Americans.

Working a midnight performance on March 24. Hampton and his crew of 17 sidemen reprised their standard wild antics on a flock of swing numbers, climaxed by a bangup "Flying Home," in which the leader and crew "blew their tops." It was during this number that the manager of the house decided to call it a night and, at 230 a.m., the police dragged dampton off stage while 2,000 fans ran riot. It took the police 15 minutes to clear the hall.

Gillespie Bops Pakistan

Karachi, April 10.

Once again, jazz spread some goodwill for the U. S. as Dizzy Gillespie played this Pakistan metropolis as part of his 10-week tour of Asian countries. Gillespie shared a favorable press reaction with another visitor from the U. S., Dr. Claude S. Beck, a heart specialist from Ohio.

The Gillespie

from Ohio.

The Gillespie crew, whose tour is sponsored by the International Exchange Program, was the first U.S. jazz crew to play this country, and is the top hit of any cultural group passing through here, including the ones from Russia. The fans are queueing up to hear Gillespie at a large film theatre here, with prices at \$2 and \$3 per tab.

Go, Stanislavsky, Go

A casting call is out for jazz tootlers who can act. NBC-TV's Alcoa - Goodyear Hour has slotted a yarn about a six-piece combo in the 1920s and is looking for cats who can double as thesps.The teleplay, "The River Blues," is set for a June 10 showcasing, It was scripted by Herman Raucher.

Raucher.

Herb Brodkin, show's producer, plans to break in the jazzsters in bit parts on some of the Alcoa-Goodyear stanzas preceding "The River Blues." A deal is also in the works for a wax tiein with RCA Victor on the music to be used on the show.

Decca Accenting Pic Soundtracks For Pkge. Market

Decca Records, which is in the picture business via its majority stock ownership of Universal Pictures, is now very Hollywood minded on wax for the package field. Diskery has been busy tying up numerous soundtrack deals with film companies other than Universal.

Universal.

Decca is currently releasing "Picnic," a Columbia Pictures production, and "Anything Goes," a Paramount pic. So far this year, the diskery has issued "The Benny Goodman Story" (U), "The Man With the Golden Arm" (UA) and "The Court Jester" (Paramount).

Decca had a standout click in its soundtrack album from the U pic, "The Glenn Miller Story," last "The Glenn Miller Story," last year and is now repeating with the Benny Goodman biopic. "The Man With the Golden Arm" is a big winner for the company, both in the package field and via single releases from the album. One of the tunes from the album, 'Main Title," has now also been sliced for Decca by Danny Kaye under a new title, "Delilah Jones." Sylvia Fine (Mrs. Kaye) penned the lyrics to the Elmer Bernstein music.

MICKEY SCOPP AWAITS SEAT ON ASCAP BOARD

Mickey Scopp, general manager of The Big Three (Robbins, Feist & Miller) publishing combine, has not yet been seated on the board of ASCAP. Scopp was slated to fill the vacancy created by the resignation of Abe Olman, who recently exited the top spot at the Big Three Three.

Three.

At ASCAP's last board meeting, the publishers tabled a motion to seat Scopp. It's expected that the board will seat Scopp at the meeting at the end of this month as representative of the second biggest publishing firm in ASCAP, the first being the Music Publishers Holding Corp., a Warner Bros. subsid

Elvis Presley Hits Gold Platter Circle

Elvis Presley, the young hillbilly rock 'n' roller who is currently RCA Victor's hottest disk seller, has hit the 1,000,000 marker on his "Heartbreak Hotel" platter. Currently, Presley has six out of Victor's 15 bestsellers.

Presley's move to Victor proved to be one of the fastest talent payoffs in years. Victor paid the indie Sun Records \$32,000 for Presley's release and the latter clicked shortly after under the RCA banner.

Move toward a two-speed market picked up steam this week with Columbia Records' step to withdraw the 78 rpm platter from its catalog. The pullout will be handled gradually.

Col plans to issue its pop singles repertoire initially, and in most cases exclusively, on 45 rpm disks. However, in particular cases where artists popularity and consumer demand warrant duplication, 78 rpm versions will also be pressed. Heretofore, all pop singles were released concurrently on both speeds.

Heretofore, all pop singles were released concurrently on both speeds.

The 78 rpm platter has been on a steady decline and received a push to oblivion early this year when several major labels, led by RCA which has been spearheading the 45 rpm move upped their prices on the single 78s early this year from 89c to 98c. The 45 rpm platters are priced at 89c. RCA Victor spearheaded the way last year when it raised the tab on 78 rpm singles to the 98c mark.

According to Col prexy James B. Conkling, the move to withdraw the 78 rpm disks from the market was made after an extensive dealer-consumer study recently completed by the diskery. "The study shows," Conking said, "that the 78 rpm single disk is rapidly becoming as extinct as the cylindrical record."

An analysis of Col's 1955 sales showed that the dealer, distributor and the diskery would have turned over their investments more frequently, made more profit and ended up with much less obsolete (Continued on page 44)

Up Marek, Letts **To Victor Veeps**

Howard L. Letts, RCA Victor operation manager, and George R. Marek, chief of the album division, were given their vice-prexy stripes last week in the disk division echelon under v.p. Larry Kanaga, general manager of the Victor record department. Letts and Marek were elected Victor veeps in the wake of RCA v.p. Manie Sacks' exit from the disk operation last week to concentrate on the NBC setup.'

Letts, who joined RCA 27 years ago, has held various posts in accounting and finance with the company, and from 1945 to 1951 served as controller of the disk division. Since 1951, he has been assistant general manager and operations manager of the label.

Marek, who oined Victor artists & repertoire until his recent promotion to head of the album division. Marek is an authority on longhair music and has authored several books.

Columbia Disk Names To Tour Cross-Country For Cancer Fund Plea

For Cancer Fund Plea
Columbia Records and the
United Air Lines are teaming up
in a pitch for the American Cancer Society. The promotion, which
will be tagged "The Flying Crusade," will have Columbia artists
Tony Bennett, Lu Ann Simms,
Pércy Faith as well as artists &
repertoire topper Mitch Miller hitting three cities a day for five
days visiting radio and tv stations.
Tour kicked off Monday (9).
The "Crusade" got a plug on Ed
Sullivan's CBS-TV show Sunday
(8). Trek was launched in New
York and includes Philadelphia,
Hartford, Boston, Washington,
D.C., Pittsburgh, Moline, Milwaukee, Chicago, Omaha, Denver, San
Francisco, San Diego, winding up
in Los Angeles.

A few months ago, BCA Victor

in Los Angeles.

in Los Angeles.

A few months ago RCA Victor packed about 15 of its artists to gether on a campaign for the Polio Fund. The Victor package, how-law fewer, toured via the railroads:

**The Victor package, how-law fewer, toured via the railroads:

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Coast Tooters Get Support In Local 802 Ranks Tho Leaders Keep 'Hands Off'

Finger of Suspicion

Harry Fox, publishers' agent and trustee, is training his auditing guns on one of the biggest disk mail order operations in the country. The accountants are going to the midwest to check on royalty

midwest to check on royalty payments which are suspected of being a short count.

One of the suspicious elements in this mail order operation is their willingness to pay the full 2c royalty rate on all tunes used. Despite the fact that this company markets low-priced disks, it has never asked for a rate.

Columbia Nabs Two TV Shows For Disk Sets

Columbia Records is reaching into tv for its album material. Within the next couple of weeks label will release wax versions of Max Liebman's upcoming NBC-TV specola, "Marco Polo," and Ed Murrow's 'Report on the Middle East," aired last month on "See It Now" over CBS-TV.

The "Marco Polo" package was put into the groove just recently and will be in the record shops around the country a few days before the tele shot which is set for April 15. RCA Victor, an NBC affiliate, had first crack at the album, but a jam-up on the production line would have prevented the company from getting the album out before the tele stanza. Label gave Liebman the green light to make another deal and Col's exervepee Goddard Lieberson grabbed it up.

Album stars Alfred Drake and

it up.
Album stars Alfred Drake and

Album stars Alfred Drake and coretta Morrow. Score was adapted Rimsky-Korsakoff by Clay Warnick and Mel Pahl with lyrics by Edward Eager. Liebman's "Mason Music is publishing.

The Murrow package will be part of the "I Can Hear It Now" series which he and Fred Friendly produce for Col. It will be a two 12-inch LP set and feature the complete interviews with David Ben Gurion, Israeli Prime Minister, and Egyptian chief Gamal Abdel Nasser.

DOT RECORDS EXPANDS ITS VEEPEE ROSTER

Hollywood, April 10.

Dot Records, the Gallatin, Tenn., indie label which has been hot on the best seller lists for the past year, has completed the first step of a new coast-to-coast expansion program with the appointment of three vicepresidents to handle varies where of the correction Panels. ous phases of the operation. Randy Wood continues as prexy of the firm with Gilbert Brown as sec-

Firm appointed Henry Onorati as v.p. and director of the eastern division; L. L. Thornton as v.p. and treasurer; and Al Bennett, formerly in the sales and promo-tion department, as veepee in charge of the western division. charge of the western division. Bennett will shortly open offices in Hollywood.

Sesac Moving Offices To Coliseum Tower

Sesac Inc., performance rights organization, is moving into the new Coliseum Tower at Columbus Circle. Outfit, headed by Paul Heinecke, has leased 10,000 square feet of space and plans to move from its present offices on Fifth Are in the orbit support

802 is tacitly aligning itself with American Federation of Musicians American Federation of Musicians prexy James C. Petrillo in the latter's row with Coast Local 47, there is considerable support in N.Y. ranks for the Coast fight against the AFM leadership. The Local 47 rumble, in fact, is causting the AFM leadership. against the AFM leadership. The Local 47 rumble, in fact, is caus-ing a cleavage in N.Y.'s Local 802 between the leadership, under prexy Al Manuti, and a rank-and-file group comprising many of the studio musicians on radio and tv.

studio musicians on radio and tv.

At a meeting called by the recently formed s'eering committee of Local 802 Monday night (9), more than 200 tootlers voiced a unanimous protest against the complete unparliamentary procedure in which Local 802 prexy Al Manuti conducted the special membership meeting on April 2. That meet was called to act on report of Manuti's of the protest made by Local 47 against the interference of local autonomy by Petrillo.

This group is strongly opposed

47 against the interference of local autonomy by Petrillo.

This group is strongly opposed to Petrillo's policy of allegedly sacrificing everything to strengthen the Music Performance Trust Fund. They charge Petrillo with ditching the fight to get live music on all live dramatic shows on video, most of which now use library soundtracks. While Manuti also fought for this principle before the AFM board during the last negotiations with the networks and lost, in the current row between Local 47 and Petrillo, he claims to be "neutral." He, has, however, criticized Cecil Read, leader of the Local 47 rebellion, for his methods and the latter has counter-attacked Manuti for allegedly ramming through a pro-Petrillo resolution last week.

The fight within the AFM is spotlighting the union's unusual organizational pattern. Although the New York and Los Angeles locals are the two biggest in the country, neither of them is repre-

(Continued on page 48)

AFM Gathers Facts Of Local 47 Coast Revolt; Tooters Hit Exec Board

Hollywood, April 10.

American Federation of Musicians put 13 Local 47 insurgents on "trial" here yesterday with labor attorney Arthur J. Goldberg siting as a referee and taking evidence. Proceedings are expected to last several days, and may have to be adjourned to permit Goldberg to return to Washington to fulfill other commitments.

Goldberg, it's understood, has no authority to reach a decision in the cases arising out of Local 47's rebellion against the domination of AFM chief James C. Petrillo and against operation of thusic Performance Trust Funds, He will take evidence and may submit recommendations to the AFM international executive board which is expected to rule; The rebels, however, have already "disqualified" Petrillo and members of the IEB from sitting in judgment on the grounds that they are "prejudiced" and have already decided the course of action to follow.

decided the course of action to follow.

Cecil F. Read, Local 47 veepee and acting president as a result of the union's ouster of prexy John te Groen, leads the list of those on trial. Read has been the leader of the rebellion, which has been gaining ground locally since last October iff a continuing controversy over the diversion of the \$25 scoring fee to musicians on old versy over the alversion of the \$25 coring fee to musicians on old theatrical pix sold to tv and over the channeling to the Trust Funds of a 21% rise in the scale (Continued on page 50)

Allen Robeŕts Stricken

Allen Roberts, vet ASCAP songwriter, was stricken with a heart attack in New York last

French shopkeepers have caught the disk bug. It's become the retail business to get into and the transient retailers are moving into the record field in droves. Before the year is out, it's expected that there'll be 3,600 disk retailers in France, a jump of 400 over last year.

year.

According to Nicole Barclay, who runs the Companie Phonographique Francaise with her orch leader-husband Eddie Barclay, all this activity points to a healthy forecast for the record manufacturers for the next five years at least. On the dark side of the ledger, however, is the fact that the shops are beginning to pile up on each other and she believes that within two or three years many of the new-comers will be forced to move on to other fields.

In New York recently on a busi-

to other fields.

In New York recently on a business trip Madame Barclay credits the bullish disk biz to the paucity of other entertainment forms available in France today. "Radio and television is not so good," she says, "and the night clubs are for the tourists." Although the price- of disks is comparatively high, a single record costing about \$1.40, records have become practically the main form of home entertainment.

the main form of nome entertainment.

There are now close to 65 record companies operating in France with the Barclay's company ranked third. Pathe Marconie and Philips hold the one-two spots. Each company has a hefty release schedule. The Barclays issue about a 100 new disks a month. Reasoning behind the overload, says Madame Barclay, is that one release doesn't sell too much and that you need bulk to turn up with a profit. An average hit record racks up 125,000 platter sales with few exceptions. The "Third Man Theme" went to the 250,000 mark and the current click Eddie Constantine's "Little Child" has reached France's allfiem high of 400,000 sales. The Constantine cut, incidentally, has been released in the U. S. under the Kapp Records banner.

Lyric Values Uppermost

Ords banner.

Lyric Values Uppermost

On the matter of the exchange of material between the U. S. and France, Madame Barclay, who also operates her own publishing firm in Paris, said that the lyric values of the song are of primary importance. A lyric has to be easily translatable for it to have the same clicko effect in another country. "The late Elliott Shapiro," she pointed out, "always wanted a foreign lyric that would retain its orizinal mood in English translation." She added that American songs seldom work out in French translation and that she discounts them entirely when she buys a song for France. Spotlighting the translation trouble, she mentioned "Make Yourself Comfortable" as an example. "We worked on the translation six months and it finally came out "Laissez Moi Rever De Toi" (Let Me Dream of You").

Rock 'n' roll hasn't yet made any inroads in France but she'll attempt to launch a few U. S. items there in the near future. Jazz, however, sells extremely well and it can probably be credited to the steady stream of U. S. jazzsters who are titting the Continental circuit.

In the platter exchange field, the Baroley have detail with the stream of the continental circuit.

who are hitting the Continental circuit.

In the platter exchange field, the Barclays have deals with Mergury and Norman Granz. Recently, Mercury latched on to the French disking of "Lullaby of Birdland" by the Blue Stars for U. S. release and it quickly jumped into the hit brackets.

BG to Mix Ballrooms With Collegiate Dates

With Collegiate Dates

Benny Goodman, who is swinging out on a college prom tour later this month, has added four ball-room dates to the trek. Orch will play the Million Dollar Ballroom, Milwaukee, April 22; Les Buzz Ballroom, Spring Valley, Ill., April 28; Sunny Brook Ballroom, Pottstown, Pa., May 12, and the Elms Ballroom, Youngstown, O., May 20.

The campus itinerary includes stands at the U. of Minnesota. April 21; Purdue U., April 27; U. of Detroit. May 45; Virginia Poly. Inst., May 11; U. of Ohio, May 19, and The Citadel, June 15 200 3.51;

. JJa : 12 U.T.

Hit Parade Lineup

(On April 7 NBC-TV Show)

- Poor People Paris Connelly
 No, Not Much Beaver
 Easter Parade Berlin
 Lisbon Antigua Southern
 Moritat Harms
 Rock & Roll Waltz Sheldon
 Great Pretender Panther

Schicke to Handle Epic Classical A&R

Charles Schicke has moved into the newly created post of director of classical artists & repertoire for Epic Records, a Columbia Records subsid. Previously, album sales manager for the label, Schicke will continue to be responsible for the safes activities of Epic's classical product. The new post was formed to help strengthen Epic's classical division. Schicke will take off for Europe later this month for huddles with execs of Epic's overseas affiliate, Philips.

execs o Philips.

SPA. CLGA IN TALKS TO SETTLE WEB CONTROL

Hollywood, April 10. Scheduled National Labor Relations Board hearing to determine a bargaining agent for tunesmiths employed by the major networks has been postponed until June 6

pending further discussions between the contending organizations, Composers & Lyricists Guild of America and Songwriters Protective Assn. Agreement to defer the proceedings was reached after a meeting here.

Talks between the two organiza-Talks between the two organiza-tions will be held here and in New York in an effort to reach an agree-ment. Attending the parley here were for SPA, prexy Abel Baer, coast chairman Ben Oakland and Coast counsel Robert Gilbert; for CLGA, prexy Leith Stevens, secre-tary-treasurer Mack David and David Raksin.

CONCERTO FOR JAZZ COMBO

The Columbia U. Orchestra has commissioned Teo Macero, young American composer and jazz saxophonist, to compose a concerto for jazz combo with student orchestra.

The work, called "Fusion," will be performed April 21 at McMillin Theatre, N. Y., under the baton of Howard Shanet.

Fall of The 78s

inventory if the company had never | jukeboxes around the country have released on 78 rpm about three-quarters of its year's single requarters of its year's leases.

Conkling added that no more than 25% of the label's new single releases will be issued automatically on 78 rpm disks and that the proportion would diminish further proportion would diminish further as the year goes by. He stated that Col does not intend to eliminate 78 rpm service where it can be desirable and profitable. By gradually diverting consumer demand and dealer supply exclusively to 45s, he believes that retail turnover will increase and that no customers will be offended in the process.

Col's move is seen as a prelude to the introduction of a new two-speed phonograph by the diskery. Columbia also manufactures phono

Columbia also manufactures phono players.

"Most of the major companies are happy to see the 78s go. The decline in 78 sales during the past few years has forced up the cost of production and besides using more raw material, the disks were more difficult and costly to handle because of breakage problems. In addition radio stations and

00

to 45s.

Despite the general decline of the 78 speed, the disk is still dominant in the country & Western and hythm & blues market, Here, it is reported, the disk consumer still has the old-fashioned one-speed (78) phono player.

one-speed (78) phono player.

A recent Record Industry of Assn. of America survey showed that the 78s pulled in 26.8% of the unit volume of total record sales in 1955. It's dollar volume share was 19.9%. The RIAA report also showed that the 78s unit volume share in '55 had dropped 17.2% from the previous year that it's dollar take was down 16.8% from the '54 figures. Total disk sales in '55 of the 21 diskeries participatations. the '54 figures. Total disk sales in '55 of the 21 diskeries participating in the RIAA survey was \$199,000,000.

Decca Waxes 'Wonderful'

Decca Records put the original cost using were were han-lems.

Sammy Davis Jr., star of the show, is a regular Decca pactee.

RETAIL DISK AND ALBUM BEST SELLERS

| | 2 | ellers ained 10 cit parati | PARIETY vey of retail disk best based on reports ob from leading stores in ites and showing compessales rating for this st week. | -(R H. Macy Co). | d—(Arcade Assoc. | n—(Super Enterp | Boston—(Mosher Music Co.) | Albany—(Van Curler Music (| ia—(John Wanam | —(Nat'l Record M | –(Spec's Record Shop | ouisville—(Variety Record | -(Titche-Goettinger | io(Alamo Piano | Chicago—(Hudson-Ross Mus | lis—(Ayres Music | is—(Don Leary M | City—(Katz Record | -(Stix, Baer & Full | Cleveland—(Record Mart) | ١١١ | Denver Dry Goods | Sherman-Clay Mus | T O T A L |
|----|------------------------------|-------------------------------------|---|------------------|------------------|-----------------|---------------------------|----------------------------|----------------|------------------|----------------------|---------------------------|---------------------|----------------|--------------------------|---|------------------|-------------------|---------------------|-------------------------|------------------|------------------|------------------|-----------|
| ٦, | Natio Rati Chis vk. | ng Last | Artist, Label, Title | Vew York- | Long Island- | Washington | 30ston—(I | Mbany-(| Philadelphia | Pittsburgh | Miami—(S | Couisville | Dallas (T | San Antonio | Chicago— | Indianapolis | Winneapolis | Kansas Ci | St. Louis-(Stix, | Cleveland- | San Francisco | Denver—() | Seattle—(S | OINTS |
| | 1 | | LES BAXTER (Capitol) "Poor People of Paris" | 1 | | 4 | | | 1 | | 2 | 9 | | 1 | | i | | , | | .; | | ; 2 | | 96 |
| | 2 | | ELVIS PRESLEY (Victor) "Heartbreak Hotel" | | - | | | | | | 1 | | 1 | 2 | | 8 | | ··· 1 | | | | | | _ |
| | 3 | | CARL PERKINS (Sun) "Blue Suede Shoes" | | | | | | •• | | | | | | <u> </u> | 10 | | | | ·· | | | 10 | - 1 |
| | <u> </u> | | PERRY COMO (Victor) | | | | | <u></u> | | ··, | | | | - | | | | | | | | - | | _ |
| | 4 | 6 | "Hot Diggity" NELSON RIDDLE (Capitol) | | | | | | | 1 | | | | | | . : | | | | 10 | • • | 9. | ··- | 80 |
| ı | 5 | 2 | "Lisbon Antigua" FOUR LADS (Columbia) | | | | | | | 7 | | •• | 2 | 3 | 6 | | 6 | ••• | ··· | <u></u> | <u>.:</u> | 5 | _2 | <u>79</u> |
| | 6 | 7 | "No, Not Much" | | | | | | | | | ••- | | | <u></u> | 4 | 8 | •• | <u>··</u> | •• | 4 | 1 | 5 | <u>49</u> |
| | 7 | 8 | "Rock and Roll Waltz" | 3 | <u> </u> | •• | <u></u> | ··· | 10 | ••- | 6 | •• | 5 | 9 | 8 | 5 | •• | •• | ••• | <u></u> | _6_ | •• | 6 | 41 |
| | 8 | 9 | "I'll Be Home" | 6 | 6 | 5 | | 9 | | | 5 | <u></u> | | 10 | 7 | •• | 5 | <u></u> | •• | <u></u> | 7 | •• | •• | 39 |
| | 9 | 13 | LONNIE DONEGAN (London) "Rock Island Line" | | · 9 | | 10 | •• | | . 5 | · | 4 | | | | | 3 | 5 | <u>_3</u> | <u>:.</u> | <u></u> | | | 38 |
| | 10A | 13 | RICHARD MALTBY (Vik) "Man With the Golden Arm" | | • | 6 | | | | 2 | 3 | | | | 5 | | | 9. | 7 | | | | •• | 34 |
| | 10B | 5 | TEEN-AGERS (Gee) "Why Do Fools Fall In Love" | | | | | | | | | | · | 6 | 1 | • | | | 4 | | | | 4 | 34 |
| 1 | 12 | 16 | DICK JACOBS (Coral) "Man With the Golden Arm" | | 7 | | 5 | | | · · · | | | | | | 2 | | | | 2 | ·. | | 8 | 31 |
| 1 | 13 | 10 | PERRY COMO (Victor) "Juke Box Baby" | | | | | | | | | | | | | | | | | • | ; | | <u> </u> | 26 |
| | 14 | 12 | PLATTERS (Mercury) "Great Pretender" | | | | | | | | | | | | | | | | | ··· | | -:- - | <u>···</u> | |
| | 15 | 16 | PLATTERS (Mercury) "Magic Touch" | | | | | | | | | | | | | | | | | | | ÷ | ··- | <u> </u> |
| | | 10 | GEORGE DUNNING (Decca) | | | | | | | | | | | | •• | •• | ··- | | <u></u> | ••• | ···· | | | 22 |
| | 16 | ··- | "Moonglow Picnic Theme" TERESA BREWER (Coral) | | | | | | | | | | •• | | - | ·· | | | ••• | | <u>··</u> | ••• | <u>··</u> | 19 |
| | 17A | 20 | "A Tear Fell" | | | | | | | <u>···</u> | | | | | | | | ••• | | | ··· | •• | * 7 | 18 |
| : | 17B | 11 | "Moritat" LITTLE RICHARD (Specialty) | •• | | | | 3 | 4 | ••• | 8 | <u></u> | ••- | * | <u></u> | •• | ··· | <u></u> | <u></u> | ··· | •• | ٠., | <u></u> | 18 |
| | 17C | 18 | "Long, Tall Sally" DIAMONDS (Mercury) | • • • | ••• | · | ••• | •• | •• | •• | | 1 | <u></u> | ٠. | | | | 3_ | <u></u> | <u></u> | | | | 18 |
| | 20 | 19 | "Why Do Fools Fall In Love" | | ··· | | | | | | 7 | · · | 9 | <u></u> | | 3 | 9 | <u></u> | | | | | | 16 |
| | 21 | 15 | MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme" | | | | 1 | 6 | | | •.• | | • • • | | | | | | | | | | ٠., | 15 |
| s | 22 | | GALE STORM (Dot) "Why Do Fools Fall In Love" | | | | | | | | | | | | ••• | | | | | · . : | . 2 | 7 | | 13 |
| 3 | 23 | | FONTANE SISTERS (Dot) "Eddie, My Love" | | | | | | • • • | | • | | 7 | | <u> </u> | | | | | | _ - - | 10 | | 11 |
| - | 24 | 23 | GEORGE CATES (Coral) "Moonglow-Picnic Theme" | | | | | | | | | | - | | <u></u> | | <u></u> - | ··· | | ··· | - · · | _10_ | <u></u> | 10 |
| i, | 25 | 24 | PEGGY LEE (Decca) "Mr. Wonderful". | | ••• | ••• | ··· | <u>···</u> | -·· 5 | -:- | ••• | | 10 | ··· | ••• | <u>···</u> | -:- - | ··· | 9 | | •• | | <u></u> | 9 |

1 2 3 5 CAROUSEL BUBBLES IN MY FAIR LADY

FDM 1, 2-595

MUSIC FOR ELVIS PRESLEY HARRY AAN WITH THE OKLAHOMAI BENNY 5 TROMBONES GOLDEN ARM **SWINGING** GOODMAN. BELAFONTE 4 FRESHMEN Film Soundtrag Elvis Presley STORY LOVERS lm Soundtrack Four Fresh Harry Belafonte Capitol ny Good Capitol Frank Sinatro Decca Capitol Victor W 694 Decca Victor DL 8257 Capitol SOA 595 DL 8252-3

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Coral OL_5090 57038 ED 797-8-9 EAP 1,2,3-683

THE WINE

Broadway Cast

Columbia

MUSIC BIZ GOING CONTINENTAL

Nat Cole-Ted Heath Package Draws Solid \$83,000 in Tour's First Week

British bandleader Ted Heath, who is making his first tour of the U. S. in a concern package headed up by Nat (King) Cole, got off to a solid start drawing a hefty \$83,400 in the first week. Tour kicked off in San Antonio April 1 and then moved on to Ft. Worth, Dallas, Wichita Falls and New Orleans.

leans.
Tour will run through May 1
when it winds up at New York's
Carnegie Hall. It's traveling under
the tag of "Record Star Parade of
1956." In addition to Cole and
Heath, package features June
Christy, The Four Freshmen, and
Satty Thomas.

Click Bow in S.A.

San Artonio, April 10.

Ted Heath's English band bowed at the Municipal Auditorium here last week in the starting point of a 30-day exchange tour under which Stan Kenton is making a similar swing through Britain.

The crowd, unsegregated for the first time at a local show, was the largest to attend any jazz concert in two years or more, almost reaching the 6,000-seat capacity of the auditorium.

Heath's band is one of the best in the business, either in the U. S. or Britain. Each of the 16 sidemen is topflight. The band plays loud or soft, slow or fast, as the occasion demands. But it always plays on the level and there are no progressive acrobatics:

As the band warmed up so did (Continued on page 47)

either.

Louis Peterson, who wrote "Joey," made the tune an integral part of his script a la "Let Me Go, Lover," the first of the tv tune bust-outs. Bill Downer, Northern Music topper in the east, was caught short on setting up new disks in advance to cash in on the plug because he didn't know that the tune was up for the hefty tele ride until three days before the airing.

Art Tatum to Swing With Longhair Groups

With Longhair, uroups

Art Tatum, vet blind jazz pianist is stepping into the longhair field with a tour to begin in late summer. Joe Marsolais, of Shaw Artists, is handling the trek.

Dates already lined up are appearances will the Buffalo Philharmonic and two concerts at Stratford Shakespearean Festival, Onario, Ganada. Word is also awaited from the British Musicians ulinon as to whether it will give Tatum the greenlight to appear as guest artist at the Edinburgh Musici Festival this summer.

STATLER'S JUNE-BOOM HOPE

Hilton Experiment at Cafe Rouge —Talks on for Hampton

Hilton hotel execs have been mitton notel execs have been pondewing various offbeat dance or-chestra possibilities for the 900-capacity Cafe Rouge at the Statler in Manhattan. This is in connection with an experiment to keep open the room through June for first time ir decade and go after the graduation party business graduation party business.

Tavern is dickering with Lionel Hampton Orch to follow in the Dorsey Bros. who wind up regular season run May 10.

Mass. Solons Mark 75th Anni of Boston Symph; RCA to Make 50G Film

smillar swing through Britain. The crowd, unsegregated for the first time at a local show, was the largest to attend any jazz concert in two years or more, almost reaching the 6,000-seat capacity of the auditorium.

Heath's band is one of the best in the business, either in the U. S. or Britain. Each of the 16 sidemen is topflight. The band plays loud or soft, slow or fast, as the occasion demands. But it always plays on the level and there are no progressive acrobatics.

As the band warmed up so did (Continued on page 47)

"A Little Love' Perking

After TV Plug Though

It Got Lost in Pic Score

Television's impact on the music business was pointed up again last week-when the disk companies jumped in to cut "A Little Love Can Go A Long, Long Way." Tune was showcased on the NBC-TV's Goodyear-Alcoa Hour, production of "Joey" March 25. In addition, Epic Records beat- the field in signing Anthony Perkins, thesp who crooned the tune on the tystanza.

Epic is cutting the song with Perkins and Decca is rushing into the market with a Dream Weavers the Rock of the Rost on Symphony and Perkers, thesp who crooned the tune on the tystanza.

By the Commonwealth of Mass schousets at the state house last was shource for the best on Symphony and Fielder. The citations were read by Richard I. Furbush, president of the Boston Symphony, and Fielder. The citations were read by Richard I. Furbush, president of the Boston Symphony, and Fielder. The citations were read to the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House of Representatives were presented to confedence in the State Senate and House

who crooned the tune on the ty stanza.

Epic is cutting the song with Perkins and Decca is rushing into the market with a Dream Weavers tlicing. After the Sunday night airing the network and show's producer were flooded with calls from radio stations and disk companies inquiring if a disk was available and who publishes the tune.

The song was written a year ago by Sammy Fain and Paul Francis Webster for the Universal-International pic, "Ain't Mischavin'" and sung by Piper Laurie. Northern Music, Decca's publishing firm, slotted etchings by Jeff Chandler (Decca) and Doryce Brown (MGM), but nothing much happened to either.

Louis Petaward Massociation between the Boston Symphony and Victor. The Senate resolution said: "Both the Boston Symphony and Victor."

The Senate resolution said: "Both the Boston Pops Orchestra have mother about the Boston Pops Orchestra have en the outstanding representatives of the Commonwealth of Massociation between the Boston Symphony and Victor.

The Senate resolution said: "Both the Boston Pops Orchestra have Boston Pops Orchestra have ments have enriched the lives of the Commonwealth of Massociation Pops Orchestra have ments have enriched the lives of the Pops Orchestra have enriched the lives of the Pops Orchestra have enriched the lives of the Commonwealth of Massociation Pops Orchestra have ments and paperciation for the cultural representatives of the Commonwealth of Massociation between the Symphony and Victor.

The Senate resolution said:

"Both the Boston Pops Orchestra have mother Boston Pops Orchestra have

Bilt UN U'SEAS DISKS

Dublin, April 3.

Bid to cut Ireland's adverse trade balance has resulted in a hefty emergency tax bite of up to 37% on all imported radios, tv sets and record players. Similar tax has been put on all imported disks which have enjoyed boom biz for past couple of years.

Bite hits Philips worst as most of their disks comes from Holland and bear top tax rate. HMV does fair amount of waxing here from imported masters for 78s and may be asked to make a deal to lease factory facilities. It already processes some platters for local labels, mostly Irish dance music and ballads.

SHARING WITH

The Continental touch is again getting a strong grip on the U. S. music market. Spurred by the hitbracket slotting of "Poor People of Paris," "Lisbon Antigua" and the theme from the "Threepenny Opera" ("Moritat"), the publishers and the record companies are scrambling for foreign material or even U. S.-originated tunes with foreign motifs in melody or title. It's an old kick, record company execs are saying, but it's paying off and sharing the wax spotlight with the rock 'n' roll cycle. The diskers aren't limiting the Continental binge to homemade waxings, either. Mercury, for example, via

nental binge to homemade waxings, either. Mercury, for example, via its tieup with the French Barclay Records firm, scored a click here with the Gallic version of "Lullaby of Birdland" by the Blue Stars. Label also is releasing orch instrumental waxings by French maestro Eddie Barclay. Blue stars also just did "speak Low" in French.

did "speak Low" in French.
Capitol recently hit the market with Edith Piaf French covers of "Suddenly There's a Valley" and "Black Denim Trousers." Kapp Records kicked off the "Little Child" scramble with Eddie Constantine's French version. And Decca has scored steadily with Ca'herina Valente and Crazy Otto.

Catherina Valente and Crazy Otto.
The foreign lingo warblers are also spreading out in the album field. In recent months Columbia has come out with Lotte Lenya (German), Decca with Vicki Benet (French), Kapp with Eddie Constantine (French) and RCA Victor with Katyna Ranieri (Italian).

with Katyna Ranieri (Italian).

In the foreign album instrumental lineup, Columbia's top pop package seller is Michel LeGrand and the indie Kapp label is trying to crack through with the recently released Ray Ventura package.

The foreign influence in the pop singles field is spotlighted with the release in recent weeks of such titles as "Port Au Prince," "On the Outskirts of Paree," "Flamenco Love," "Beautiful Girls of Vienna," "Heart of Paris" and "Complainte de la Butte" (Merry-Go-Round).

Major company interest in for

de la Butte" (Merry-Go-Round).

Major company interest in foreign waxings for the U. S. market has been pinpointed by RCA Victor's appointment of Si Rady as overseas rep and Columbia's setting up a foreign artists & repertoire department with Nat Shapiro as head. Bobby Weiss has been acting as European rep for Capitol for the past few years.

MGM ON DANCE KICK WITH 6 LP PACKAGES

MGM Records is going out on a danceband kick. Label is hitting the market this week with a special series of six 12-inch LPs in various dance styles. Release is tied in with a special counter display designed to hold two each of the six albums. Rack is furnished cuffo with every package of 12 albums ordered.

The six-album package includes

cuffo with every package of 12 albums ordered.

The six-album package includes "The Merengue" with the Frank Damiro Orch.; "Cole Porter Medleys From Hit Shows" with the Jerry Jerome Orch.; "Square Dances" with calls by Carson Robinson; "Latin American Mood" with the Dave (Tico) Robbins Orch.; "Teen Age Dance Party" with the George Russell Orch., and "Latin American Tempos" with the Rene Touzet Orch.

The dance series will be identified by a special "Design For Dancing" insignia in the upper left hand corner of each album. This trademark will be carried on all future dance albums.

Cunningham Set To Be Elected ASCAP Prez At Next Board Meet

Las Vegas Note

Las Vegas Note

Washington, April 10.

If two coin operated machines—either for fun or gambling—are rigged so that the yank of a single handle operates both, they are still regarded as two separate machines for Federal tax purposes, Internal Revenue has just ruled.

Coin operated amusement machines are subject to an annual license fee of \$10. Gambling slot machines are subject to a yearly \$250 license fee.

Decca Wins 1st Round Vs. Cap on 'Arm' Set: 2 More Suits to Go

Los Angeles, April 10.

Decca Records won the first round in a series of legal battles with Capitol Records last week, when Superior Court Judge John J. Ford denied Capitol's motion for an injunction against the Decca album, "The Man With The Golden Arm." Capitol charged that the use of Frank Sinatr's name on the jacket of the soundirack package was unauthorized, and contended that the liner implied that Sinatra participated in the album performance. Sinatra, an exclusive Capitol pactee and star of the pic, joined in the suit as a plaintiff.

The judge said that Decca used

plaintiff.

The judge said that Decca used Sinatra's name in "good faith," pointing out that the pic's producer, Otto Preminger, helped design the album cover. Judge agreed with Decca that the use of film players' names on a sound-track set was "traditional" in the disk business even though the players did not perform on the record. He also pointed out that Sinatra himself, in his pact with the film producers, stipulated that he must receive publicity whenever the picture was mentioned.

Capitol has two other suits

Capitol has two other suits against Decca pending. One involves some Decca albums which Capitol charges are identically titled to those in its own catalog, and the suit involves a short, "The titled to those in its own catalog, and the suit involves a short. "The Nat (King) Cole Music Sto'y," made by Universal Pictures, which is controlled by Decca. Capitol charges that Milton R. Rackmil, prez of both Decca and U, caused all references to Capitol to be deleted from the Cole, pic.

LIEBERSON TO EUROPE FOR PHILIPS' HUDDLES

Goddard Lieberson, exec veepee at Columbia Records, heads overseas this month for huddles with the diskery's Philips affillates there. During his s'ay, Lieberson is slated to address the Philips sales convention at The Hague in Holland at the end of this month. Lieberson will be joined in Europe by Nat Shapiro and Charles Schicke. Shapiro was recently added to Col's artists & repertoire staff as U. S. liaison for its foreign recordings: Schicke handles the classical album releases for Epic, Col's subsid label. Epic, Col's subsid label.

MGM Inks Longhairs

The dance series will be identified by a special "Design For Dancing" insignia in the upper left hand corner of each album. This trademark will be carried on all future dance albums.

Victor Inks Pell 8

David Pell Octet, a jazz group, has been signed by RCA Victor. Combo formerly sliced for Atlantic.

Lit's the first Victor jazz signing made by Fred Reynolds, who took over the department recently following the switch of Jack Lewis, into the label's specialty releases.

MGM Records bolstered its long, hair roster last week with the signing of American pianist Beveridge Webster. Keyboarder's first project for the label will be a series entailing the complete piano sonatas of Schubert. Initial releases are slated for late summer.

Diskery also tapped the Beaux, have been summer. Diskery also tapped the Beaux, have left, violinist Daniel Gullet and cellist Bernard Greenhouse), wall cellist Bernard Greenhouse), wall cut his first pop singles for the solo according as well as members of the trion, manuel Vardi rounded out the laptic.

Oral label.

To MURTAY Massey's father. Irving Massey. The rest of father. Irving Massey and the morris setup will remain unchanged. Sid Kornheiser continues as general professional manager of Meridian Music, Morris' BMI firm.

Buddy Greco to Kapp

Buddy Greco has joined the Kapp Records roster. He's already cut his first pop singles for the solo according as well as members of the professional manager of Meridian Music, Morris' BMI firm.

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Paul Cunningham's election as the next president of the American Society of Composers, Authors can Society of Composers, Authors & Publishers is now seen as a certainty when the board meets for its next regular meeting April 26. It's expected that Cunningham, who was named by a caueus of writer-members of the board as their candidate, will run without opposition since L. Wolfe Gilbert, who had been conducting a vigorous campaign for the presidency until the caucus meeting, is now conceding defeat.

conceding defeat.

Cunningham, a veteran ASCAPer who joined the Society in 1921 and became a director in 1945, has been the Society's legislative representative in Washington for the past couple of years. A lyricist, Cunningham has to his credit such songs as "From the Vine Came the Grape," "The Shores of Tripoli," "I Am An American," "Please Take a Letter, Miss Brown," "Coronation Waltz" and others.

Cunningham will succeed Stan-

onation Waltz" and others.

Cunningham will succeed Stanley Adams in the \$25,000-a-year prexy post. A proposal to keep Adams on as a paid exec, superyising writers' classifications problems, has been dropped at Adams' suggestion since considerable opposition developed against such a move.

Subpoenaed L.A. AFMers Fail in Rallying Attempt To Block Commie Probe

Io Block Commie Probe

Hollywood April 10.

Group of Hollywood musicians subpoenaed to appear before the Congressional Red probe which opens here next Monday (16), appear to have had little success in an effort to "organize a worldwide protest to President Eisenhower," to stop the hearings. British Musicians Union has notified the group that "we may find it difficult to intervene," but suggested that further information be supplied for study.

Total of 35 Hollywood musicians

Total of 35 Hollywood musicians have been subpoenaed for the up-

Total of 35 Hollywood musicians have been subpoenaed for the upcoming sessions.

Their request to the British union for assistance prompted the latter group to contact James C. Petrillo, American Federation of Musicians prexy, who advised that the matter was strictly between the musicians and the Government. "If they are not Communists," Petrillo said, "they have nothing to worry about. If they are proved Communists they have good reason to worry because in addition to the position in which they have good reason to the position in which they have good reason to worry because in addition to the position in which they have good reason to worry because with their own Government, they will lose their membership in the AFM."

Buddy Morris Activates Melrose Co. With Massey

E. H. (Buddy) Morris is reactivating his Melrose Music firm with Murray Massey as professional manager. Firm had been inactive for the past several years although an occasional copyright had been put into it. Melrose is one of Mor-ris' ASCAP firms.

ris' ASCAP firms.

Massey is leaving Massey Music to take over the Morris post. The Massey Music firm will continue to be run by Murray Massey's father. Irving Massey. The rest of the Morris setup will remain unchanged. Sid Kornheiser continues as general professional manager while Jack Lee stays as professional manager of Meridian Music, Morris' BMI firm.

Top Record Talent and

| | NHXHOR GAROH | 161 | 91 | En la | # 100 | .01 | 6316 | אן ס | ٠, ٩ | 0 | .00 | 9:5 | | 125 | 122 | es 15 | 2 7 | 17 | *12 | នៃដ | 2 | 212 | 12:5 | 18 | - | 3 5 | - | 16 | 19 | 9 19 | 2 12 | 2 | 12 | 2 2 | # 60 | 9 |
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| | Ray Briem-KLUB-Salt Lake City | | | | | | | | 1 | | | | | | | | | | | | | | | | |] | | | | 1 | | | | 9 | | |
| ا ـ ا | Jim Blaine—KBMI—Las Vegas | 16 | | | | $ \cdot $ | <u>"</u> ا | - | 1 | : | | | 1 | | | | | | | | | | | | | | | | | |] : | | | | | |
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| } | Jerry WeslerKBABSan Diego | : | : | : | : က | : | : | : | : : | : | : | : | : : | : | : | : | : : | - | 2 | | : | | | | - | 1 | : | | | 1 | : [: | | : | 1 | | ر ا |
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| | John Michaels—WOKY—Milwaukee | | _ | |]_ | | | | | | | | 9 | | | | | | | . 2 | | | | | | | | . | | | 1 | | | | | |
| | Gene Platt-KELO-Sioux Falls | | 8 | | : " | | | 1 | : : | - | | | | 1 | | 1 | | | | | | | | - | | | | | | | | | | | | . . |
| | Maurice Jackson—WVKO-Columbus | 1 : | ຶ | <u>ا</u> ا | 9 | : | - | : ' | : ۱۹ | : | : | | : : | , | | - | | | | | | | | | 1 | Ϊ. | | | | 1 | | | | | 1. | 11 |
| _ ا | Norman Wain-WDOK-Cleveland | 4 | : | : • | 1 : | - | : | : | : : | : | i i | 22 | : : | : | | : | | | | :[위 | 1 | " | | | | : : | | | | 1 | : : | | | | : : | |
| ES | George Case-WSAI-Cincinnati | က | | : | : 0 | | : | : 5 | , _, 2 | : | | 77 | : : | : | 8 | :10 | · : | | 1 | : : | 7 | : : | : | : | : | : : | | 4 | | 1 | : | | | 1 | : : | |
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| | Arile S. Huff-WSAV-Savannah | | 1 | | 7 6 | 1 | 4 | ا ۳ | | | | | | : | П | | | | | | | | | | 1 | | | | | | | | | | 1 | 11 |
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[[S. Jazz On Beam **Round the World**

Washington, April 10.

Washington, April 10.
Popular "Music-U.S.A.," a twohour jazz program beamed by U.S.
Information Service, is slated to go
on a worldwide broadcast basis
later this month. Program has been
broadcast to Europe for more than
a year.

a year.

The new global schedule is the result of requests from jazz fans in other parts of the world. They have occasionally picked up the European beam and have liked the

show.

First new portion, just added, js to Southeast Asia, South Asia and Latin America. Commencing April 1, show will be beamed to the Near and Middle East and to the remainder of Africa. Program is taped in Washington. It is handled by two D.C. disk jockeys, Ray Michael and Willis Conover.

If Nip Disks Are Good Enough to Be Pirated. Why the U.S. Co. Brush?

Belle Harbor, L. I.

Editor. VARIETY: In a recent news story from Japan with the caption "Nip Diskers Scramble for Foreign Masters," I read "Several Japanese tunes I read "Several Japanese tunes such as 'Gin Kan Kan Musume' are being pirated in the U. S. for the Japanese-American trade." These pirating tactics of upscrupulous Americans have disturbed the Japanese recording companies very much. Being in close contact with Japanese recording companies for the 30 months I was stationed in Japan, I am in a position to give you enlightening facts on the above subject.

Japan, I am in a position to give you enlightening facts on the above subject.

"Kan Kan Musume March" was written by former Sgt. Johnny Watson, arranger for the 293rd Army Band and all the stage shows at the Ernie Pyle Theatre, Tokyo, (and also former arranger for Vaughn Monroe) and Raymond Hattori—a Japanese. Watson arranged and conducted the Nippon Victor All-star orchestra for this recording. He also did 14 more recordings for Nippon Victor.

Before leaving Tokyo, I was further was well as the stage of the stage of

cordings for Nippon Victor.

Before leaving Tokyo, I was authorized by Victor and Columbia Nippon recording companies to contact American recording companies to sell them the idea off taking some of the best Japanese recordings. My first interview was with Joe Carlton, a&r. of RCA Victor in N. Y. After a cursory interview, which included playing a few Japanese records, he stated: "Not interested." Mitch Miller at Columbia had two of my records recorded by Nippon Columbia and then returned them to me with no comment.

then returned them to me with no comment.

It is my opinion and that of my friends in Japan that American recording companies are missing a good bet by not giving a practical consideration for some of the Japanese recordings. If there is a demand for Japanese records in U.S. why don't legitimate record companies become interested? Why should the record pirates take over? The a&r men of Nippon Victor and Nippon Columbia are very much irked at their American affiliates for not showing any interest in Japanese products.

Japan takes many of the American records but America did not take any except "China Nights," which, by the way, is equivalent to piracy since the Japanese copy-right owners have not received one penny from the American recordings.

Only in one case had the copy-

Only in one case had the copyright owner received any compensation for "China Night." It came from a Howard Hughes production of "One Minute to Zero," which we dits theme melody throughout."

VARIETY extent that 4 450 000 for

Used its theme melody throughout."

Variety states that 4,450,000 foreign disks were sold in Japan. That's fine! The sale of the native disks reached about 10,000,000. In view of this tremendous proportion, aren't the Japanese recordings entitled to some sort of reciprocity in trade? Wouldn't it's depend on the confines of a living room or about it? After, all, Japan is a poor country and depends quite a lot on our mutual trade. One way 'rafe for a can be unhealthy in the end.

The supporting cast was stellar. The supporting cast was stellar. Patty Thomas, a shapely blonde, delivered a nifty terping turn. On the vocal side there was demure June Christy with some cool vocalistics. The Four Freshman's music record album better suited to the confines of a living room or a posh nitery than a jazz joint.

His sets, as usual, are pleasant and rhythmic. The bass, drums and rhythmic. The bass, drums and please of the supporting cast was stellar. Patty Thomas, a shapely blonde, delivered an inty terping turn. On the vocal side there was demure June Christy with some cool vocalistics. The Four Freshman's musical shenanigans had the house jumping.

Show's star, Nat (King) Cole, was saved for the closing niche. As saved for the closing niche. As usual, he delivered a bangup windular trade. One way 'raffec can be unhealthy in the end.

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VARIETY Scoreboard

TOP TALENT AND TUNES

. Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Vantery. The positions resulting from these findings denote the OYERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

| 200 | ITIONS | * 1 1 1 1 1 1 1 1 | |
|-------------|----------------|----------------------------|---|
| This | | | |
| Weel | k Week | ARTIST AND LABEL | TUNE |
| 1 | 1- | LES BAXTER (Capitol) | |
| 2 | 4 | ELVIS PRESLEY (Victor) | Heartbreak Hotel Blue Suede Shoes I Was the One |
| 3 | 3 | PERRY-COMO (Victor) | (Hot Diggity) Juke Box Baby |
| 4 | 5 | CARL PERKINS (Sun) | . Blue Suede Shoes |
| . 5 | 2 | NELSON RIDDLE (Capitol) | (Lisbon Antigua)Port-au-Prince |
| . 6 | 6 | FOUR LADS (Columbia) | (No, Not Much ') Moments to Remember |
| 7 | 7 | KAY STARR (Victor) | • |
| 8 | 10 | PAT BOONE (Dot) | |
| 9 | . 9 | PLATTERS (Mercury) | (Great Pretender ()Magic Touch |
| 10 | 8, | TEEN-AGERS (Gee) | . Why Do Fools Fall in Love |
| ÷ | | TUNES | · |
| | SITIONS | (*ASCAP. †BMI) | |
| This Wee | Last k Weck | TUNE | PUBLISHER |
| 1 | 1 | *POOR PEOPLE OF PARIS | Connelly |
| 2 | 2 | *LISBON ANTIGUA | |
| 3 | 7 | *HOT DIGGITY | Roncom |
| 4 | 5 | †HEARTBREAK HOTEL | |
| 5 | 3 | †ROCK AND ROLL WALTZ | Sheldon |
| 6 | 6 | †BLUE SUEDE SHOES | Hi-Lo-H&R |
| . 7 | 4 | *NO, NOT MUCH | Beaver |
| 8 | 8 | †WHY DO FOOLS FALL IN LOVE | |
| 9 | 9 | *MORITAT | |
| 10 | 10 | †I'LL BE HOME | Arc |

Band Review °

CARMEN CAVALLARO (4) Embers, N. Y.

Carmen Cavallaro's keyboard seems to resist change no matter how he decks out his presentation. Over the years, he's appeared solo, in front of a big dance orch and now he's heading up a small rhythm combo. And through the metamorphosis, his piano licks have led the way in the same

have led the way in the same flashy and schmaltzy style.

There's undoubtedly a market for the Cavallaro capers but whether it's for the Embers, or similar jazz hangouts, is a moot point. The crowd at the Embers, parishly has been pursed on especially, has been nursed on solid jazz groups so the Cavallaro booking appears a bit offbeat. It's okay for backgrounding the dining and gabbing set but inadequate fare for those who come to dig a

Your Eyes." In any given set such other standards as "You Are Too Beautiful," "Dancing in the Dark," "Don't Get Around Much Anymore," "Three Little Words" and "Time on My Hands" can be found and easily recognized.

Cole-Heath

Continued from page 45

the audience. By the time the orch played its version of "Flight of the Bumble Bee" with four trumpets doing the tricky part of the musical score, the locals were with the Britishers all the way.

Britishers all the way.

Orch displayed smart showmanship in its repertoire. It opened with "See You Later, Alligator," followed with "Hawaiian War Chant," done in a darkened aud with some clever phosphorescent anties. Then came "The Carioca" and "Malaguena."

Heath and his crew showed off solidly with instrumental solos, duets, and quartets giving each member a share of the spotlight.

More Title Confusion On 'Picnic' Pic Theme

On 'Picnic' Pic Theme

The disk jockeys will need a scoreboard to keep tabs on the flock of wax coming out on the background music from Columbia Pictures' "Picnic." Buddy Bregman's RCA Victor slice is tagged "Picnic," Steve Allen's Coral cut is called "Theme," George Cates' Decca etching is labelled "Moonglow introducing Theme from Picnic," while George Dunning's version, also on Decca, is called "Theme From Picnic."

Dunning, incidentally, penned the theme; Shapiro-Bernstein Music publishes. Similar title scramble occurred recently with Kurt Weill's theme from the "Threepenny Opera." The wax versions. used such different titles as "Moritat," "Mack The Knife" and "Theme from the Threepenny Opera."

Plato Dialogs on 16 RPM

Picto Dialogs on 16 KPM
Audio Book Co., handling literary
works narrated on wax, has issued
a new set of Plato dialogs in cooperation with the Fund For The
Republic. Titled "The Trial of
Socrates," the set consists of three
disks, recorded at a 16 rpm speed
and running some two-and-a-half
hours. Thomas Mitchell does the

Earlier RCA-EMI Split Now Likely

It is very likely that RCA Victor's ties with Electrical & Musical Industries Inc., the British parent of HMV and also the new owner of Capitol Records worldwide, will be severed many months before expiration a year from now. This move has been hastened by RCA setting up its own worldwide label and the recent reciprocal distribution deal with British Decca. Latter's U. S. label is called London obecause of the competitive Decca Records, the U. S. outfit which also controls Universal Pictures). RCA Victor will have available British Decca's longhair artists, and because of the impending schism' it appears that EMI will also proceed on its own, ahead of schedule. Under the cleavage, EMI owns His Master's Voice trademark overseas—patterned after the little of definition of the critical

owns His Master's Voice trademark overseas—patterned after the little dog identification of the original Victor company.

Emanuel (Manie) Sacks, who is flying over tomorrow 'Thurs.) for the Grace Kelly-Prince Rainier III wedding, wfll o.o. Victor's operations in Madrid and Rome before proceeding to Monaco.

Music Biz Getting Too 'Commercial,' Brushing **Good Tunes for Bad: Rose**

Good Tunes for Bad: Rose

Hollywood, April 10.

The music business has become more of a commercial industry and less of an artistic medium in the last few years, according to composer-conductor David Rose, hence the rise what professional musicians regard as "bad" music.

"It's a vicious circle," he contends. "The more of this stuff that's poured out, the more it's played on the air. The more it's played, the more the public hears and becomes accustomed to it—and that helps widen the market for more of the same."

Rose feels the present cycle of rock 'n' roll music will eventually give way to a return to the "better melodic lines" that marked the pop music of the pre-war and immediate postwar periods. Much of the current material, he says, is written by people with little genuine musical background.

"There's good material available. There must be," he insists. "But it isn't getting a chance. And if you want proof, look over the ASCAP lists and see how many of our best writers and composers haven't had a smash hit in the last few years. It's ridiculous to say that they've lost is their market."

Diskeries willing to exploit bad material for the sake of quick sales must take much of the blame for the current musical taste, according to Rose.

It's not just that the pop field has deteriorated," he claims. "But the number of people who are aware of good music—the semiclassics and light operetta stuff—is dwindling too. One reason for it is that the other stuff crowds it off the airways and they can't become exposed to it and develop a taste for it."

Victor Intros New Hi-Fi Tape Machine

RCA Victor's radio-phono division is putting additional accent on the tape market with the manufacture of a new hi-fi tape recorder consolette to be sold for around \$280. Set is both a playback and recording device.

The Victor division introduced a portable tape machine earlier this year. The new recorders are the first to be manufactured at RCA's new Cambridge, O., plant. Previous tape machines with the RCA label were manufactured by contractors.

Lckstine to England
London, April 10.
U.S. singer Billy Eckstine will
open at Finsbury Park Empire in
London on April 23, and will be
accompanied by his own pianist,
Bobby Tucker, plus a British drummer and bassist.
Further dates already set for
him include Manchester, Liverpool,
Brighton, Birmingham, Glasgow
and Newcastle.

MUSIC

On The Upbeat

New York

Crooner Ralph Curtis pacted to Unique Records . MGM Records distributing 1,000,000 pamphlets explaining hi-fi in laymen's lingo ... Johnny Oliver heading out on a 10-city promotion tour to kick off his MGM coupling, "Six Feet of Heaven" and "A Good Woman's Love" ... Four Voices opened for one week at the Chanticleer, Baltimore, Monday (9) ... Mello-Larks into the Lotus Club, Washington, tomorrow (Thurs.) ... Agent for tunesmiths Matt Dubey and Harold Karr should have read Felice Bauer not Felice Brown as typeed in last week's Variety ... Milckey Addy back in the music business as eastern exploitation man for Dot, Records ... Ken Harris orch held over at Roseland for an addition four weeks ... Pianist Frank O'Brien returned to the Louis Petite Restaurant Monday (9). Milton Yakus, writer of "Go on Mith The Wedding," elected to ASCAP ... Teresa Brewer at Sciolla's Philadelphia this week, fill-

ing a date that she was forced to cancel in January because of a sore throat . . . Johnny Long orch on a tour through Texas and Okla-

OF New RECORD RATINGS

BY THE TRADE PRESS

Du-Droppers, signed to a solo pact with Epic Records . . . Joni James, back from vacation cruise, opened at the Totem Pole, Auburndale, Mass., Friday (6) . . . Betty Madigan begins a four-week stand at the Palmer House, Chicago, April 19 . . Richard Elisasser, MGM Records organ and plano pactee, kicks off a new tv show out of KRCA, Hollywood, starting in May.

VARIETY

Hollywood

Chicago

Chicago
R.y McKlinley opens at the Blue
Note, Chicago, tonight (Wed.), with
Pla Beck on the same bill...
Johnny Maddox does the Superinarket Show of Shows, Cleveland,
May 10-12...Count Basie comes
back to the Blue Note, Chicago,
May 23 for two; he will do oniters in the Chi territory...
Abbey Albert into the Shamrock
Hilton, Houston, May 24-July 4
Sammy Kaye in the Chicago
territory in June ...Carmen Ca
vallaro set for the Cognress Hotel,
St. Louis, May 7-20... Red Ingle
inked for the Bal Tabarin, Quebec,
April 23-May 6... The Jodimars
into the Alary Club, St. Paul, May
24-June 6.
Shally Manne opened at the Pre-

inked for the Bal Tabarin, Quebec, April 23-May 6 . The Jodimars into the Alary Club, St. Paul, May 24-June 6.

Shelly Manne opened at the Preview Lounge, Chicago, last Wednesday . Pee Wee. Irwin's Dixielanders segue into the Preview April 18 for three frames . Shorty Rogers set for the Blue Note, Chi, April 25 for two Johnny Long plays the Texas Territory April 10-May 10 . . Vaughn Monroe into the Aragon ballroom, Chicago, April 20-22; he'll be here for the opening of WNBQ's color studios . Charlie Spivak doing one-niters in the Chi territory this month . . Ted Weems in the midwest in April; he plays the Rockford Armory, Rockford, Ill., April 18-22.

Pittsburgh

Pittsburgh

Ray Weiss is new pianist with Baron Elliott outfit . . Dave & Tony have gone back to Bobby Fife's in East Liberty for five weeks . Johnny Costa, KDKA-TV staff pianist, set for two weeks at Embers in N.Y. middle of May. . Al DiLeruia's Continentals renewed at the William Penm Hotel . . Tiny Wolfe band at Copa planning month off at downtown nitery to play some summer resort dates . . Luke Riley orch will vacation from Holiday House for three weeks when "Caribbean Cannival," featuring Billy Regis band, comes in April 16 . . . Howdy Baum now on plano with Don McGovern trio at Frankle's on Grant Street.

Morry Allen band returns to the Vogue Terrace Monday for another indefinite stay . . 4 Aces booked for Twin Coaches week of June 11 . . Slim Bryant and Wildcats set to open '56 season at West View Park April 29 . . Mary Ellen Trio held over at Ankara . Lenny Martin heads music department of new Vic Maitland Associates advertising agency.

new Vic Maiti tising agency.

Scotland

Bill Kenny set for vaude week at Glasgow Empire May 14 . . . Dream Weavers topping Scot best-selling disks with "It's Almost Tomorrow" on Brunswick label. Kay Starr in second position on HMV with "Rock and Roll Waltz", and Dean Martin in third slotting on Capitol label's "Memorles Are Made of This" . . . George Eirick waxing more Harry Lauder songs for Decca; his previous long-playing disk of Lauder tunes was big-seller with Scots.

COLUMBIA PICS-GET HEFTY PLATTER PUSH

Columbia Pictures Music is getting a hefty wax ride on tunes in two Col pix, "The Eddy Duchin Story" and "Picnic." The publish-ing firm is a subsid of Shapiro-Bernstein and Columbia Pictures.

Bernstein and Columbia Pictures.

"To Love Again," Chopin tune in the Duchin biopic with Ned Washington lyrics, has already been cut by The Four Aces (Decca), Vic Damone (Columbia), Bob Manning (Victor) and Carmen Cavallaro (Decca). Cavallaro, incidentally, plays the plano on the ple soundtrack.

soundtrack.

The theme from "Picnic" has been waxed by George Dunning (Decca), Steve Allen (Coral), Buddy Bregman (Victor) and Ralph Marterie (Mercury). The first vocal version of the tune was cut by The McGuire Sisters on Coral. Steve Allen wrote the lyric to George Dunning's melody.

Brit. Tooters Replace 'Tired' Kenton Sidemen

London, April 10.
Tenor saxophonist Spencer Sinara and baritone saxist Jack Nimitz have left the Stan Kenton orch because of fatigue. There are several more concerts still to fulfill in his hectic round-Britain tour.

The departure of these two men has given a big break to three British musiclans.

British musicians.

Tommy Whittle took Sinatra's place for concerts it. Torquay and Bristol, but he was unable to continue owing to the fact that he leads his own band and has heavy touring commitments on his own account. Don Rendell, who recently left the Ted Heath orch, was set as a regular replacement and Harry Klein, baritone saxist, took over the chair from Nimitz.

Jocks, Jukes

Continued from page 42 = he trys to make bigger than it really is.

ne trys to make bigger than it really is.

Jacques Belasco Orch: "Am I The Guy"-"We'll Go A Long Way Together" (MGM). This is a debut disk for the Jacques Belasco toothers. Band has a pleasant approach to its material and the sides won't offend or excite. "Am I The Guy" is an okay ballad entry that Joe Reynolds enhances with a neat vocal. Belasco turns to the marching vein on "We'll Go A Long Way Together" and delivers a zesty best with the aid a vocal chorus.

Eddie Barclay Orch: "We All Need Love". "Gamba, Fantastico" (Mercury). French orch leader Eddie Barclay has jumped into the U.S. sweeps on "We All Need Love" (Columbia cut it five ways) with a remantic instrumental slicing. The rich melodic strain gets a topflight workover. Flip is in the chile groove and good, too.

. Local 802

Continued from page 43

sented on the AFM International Executive Board. It's also been pointed out that although these two locals have the largest memtwo locals have the largest members, they only get a maximum of 10 votes at the national convention, the same as any other local which has 1,000 members or over. Such a setup, it's said by Petrillo's critics, makes it virtually impossible to launch a convention fight locals, with relatively big convention votes, on his side.

Many union members are awaiting the next AFM convention in June to see whether Local 47's rebellion will spark any kind of move to unseat Petrillo. In the last several conventions, Petrillo was named to the prexy spot without any opposition.

But in Mild Dosages Boston, April 10.

Into Rock 'n' Roll Act

Boston, April 10.

At the 30th annual convention of the New England Assn. of Amusement Parks & Beaches at the Parker House here last week, Ballroom ops indicated they would be getting into the rock 'n' roll this season in "mild doses." Bob Clayton, WHDH disk jock in Boston, spun rock and roll platters and gave ballroom ops the lowdown on the "new music." John J. Dineen, prexy of the New England Ballroom Assn., said: "We are thinking of changing our format in ballrooms this year and adding rock and roll in addition to the standard type of music we have been offering."

He said ballrooms, in on the kick

fering."

He said ballrooms, in on the kick, would probably use two bands, "We must change our thinking."

Dineen said, "and evaluate whether or not to stay with the type music we have been presenting." He pointed out that "& calls for more supervision and that "we are proably going to feature a very little of it—a mild dose of it."

Amusement park one said that

of it—a mild dose of it."

Amusement park ops said that personalities from off the tv screen will be sought for outdoor bookings and that the New England season looks big. A. M. Brown, owner of Buckey Lake Park, Buckeye Lake, O., said, "Free acts are a must. He stated amusement park ops must use flesh to get the customers in. He puts on a majorette contest, beauty contests, and uses a special courtesy card gimmick. He told park ops to try to sell ballrooms on picnic bookings in order to relieve the pressure on rides.

New ASCAP District Execs

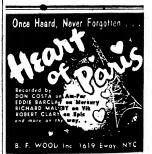
Walter A. Ziegler has been named district manager of ASCAP's Minneapolis office under sales manager J. M. Collins.
Collins has also appointed William S. Hoffman district manager of the Portland, Ore., area.

Five Big Records

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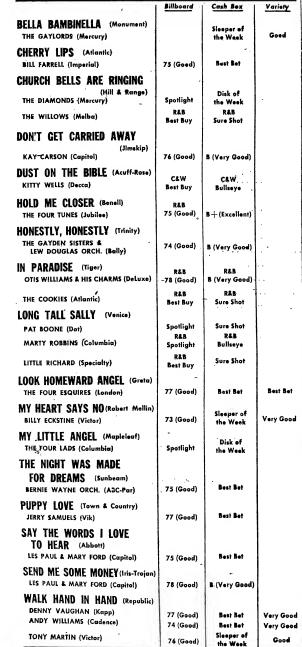
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THE HIT OF THE WEEK

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RCAVICTOR



spotlights hometown broadcasting

Inside Stuff-Music

In a promotional tieup with the Scandinavian Airlines System and Lanvin Perfumes, Columbia Records has whipped up a special LP album pegged for the American tourist in France. In addition to the special package, Col will launch an "April in Paris" campaign to push its catalog of such French artists as Michel LeGrand, Patachou, Jacqueline Francois, etc., in stores around the country.

The special LP, tagged "French For Travel," is aimed to assist the

tourist in the use of the Gallic lingo. The airline will also have window displays along with the Col "April in Paris" drive. When the program gets underway April 16, the buyers of "French For Travel" will get a scented replica of Lanvin perfume bottles, a complete brochure covering all modes of transportation and training in useful French for travel needs. A little more than a year ago, Col had a similar tieup with SAS via a special LP tagged "European Holiday."

"Wake Up Darling," legit comedy due to preem on Broadway in mid-May, will get an added promotional push via a title-tune tieup. Although the song will not be done in the show, Buddy Robbins, who assigned Sunny Skylar to write it, will work his promotion and exploitation in conjunction with the legiter. The song is in Warwick Music.

The comedy, however, includes a special tune by Jule Styne and Leo Robin tagged "Little Old You and Little Old Me." Tune is published by Styne's Producers Music, also managed by Robbins. The comedy stars Barbara Britton, Barry Nelson and Russell Nype. Plans are now in the works to have Miss Britton and Nype wax the tunes.

Columbia Records Transcriptions Department copped first place in the second annual Premium Industry Citations for the best tiein sales premium plan for 1955. A duplicate was presented to Guild Films for its part in the Liberace record-premium, bank giveaways, which won the prize. (Plan called for a cuffo Liberace disk to be given to new depositors in banks in markets that sponsor the Liberace telefilm.) The Transcription division has already delivered more than 1,000,000 of the special Liberace disks and Guild Films reports that this represents \$250,000,000 in new deposits.

N. Y. World-Telegram feature writer Murray Robinson, in his piece on vet songsmith Ray Walker—no strapger to Variery Anniversary Numbers, because of his tall memory—reveals that the Brooklyn-born pioneer ASCAP member is "a fourth cousin of Franklin D. Roosevelt."

PROGRAM TO-DAY YESTERDAY'S

KITTY FROM KANSAS CITY

Music by **JESSE GREER**

Published by FEIST 799 7th Ave., New York 19

FOR YOUR PROGRAM MONDAY THRU SUNDAY

Styne and Cahn s

<u>''SATURDAY NIGHT</u> IS THE LONELIEST NIGHT IN THE WEEK'

Capitol Preems = Continued from page 43 =

tive offices on the top floor and working their way down through the various departments. At each stop, Capitol employes were on stop. Capitol employes were on hand to describe the operation of the departments and demonstrate the equipment. Highlights included the carefully planned photo studio where photographs are made for album covers, the accounting department with its electric brain equipment and the executive offices including a modernistic board room and adacent kitchen. Tour concluded in Studio B, second largest of the three specially-constructed studios, where visitors were treated to a demonstration of high fidelity recording and a comparison with the acoustical recording techniques of the early 1900's. early 1900's.

At the conclusion of the tour. At the conclusion of the tour, visitors were ushered into Studio, which had been converted into a huge reception lounge, with two long bars. Crowd also spilled over into the "patio," a portion of the parking lot which had been transformed via fake grass and

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Last

Title and Publisher

| | New York-(MDS) | Boston-(Mosher Music Co.) | Philadelphia—(Charles Dumo | Sap Antonio-(Alamo Piano C | Chigago—(Lyon-Healy Music) | Indianapolis—(Pearson Music | Detroit-Grinnell Bros. Mu | Minneapolis-(Schmitt Music | Kansas City—(Jenkins Music | St. Louis—(St. L. Music Suppl | Cleveland—(Grossman Music) | San Francisco—(Pac. Coast M | Seattle-(Capitol Music Co.) | TO TALL POLICE IN TALL S |
|---|----------------|---------------------------|----------------------------|----------------------------|----------------------------|-----------------------------|---------------------------|----------------------------|----------------------------|-------------------------------|----------------------------|-----------------------------|-----------------------------|--------------------------|
| | 2 | 1 | ٠., | 2 | 2 | 1 | 1 | 4 | | - 1 | 1 | 1 | 3 | 102 |
|) | 4 | | 4 | 1 | 3 | 6 | 3 | 8 | 1 | 2. | 2 | 2 | 4 | 92 |
| | 6 | | 3 | 3 | | 5 | 2 | 1 | 2 | 3 | 3 | 3 | 5 | 85 |
| | 1 | 5 | 2 | 5 | 1 | | 7 | 2 | 4 | 5 | . 6 | 6 | 8 | 80 |
| _ | • • | | 10 | 4 | | 4 | 4 | 6 | 5 | 6 | 4 | 4 | 6 | 57 |
| | 5 | . 8 | 1 . | 9 | 6 | 3 | | 3 | 6 | 9 | 🗔 | 8 | 9 | 54 |

(So.)

*People of Paris (Connelly). †Rock & Roll Waltz (Sheldon) *Lisbon Antigua (Southern).. *Hot Diggity (Roncom)..... *No, Not Much (Beaver)..... *Mr. Wonderful (Laurel).... 6 *Moritat (Harms)..... †He (Avas). †Why Do Fools Fall (Patricia) 29 10 †Heartbreak Hotel (Tree).... *11th Hour Melody (Paxton). †Blue Suede (Hi-Lo-H&R)... 22 10 10 20 10 †I'll Be Home (Arc) †Eddie, My Love (Roosevelt) 10 *Great Pretender (Panther) ...

tables into a lawn party atmos-phere. Electric heaters placed at strategic intervals fought the April wind.

In addition to Wallichs, administrative veepee Daniel C. Bonbright, sales and merchandising veepe Lloyd W. Dunn and manufacturing and engineering veepee James Bayless served as hosts.

O'Seas Rentals

Continued from page 5

the neighborhood of \$212,000,000 to \$215,000,000, with about \$85,-000,000 in actual dollars remitted to New York.

First quarter of 1956 has seen grosses for American pix dropping in the key British market by 12% to 14% in line with a generally sagging theatre biz. In Japan, too, grosses are distinctly off. In France, the local product has come up sharply.

up sharply.

With some of the big outfits, which have theatre holdings abroad, it's difficult to tell how their business actually shapes for any one year. Metro, for instance, has 41 theatres abroad. Company doesn't break down just what kind of rentals it takes out of these showcases. Same is true of 20th-

showcases, Same is true of 20th-Fox.

Although the softening of the foreign market has not gone un-noticed at the companies, they're still full of confidence for 1956. In many areas, business is actually ahead of 1955. Arthur Loew, Metro prexy, in disclosing recently his companys plans to expand theatre holdigs abroad, predicted a dou-bling of the foreign gross within a period of several years. At 20th-Fox, Paramount and Warner Bros., a sense of optimism prevalls. Yet, there is a realization that the com-panies will have to fight harder and harder to keep their advan-tages in the face of such factors as devaluation, taxes and competition from the local product.

STRAVINSKY AT OJAI

Ojai, Cal., April 10. Igor Stravinsky and Magda Italo-Hungarian soprano, will highlight the 10th anniversary of the Ojai Festival, May 25-27.

Stravinsky, whose appearance last year attracted the biggest audience in the Festival's history will conduct his "Les Noces." Miss Laszlo will make her Coast debut.

Christine Hamilton's Post

Christine Hamilton takes over as director of production for Dot Records. In her new post, Mrs. Hamilton will coordinate new Dot releases, merchandise orders, artist information and inventory stock

She's been with the label for the past four years and will head-quarter out of its main branch in Gallatin, Tenn.

AFM-Local 47

= Continued from page 43 =

for recording musicians. Others on trial are Local 17 board members
Uan Rasey, John Clyman, Jack
Dumont, Vince DeRosa, William
Aktinson, Ray Toland and Warren
Baker and members William Uly-

Aminson, Ray Toland and Warren Baker and members William Ulyate, Earl Evans, Marshall Cram and George Wald.

The rebels demanded over the weekend that Petrillo appear and face interrogation on charges of "bias and prejudice." When demand was ignored, it was incorporated into a motion disqualifying Petrillo and executive board members from making decision.

Goldberg indicated he would rule later in week on motion when defense begins introduction of its evidence. Plaintiff's counsel contended that Read heads a "conspiracy that began last fall and probably earlier" to remove officers of the local Defense countered that if a "conspiracy exists, it is a conspirary of the overwhelming majority of active members of the local."

Read faction, now in control of the board of directors, is under-

Read faction, now in control of the board of directors, is understood to have rejected an appeal from the Federation that teGroen and recording scretary Maury Paul, who was ousted two weeks ago, be put back on the payroll pending their appeals to the Federation. Insurgents take the position that the men were removed by the vote of the membership and that they are no longer entitled to pay. pay.

Ask Music Council Charter

Washington, April 10.
Bill to provide a national charter
for the National Music Council was introduced last week by Sen. Alexander Wiley (R., Wisc.) and Joseph C. O'Mahoney (D., Wyo.).



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and

The Sensational

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PL 7-6809

ARA Looms Now As Sole Agency Org On Variety Field; Union Threat Seen

Indications point to the fact that the Artists Representatives Assn. is likely to be the sole remaining agency organization in the variety field. Fact is pointed up increasingly by the decision in the N. Y. Supreme Court recently, which turned down a plea by the Associated Agents of America to enjoin the American Guild of Variety Artists from the slotting the AAA membership off the unfair list until both organizations had negotiated.

gotiated.

Justice Samuel Gold in his opinion stated that the AAA had failed to point out that the union was obligated to bargain with the org, and thus on a counterplea by AGVA action was dismissed.

The decision on the AAA follows shortly the virtual disintegration of the Entertainment Managere

shortly the virtual disintegration of the Entertainment Managers Assn. of Chicago, which was also tiffing with AGVA, and lost a lot of its members when the union refused to permit franchised agents to provide the EMA members with talent for clubdates. The EMA members therefore, as individuals, had to pay their \$50 franchise fees directly to the union, or go over to ARA for aid and then pay the \$50 fee.

richise fees directly to the union, or go over to ARA for aid and then pay the \$50 fee.

Thus, with two agency organizations out of the running, ARA is looming larger as the sole recognized survivor of the myriad of agency groups. The EMA of New York, prexied by Nat M. Abram son, is still strong. Abramson is a trustee of the AGVA Welfare Trust Fund, administered by employer reps and union members.

Cutting Em Down

However, the number of the indie orgs is being cut down and it's likely that with a few more groups out of the running, standardization of regulations governing agencies will take place. Rule 51B, new code for agencies, was recently signed by union and ARA reps.

Whether this will be a desirable development for the agencies and union remains to be seen. At present, ARA stands to gain in membership with the gradual elimination of the other agencies. It's also envisioned that regulations will be easier to enforce, working conditions will become more standardized and there will be a period of relative quiet in the industry for a while.

ized and there will be a period of relative quiet in the industry for a while.

However, some quarters regard this idealized status in the industry as of comparatively short duration and conceivably could last only for the five-year term of Rule 51B. It's pointed out that AGVA, several years ago, refused to recognize the AAA. The union also reclused to recognize an organization of cafe owners, the Theatre and Restaurant Owners of America.

Now, some figure, having proved the effectiveness of withholding recognition, what's to prevent the union from ultimately holding off ARA recognition? Some feel that this step is inevitable and ARA should have fought for the other agencies as hard as it fought for itself. The members of AAA are especially bitter, since they feel that steps are being taken by AGVA to stamp out all organized opposition.

Whether this will ultimately

Whether this will ultimately take place, nobody knows, not even the present toppers in AGVA and ARA.

Supermarkets In **Hub Using Vaude**

Montreal Op, Emcee Held For Assaulting Newsman

Parisian-born nitery manager Roger Mollet and his emcee Con-rad Bouchard both denied in Crimrad Bouchard both denied in Criminal Court last Thursday (5) that they had assaulted a Montreal newspaper employee and caused damage in the newspaper office to the extent of \$1,500.

Mollet and Bouchard were allowed bail of \$950 on charges arising out of the wreckage in the offices of a local tab, Nouvelles et Potin. An article in the paper which suggested that toleration had been shown by these operators to juve drinking in their club' La Cave, is believed to be the reason for the alleged assault.

Said Judge T. A. Fontaine, "This is serious and borders on infringement of civil liberties." Bail was granted and a prelim hearing set for April 21.

Use Plane to Keep Nitery Shuttered

A new method to keep Club Pre-vue, plush nitery near Collinsville, Ill., across the Mississippi from here, shuttered for good, was launched via airplane last week by plaintned via airplane last week polick H. Mudge, Jr., a candidate for the Democratic nomination for state's attorney in Madison County, who is being opposed by the now assistant, Austin Lewis.

now assistant, Austin Lewis.
Flying in an airplane, Mudge distributed 10,000 leaflets over the club grounds and adjacent territory promising, if elected, to stamp out gambling from now on in the county. The leaflets, signed by Mudge, read: "To the Club Prevue, alias the Mound Club, alias the Mound Club, alias the Acceptance of the racketeers are calling it now: "The handwriting is on the wall."

the racketeers are calling it now:
"The handwriting is on the wall.
Your reign of lawlessness is soon
to be ended. The good citizens of
Madison County are disgusted
with you, your political friends and
gambling joints operating in open
defiance of our state law. I promise the Club Prevue and the voters
of Madison County that if I am
nominated and elected state's attorney, the Club Prevue and other
disreputable and illegal places will
be closed." be closed."

The liquor license of the club was revoked a week ago by the Illinois State Liquor Control Commission after beefs by ministers of three churches in the county had been made. The club shuttered at the same time. Formerly known as the Mound Club, name acts appeared during the time the club and gambling casino, under the some roof, operated. Last year state cops axed their way into the Club Corona and destroyed a quantity of gambling equipment.

Greshler Revamping N.Y. Office: Harris in Charge

Abner J. Greshler, Coast agent, has reorganized his New York of-fice, which will be called Diamond fice, which will be called Diamond Artists. Fred Harris, who has handled acts for Greshler for several years, is in charge. Others are to be added in an effort to expand. Harris was once part of the terp trio, Harris, Clare & Shannon.

The Coast office recently added Lack Kalcheim a former N. Y. per-

Glasgow, April 10.

Eartha Kitt is a likely billtopper at the Empire vaudery here following her upcoming London Cafe de Paris stint, opening April 30.

Singer appears at the London restaurant for six weeks with a two-week option. Her vaude dates will not be confirmed until it is known if option will be exercised. The Empire, Glasgow, is one of four vauderies tentatively lined up. Other three are the Palace, Manchester; Hippodrome, Birmingham, and Empire, Liverpool.

New England's **Borscht Circuit** In Back Yard

Boston, April 10.
One of the biggest summer seasons for variety acts in New England is being forecast here. The New England Council and the Mass. Department of Commerce, along with chambers of commerce in the New Season and Season Se in the beach and cape resorts, predicted that the promotion of New England as a vacation land in the past three years will pay off handsomely this summer.

Charles Clayton, ex-vaude per-

charles Clayton, ex-vaude per-former, now program director and host at Oceanside Hotel in Mag-nolla, Mass., is planning on intro-ducing names and proven nitery attractions this summer. Acts will do one-niters Wednesdays and Sat-

do one-niters wednesdays and Sat-urdays through the season, which opens June 20 and continues through Labor Day.

Spot will book class acts, with accent on comics. Harry Drake, Boston booker, will handle the acts for the hotel.

acts for the hotel.

The outlook in Maine, New Hampshire, and Massachusetts summer hotels for flesh should be the best experienced since before the war, according to Clayton and other hotel bonifaces.

Booking acts will the the Oceanside, Magnolia; Mount Washington, Bretton Woods, N. H.; Lake Tarleton Club, Pike, N. H.; Mayflower, Plymouth, Mass.; Samoset Hotel, Rockland, Me., and Balsams, Dixville Notch, N. H. These are class spots in the territory and will have a format of names and semi-names. semi-names.

semi-names.
Other spots booking flesh this season are: Sinclair Hotel, Bethlehem, N. H.; Perry House, Bethlehem; Maplewood, Maplewood, N. Y., and Seacrest, Falmouth. These spots have a format of semi-names.

Stripper Beats Miami B'ch Jail Rap After Union Plea About Endangering Card

About Endangering Card

Miami Beach, April 10.

After spending several hours in the city clink this week, Bubbles Darlene, featured stripper at the Five O'Clock Club, was released from Miami Beach jail following pleas by her lawyer and Jerry Baker, head of local American Guild of Variety Artists, that original fine and five-day sentence for putting on an indecent performance would cause loss of her union card. Judge Albert Saperstein suspended the jail term and cancelled a \$100 fine when Baker also pointed out that the stripteuse, in any case, would be restricted from performing in a Miami Beach club for a year, under AGVA rules.

This was the second time Miss Darlene ran into trouble with local law authorities. Several weeks ago she was hauled into court on the same charges, but was let off with

Boston, April 10.
Supermarkets in the Boston area have joined the trend to vaude acts for store openings, celebrations and promotions.

Star Market in Stoneham had Manny Williams, comedy magic act, and Billy Parker, Balloono the Clown, and Don Wally and his clown, and Don Wally and his clown, least week. The super will continue with acts every week to lure the customers.

Acts work inside the super and outside on the parking lots, depending on the /weather: Supermarket officials at the market said the acts had drawn terrific crowds. At Stop & Shop's opening of its newest supermarket in Salem on April 24, Kay Barry, organist; Anden's dogs and Parker have been booked:

Supermarket officials at the market said the acts had drawn terrific crowds. At Stop & Shop's opening of its newest supermarket in Salem on April 24, Kay Barry, organist; Anden's dogs and Parker have been booked:

Supermarket of the terp trio, Harris, Clare & Shannon.

The Coast office recently added in a simple of the terp trio, Harris, Clare & Shannon.

The Coast office recently added fack shannon.

The Coast office recently added fack Kalcheim, a former N. Y. percenter who left for the Coast to Judge Saperstein to comment, "this at simple same and a warning. Testing as mall fine and a warning. Testing as mall fine and a warning. Testing as mall fine and a warning in telling about it," following which he assessed the sentence and fine on the charges of "mudity" and "indecent performance."

Miss Darlene was originally and only the show. Earlier this year Ciro's contemplated booking her in, but finally decided against the idea. During her long run at the five O'Clock Club, she drew heavy booked straight-vaude house too, is a firstrun cinema.

Eartha Kitt Brit. Vauder Due After Cafe Stint Ringling Biz Off at N.Y. Garden; Weather, Scale, Pickets Blamed

N. Carolina State Fair Had 61G Profit in '55

Greenshoro N. C., April 10.

Greensboro, N. C., April 10.

The North Carolina State Fair last year had a gross profit of \$61,-690.67, making it one of the most successful in the 102-year history of the event. The profit was reported in an unofficial audit presented to the Brand of Agriculture this week. the Board of Agriculture this week. The audit showed that \$51,350.60 of the gross profit was put back into operation of the fair. This left a net from operations of \$10,340.07.

net from operations of \$10,340.07.

In addition to the \$51,350.60 spent on permanent improvements, the \$28,182.03 was spent on maintenance and improvements of a temporary nature. A record total of \$46,904.75 in cash premium was paid out last year to competitive exhibitors, an increase of \$3,751.95 over 1954.

The expenditures for additions

The expenditures for additions nd betterments included \$20,and betterments included \$20,373.82 for correction of acoustics in the State Fair Arena. The fair rounded out the year with a balance of \$110,988.71 in its special operating fund, compared with \$126,269.88 at the end of 1954.

Pitt Peel Wheel Seen On Skids

Pittsburgh, April 10. It looks like curtains for bur-lesque here. Casino, which closed down Holy Week with the an-nouncement that it would reopen nouncement that it would reopen Easter Week, failed to light up again and I. Hirst Enterprises, which has been operating the house for several seasons under lease from the George Jaffe Estate, notified representatives here that they were dropping out of contention.

Peel Wheel has been almost a

Peel Wheel has been almost a continuous loser the past few years under Hirst stewardship and has been operating only on a part-time basis, about six months out of the year. Some time back, threat of a police ban for obscenity hit the front pages and gave business a shot in the arm, but the flurry was short.

front pages and gave business a shot in the arm, but the flurry was short.

Theatre has been managed by George Murray, vet burlesque comedian, whose wife, Elleen Hubert, has been a member of the permanent company since house dropped its dancing line, for which she was the choreographer, and Murrays are returnling to the wheel again as performers. Unless some indie operator decides to take over, which seems unlikely, burlesk is through locally. Furthermore, it's understood the Casino building has been placed on the block, with several prospective buyers reported to be interested in converting it into a commercial property.

Peggy Lee Heads Vaude For Trade Show in Mpls.

Minneapolis, April 10.
For its stage end, the first "Minnesota U. S. A." trade show, current at local Auditorium, features songstress Peggy Lee. Other acts rent at local Auditorium, features songstress Peggy Lee. Other acts are dancer Bobby Brandt, comic Chuck Mitchell, Japanese chirper Nancy Umeki, the singing Tune Jesters and slack-wire performer performer Asso, bere the show hoasts

merce Assn. here, the show boasts product exhibits by more than 150 state firms. If successful, it's ex-pected to be made an annual affair.

Jessel's L.A. Cafe Bow

Hollywood, April 10.
George Jessel, the "Toastmaster General," has agreed to work his first cafe date in Los Angeles—a one-weeker at Ciro's. He'll open May 1, following Maurice Chevalier

May 1, following Maurice Cheva-lier.

Though long a top entertainer, Jessel has been seen in Los Angeles in recent years only at such events as Friars Frolics or the American Legion show "Red, White and Blue."

Business at the Ringling Bros, Barnum & Bailey Circus, which opened last Wednesday (4) at Madison Square Garden, N. Y., is off "importantly," this year. A combination of factors, including resistance to the \$6.50 top, bad weather of last week, and picketing by the International Brotherhood of Teamsters and American Guild of Variety Artists, is said to be responsible. Undoubtedly, pickets have kept a lot of customers away from the bigtop.

Traditionally, the circus does a tremendous business during the Easter vacation week. However, this year is an exception. It's reported that some of the Garden hierarchy, including Ned Irish, Garden's executive veepee, and Arthur M. Wirtz, an important Garden stockholder, are ready to step in and effectuate a union set-

Garden Stockholder, are ready to step in and effectuate a union set-tlement.

The circus is an exception to the wave of top business hit by thea-tres last week. Radio City Music Hall and the Brooklyn Paramount

that week. Induity city Muster Hall and the Brooklyn Paramount racked up tremendous grosses. Picketing resumed at the Garden Friday afternoon (6) after Justice Aron Steuer of the N. Y. Supreme Court lifted a temporary injunction obtained by the circus against picketing by AGVA and the teamsters. A round-the-clock line has been maintained since. It's reported that officials of both unions were meeting with Irish in an effort to call off the strike, AGVA is seeking a union shop and coverage under the union's welfare fund, and the teamsters are seeking essentially the same goals.

Union Snarl
The establishment of a picket line around the Garden has made it embarrassing for several unions. The American Federation of Musicians isn't respecting the line and the tooters are playing a full show with a full complement of men. The Assn. of Theatrical Press Agents & Managers is respecting the line, but flacks are working away from the premises. The organized private police is similarly embarrassed by the picket aline and only a skeleton (Continued on page 53) The American Federation of Mu-

Emmett Kelly May Play N.Y. Waldorf

Emmet Kelly, the sad-panned clown from the Ringling Bros.,-Barnum & Bailey Circus, may work the Empire Room of the Hotel Waldorf-Astoria, N.Y., instead of the tanbark. Deal is currently being negotiated for the clown for a date stafting after the run of Ray Bolger, current at the room

room.

Kelly had been ordered not to work at Madison Square Garden, N.Y., where the circus opened last week, by the American Guild of Variety Artists, which is currently striking against the bigtop in an effort to sign the circus to a union contract. It was the first opening that Kelly had missed in the 14 years he had been connected with the show.

At any event, it's been learned

the show.

At any event, it's been learned that even if he hadn't been ordered out by the union, Kelly would not have gone out on the road with the circus. He had been reportedly seeking to make a break for a long time, and the strike situation seemingly crystallized the severance. Kelly is currently set to play a few telethon dates in the South.

The Waldorf-Astoria, incidentally, seems to be expanding its

The Waldorf-Astoria, incidentally, seems to be expanding its booking activities in several directions. Spot has booked Pearl Bailey into the Empire Room in May. It's Miss Bailey's first date at that hospice, and she'll be the second Negro/femme singer ever to play the room. Other was Dorothy Dandridge. The room will close for the summer following Miss Bailey's stand, and the Starlight Roof will open May 28 with Harry Belafonte headlining.

Buddy Hackett and thrush Meg Myles head the bill April 15 at the Tri-Bell Club Show, Uptown Thea-tre, Toronto. Proceeds go to On-tario Society For Crippled Chil-dren.

Bigtop Going After Park Ave. Crowd? New Formula, Decor Prove Surprises

For years there has been a battle between those in the circus that would give the Ringling Brost-Barnum & Bailey outfit a Broad-way facade, and those that would keep the traditional format. This has been an undercover battle, and who is winning out is hard to say. This season, a new kind of battle has sent out the "Hey Rube" of the work of the same and the sa

tle has sent out the "Hey Rube" cry. Labor troubles have entered the highly untranquil circus, which opened at Madison Square Garden, N.Y., Wednesday (4), and caused considerable change in plans. Nat-

Ringling Bros., Barnum

Ringling Bros., Barnum & Bailey Circus

John Ringling North presentation, staged by Richard & Edith Barstow, designed by Marcel Vertes; choreography, Edith Bars'ow; aerial director, Barbette; musical director, Izzy Cervone; ringmastervocalist, Preston Lambert. With Paul Fritz' Lions, Trevor Bale's Tigers. Albert Rix' Bears; Logano, Miss Mara, Antoinette, Rixos, Gena Lipowski, Charles Moroski, A'talini, Tonito, Naukos, Pinito Del Oro, Ed Williams, Alphonse De Jonghe, Victor De Jonghe, Alfred Burton, Honka Karoly, Justino Loyal Troupe, Evy Karoly, Takeo Usui, Miss Erika, Roberto De Vasconcellos, Marion Seifert, Nadia Houcke, Hildalys, Sabrejets, Falcons, Abbott Sisters, Fredonias, Seguras, Whirluinds, Bisbinis, Oliveras, Marilex Duo, Adanos, Cordons, Alzanas, Verdus, Dschapur & Rutha, Les Arturos, Titos, Four Nocks, Billie Mahoney, At Madison Square Garden, N. Y., April 4, '56; \$6.50 top.

urally, performance values were impaired at the opener when the circus couldn't get sufficient topsoil down to lay a tanbark. In its stead, cocoanut fibre mats and sawdust provided a very unsure and slippery footing, especially for the animals. The Liberty horses had a rough time trying to keep upright on the turns. Naturally, preparations couldn't have been as upright on the turns. Naturally, preparations couldn't have been as thorough as the circus would have

liked.

Another factor has also entered
the circus setup. The bold and traditional strokes with which the
(Continued on page 56)

Hoops & 'Opry' in Hassle For Ft. Wayne Aud. Space; Both Lose Out in the End

Ft. Wayne, Ind., April 10.

When both the Zollner Pistons, pro basketball team, and the "Grand Ole Opry" troupe, booked by Ft. Wayne Enterprises, planned to use the 6,000-seat Allen County War Memorial Coliseum on the same evening, last Thursday (5), the Board of Trustees of the Coliseum was caught in an unavoidable squeeze. The Trustees decided to give the Pistons the floor for their game with the Philadelphia Warriors in the NBA World Series playoff finals.

The trustees offered two alteratives

playoff finals.

The trustees offered two alternatives to the hillbilly singers—they could hold a 4 p.m. show in the Arena, or an 8 p.m. show in the Exhibition Hall of the Coliseum, downstairs (under the Arena).

seum, downstairs (under the Arena).

The mixup came about when the Pistons claimed a tentatively scheduled playoff date, after the Coliseum board had signed a contact with Fort Wayne Enterprises for the "Opry" show. "Opry" was advised by its lawyers to stage the show in the facilities provided, and consider a suit to recover lost revenue. Reputed cost of staging the show is \$2,000. With all seats benig \$1, and no reserved seats for the Exhibition Hall program, some 1,057 customers came for the show. The Zollner Pistons, who won the use of the Arena, fought a losing battle upstairs, getting beat.

TUNES ARE DANGEROUS

TUNES ARE DANGEROUS
Toronto, April 10.
Voluntarily fixing a p.a. system at the Club Concord here, where he was appearing with The Twin Tunes Quinet, Bruce Coulter, 27, was knocked out by electrical shock and was unconscious for some 30 minutes.
Summoned firemen brought him around with an inhalator.

Preps Disk Jock Show

Preps Disk Jock Show
Boston, April 10.
A disk jock show, emanating
from the new Chinese eatery, the
Rickshaw, is being ironed out, with
Norm Tulin of WORL slated to
spin records, manager Bob Abrams said this week.
This will be in addition to the
flesh entertainment now provided
by chirp Liz Mulligan, singing
nightly in the Ming Room. Rickshaw is first Chinese eatery to go
for live talent in Boston.
Abrams said the disk jock show
would feature "sweet music," no
"rock and roll."

Circus Museum Takes to Road

Greensboro, N. C., April 10.
Four oversized vans rolled across
North Carolina last week and the
National Circus Museum was on
the road. Grand opening of the
exhibit was at Fayetteville, N. C.,
April 6. After, showing in several
other North Carolina cities the
museum will move on to Charleston, S. C., for a three-night stand
beginning April 13. It will show
in Boston in June and in New York
in the autumn. in the autumn.

traveling museum contains The traveling museum contains more than 10,000 circus relics, curios and posters and many antique photographs of the circus greats of the past. These items will be exhibited in an enclosure 125 by 125 feet and will be explained by lecturers. Local organizations in each city will sponsor the museum's appearance.

The museum is presented by the

cach city will sponsor the museum's appearance.

The museum is presented by the Circus Foundation, Inc., organized recently by a Newport News realtor who is a circus fan. He is John P. Yancey Jr., 39, past president of the Virginia Real Estate Assn.

The museum attractions include a 100-foot-long model of the Ringling street parade of 1906, which was two miles long. The model parade was made by Yancey, with assistance of his wife and their two sons, John P. 3d, 15, and Robert, 5. It includes hundreds of pieces—performers, animals, wagons and cages. Yancey began work on the model parade 14 years ago at the advice of his physician. At that time, Yancey said, he was suffering from tension, nervousness and overwork. The doctor urged Yancey to adopt a hobby in which he would create something with his hands.

Every year Yancey and his family visit the winter quarters of the Ringling Bros. circus at Sarasota, Fla. Every spring they attend the opening performance of the circus, in New York's Madison Square Garden.

Costa to Recruit Trio In N.Y. for Pitt Cafe Date

Pittsburgh, April 10.

Johnny Costa, local jazz ace and staff pianist at KDKA-TV, will recruit a trio in New York for his two-week engagement at the Embers beginning May 16. Costa had intended to take along a group of Pitt colleagues headed by Joe

intended to take along a group of Pitt colleagues headed by Joe Negri, guitarist formerly with Shep Fields who now has his own combon on "Buzz 'n' Bill" ty show, but Negri decided against going because his wife is expecting the stork around that time and he wants to be on the scene.

Costa, a graduate of the Carnegie Tech Music School, came to the attention of the N. Y. boys via a recent Coral album as well as a guest appearance last December on Steve Allen's "Tonight," when Skitch Henderson, another Keyboarder, praised him. Pitt 88er was offered a tour by MCA but doesn't want to leave his home base, although willing to take an occasional spot booking out of town. The fortnight at the Embers will be his annual vacation from Channel 2.

Kathy Barr inked for the Colony, London, June 25, following a Chevaller opens in Havana, Fontainebleau, Miami Beach, stand May 15.

Al Herman to Head Shows For D. C., St. Louis Hotels In Name Booking Policy

Al Herman has been appointed tertainment director of the indsor Park Hotel, Washington, Al Herman has been appointed entertainment director of the Windsor Park Hotel, Washington, and the Congress Hotel, St. Louis, both of which were recently purchased by Joseph Kaufman and Morris Carson. Both spots will go in for name bookings, and probabilities are, according to Herman, that the buyers will soon add three additional hotels to their holdings, which will also go in for names.

The Windsor Park recently in-

which will also go in for names. The Windsor Park recently instituted its talent policy with Lillian Roth. Mindy Carson opened last week and Connee Boswell and Pee Wee Irwin, opened yesterday (Tues.). Then comes Johnny Desmond, April 17; Jackie Miles, Helene Almee and Joe Reichman Orch; April 24; Denise Darce, May 8; Denise Lor, May 15; David Whitfield, May 21, and Florian Za Bach, May 28.

La Bacn, May 28.
Congress Hotel bookings include George Shearing, current; Denise Darcel, April 30; Carmen Cavallaro, May 7; Treniers, May 21; Dick Contino, June 4, and Louis Armstrong, June 28.

AGVA Beefs On Coke Amateurs At O'Seas Spots

The American Guild of Variety Artists is protesting the use of a group of amateur performers to be sponsored by Coca-Cola for showing in overseas installations. Jackie Bright, union's national adminstrative secretary, has protested to the Defense Dept. on the use of these tyros to displace paid performers, and on the ground that this would be a new departure, whereby a commercial product would be publicized by acts who are not getting paid.

Union pointed out that it permits the use of amateurs from colleges and fraternal organizations, and also allows commercial sponsorship when the performers are paid.

Defense Dept. stated that it would study the implications of the Coke sponsorship of ams.

H'wood Canteen Donates **Funds for School. Hosps** As Aid to War Veterans

Jules C. Stein, chairman of the Hollywood Canteen Corp., last week announced the donation of a series of gifts by the foundation. Biggest was to the School of Medicine-of the U. of California, which got \$100,000 to be used as a revolving fund for needy and promising medical students, with preference to be given veterans or children of veterans.

ising medical students, with preference to be given veterans or children of veterans.

A fund of \$25,000 was also set aside for continued purchases of television sets and other entertainment equipment to be given to Army and Navy veteran hospitals. This is over and above a previous \$20,000 already spent for that purpose. Another contribution went to the Portals, which got \$6,000. This organization provides a home and career guidance to vets after dismissal from psychiatric hospitals.

Trustees of the Hollywood Canteen Foundation are represented by Stein, who is also chairman of the board of Music Corp. of America; Bette Davis, Mason Morris, Baron Morehead, Ralph Clare and John te Groen. Original funds for the foundation were set aside by the directors after the closing of the Hollywood Stage Canteen, which entertained 3,000,000 members of the armed forces during the war.

Chevalier 37G, Mont'l

Montreal, April 10.

Maurice Chevalier grossed \$37,-340 at the 2,500-seat St. Denis here last week, scaled to \$4. Slow opener Easter weekend built to capacity biz last days. Three days this week in Quebec City was SRO \$9,600.

New Brit.-U.S. Pact, Inquiry Due To **Coin Runout on GI Vaude Tours**

Hartman's Cafe Comeback In Act With 2 Femmes

In Act With 2 Femmes
Paul Hartman, who used to do
a double in vaude and cafes with
his former wife, Grace Hartman,
now deceased, is prepping a comeback in the cafes. He's been booked
for the Persian Room of the Plaza
Hotel, N. Y., May 3, with dancer
Betty Luster and singer Undine
Forrest. The trio are now in rehearsal. Material is being provided
by Dick Maurey.
Hartman of late has been working in legit and television, and at
one time was headlined in a filmed
comedy series.

Ray Really Weeps After Tokyo Flop

Johnnie Ray, who arrived in Tokyo March 30 minus the clothes-rending mobs which usually greet the weeper when he tours, left after a flopperoo three-day stand with the Big Show of Lee Gordon.

with the Big Show of Lee Gordon.

There were no mobs to see the show off, either. Most of the local Ray fans were decidedly put out by the cancellation without prior notice of two afternoon performances because "the house was too cold."

prior notice of two afternoon performances because "the house was too cold."

Booked into the International Coliseum here for six shows, the Big Show played only four of them and those to crowds of less than 4,000 in a 15,000-capacity hall. One show drew only 1,000. Many of the members of the audience were there on oaklies, passed around freely at high schools for children of U. S. service personnel here. Tickets were scaled down from \$2.88, and before each show the unsold tog bracket seats were thrown open to the holders of cheaper seats in order to group the audience closer to the stage set up in the vast auditorium used chiefly for sports events.

Local promoter told Variety his losses had been negligible as Lee Gordon paid all expenses of bringing the six-man group here from its Australia appearances. Local expenses were incidentals such as printing tickets and advertising. However, there was no profit for he local entrepeneur.

Loss for Gordon must have been extensive, as group flew from Australia to Tokyo, not a direct stopover on their way to Manila, where they are now appearing.

Also on the bill were the Holly Sisters, dancers; Lola Dee, singer; Peg Leg Bates, one-legged tap dancer, and emce-comic Leo de Lyon. Local orchestra was hired from Latin Quarter to back shows.

Vaughn Dancer Gets 135G Award in Auto Smashup

Boston, April 10.
Daisy Richards, former dancer and member of the Sarah Vaughn act, was awarded \$135,000 by a Federal Court jury in Boston Wednesday (4), one of the largest awards on record, for injuries received in an auto smash in Natick, Mass.

As a result of an agreement concluded in Germany between the Variety Artists Federation of London and the Professional Entertainments branch of the U.S. Armed Services, agents packaging British talent shows for GI tours have to deposit a sum equal to four weeks' salary for the entire cast before the tour begins.

The step which is in line with

four weeks' salary for the entire cast before the tour begins.

The step, which is in line with Equity policy, was taken after a British company had been stranded in Germany when the agent concerned failed to pay the cast the money he had received from the U.S. military.

This is one of two important developments affecting GI tours. The other, according to reports current here, concerns an inquiry being made on the highest level into payments for performers. There has been some suggestion that local entertainment officers have been drawing more money out of the kitty to pay professional talent than has actually been handed over, the difference frequently being divided between the officers and agents concerned. None of the reputable percenters is involved, but only a few smalltime agents.

Show Biz, Cleve, Police Salute Crippled Dancer In Civic-Headed Benefit

Cleveland, April 10.

Cleveland's policemen as well as show biz and 5,200 ticketbuyers tipped their hats to Tina Lamont, crippled night club entertainer, in a civic-sponsored benefit show given for her at Civic Auditorium here

It was virtually an unprece-dented salute to the dancer, who saved the lives of two city detec-tives in an attempted robbery in

saved the lives of two city detectives in an attempted robbery in which she was paralyzed by a police bullet. The gendarmes and others showed their appreciation in concrete-terms in a 50-act revue of donated talent that raised over \$20,000 for her.

Known offstage as Mrs. Dorothy Kochs, the singing dancer, who formerly worked at the Gay Nineties Club, appeared in a wheelchair with her three-year-old daughter. Mayor Anthony Celebreze awarded the singer, whose spine was shattered by a bullet, a citation for heroism. From AGVA, it was announced by administrator Jack Bright of New York, she will receive an annuity of \$50 per week for the next three years. The City of Cleveland has been quietly paying all her medical expenses.*

On its dwn, the police department and others had previously donated \$8,000 to the Tina Lamont fund. That kitty and the benefit's net take are expected to total over \$32,000 toward a trust fund which three banks will handle for the entertainer.

Joe E. Lewis as well as Smith & Dale, flew in at their own expense to head the show staged by a committee of police officials and civid leaders. Musicians' union donated a 15-piece band directed by Carl DeMarco. Seven disk jockeys.

to nead the show staged by a committee of police officials and civil leaders. Musicians' union do nated a 15-piece band directed by Carl DeMarco. Seven disk jockeys, including Bill 'Randle, Bob Forester, Norman Wain, Hal. Morgan, Joe Finan, Bob Ansel and Chris Miller, took turns as emcee.

Harry Belafonte from Hanna's "Sing, Man Sing" and Maureen Cannon also performed, along with such acts as Tito Cavallero, Dick Noel, Al Bernie, Lonnie Sattin, Jessie Scott, Tracey Twins, Dolly Barr, Jimmy Lovett, the Stanfords, Juggling Jacksons, Johnny Hayner, Jimmy Gavin, Tony Allen, Sicurezze Duo, Mona Carroll, Billy Wells, the Crescents, Art Letteri and Gene LaMarca. water of the center reservation and struck a tree, hurling them both into the roadway.

Judge George C. Sweeney chided as "not very generous" the Federal Court jury's verdict of \$135,000. "If I were a juror on this case, I would have returned a verdict for twice the amount," he said. Miss Richards will also receive approximately \$13,000 in interest. At the time of the accident, she immediately also mental the content of th

New Acts

JANIS PAIGE with Jerry Madison, Fred Hanson, Harry Frohman Songs, Dances

45 Mins. Eddys' Restaurant, Kansas City

Following a recent session of filming her tv series and her previous stint in "Pajama Game," Janis Paige is making a bold entry into the night club field, this being first time out with her new offering. She is giving it a most thorough try, wrapping up 45 minutes

ing. She is giving it a most thorough try, wrapping up 45 minutes of demitasse musical in high fashions, a big book combining established tunes with original works, and a pair of alert assistants in singing Jerry Madison and dancing Fred Hanson. Even for the very first running of the show there were but few rough spots, and the audience loved it to the point of a virtual ovation at closing.

There is little left to chance in this entry. Original is by Jack Brooks, a top tunes with coreography is by Jonathan Lucas, and gowns are indeed gorgeous. By and large the show is Janis Paige, however, and her main forte is a list of songs aptly done and well staged. After a brief intro by Madison and Hanson, she enters with "Gonna Live Till I Die" in sprightly fashion, and switches to a lamenting mood with "WhyCan't a Rodgers & Hartstandby.

"Betty Lou" is a special bit blaving on the current hypnotism

Can't I?" a Rodgers & Hart standby.

"Betty Lou" is a special bit playing on the current hypnotism craze (veering just enough to the risque for the nitery crowd). There's a rundown, with considerable embellishing, of the "Pajama Game" hits which win a salvo, and a blues entry done in solo spot on a stool at the mike. Besides being in and out all through the route, Madison and Hanson have brief solo bits midway and make them moments well taken. Closer is a major effort, a series of beachwear eras, with songs to match, modern entry being a brief indeed but with a hat that will be long remembered. This is the high spot, and she is back with a brief parody of thanks for listening to the "Hi There!" tune.

Miss Paige and her entourage

the "Hi Theret!" tune.

Miss Paige and her entourage have instilled in this entry much of the musical comedy authenticity, something too little seen in clubs, and welcome by management and customers. Headed for Vegas, as they are, this one seems to bode ready acceptance there and generally. It should be even better with the tightening and smoothing that is beund to come.

Quin.

TOMMY MARA Songs 11 Mins. Club 59, N.Y.

Tommy Mara has been around for some time, but not docu-mented in New Acts. He's a likeable singer who is still evolving a style and seems to know where he's heading. Mara follows a com-paratively simple melodic line

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with variations that put a veneer of sophistication on the presentation.

tion.

He dwells generally on the standards and provides them with pleasant workovers. Biggest reception follow "Old Feeling" and "Will You Still Be Mine?" He's about ripe for the midtowneries.

Jose.

ROSITA SERRANO (1)

Songs 26 Mins. Quaglino's & Allegro, London Billed as "the Chilean night-ingale," Rosita Serrano has the Ingaie," Rosita Serrano has the makings of a good cafe act, but through lack of elementary showmanship, fails to make the fullest impact. On her opening night she worked hard and effectively to win the audience; and having got them in receptive mood, tossed away the advantage by walking off the stage to give her accompanist a chance to play his latest composition.

stage to give her accompanist a chance to play his latest composition.

When she returns five minutes later, Miss Serrano has to start from scratch all over again. It's in the nature of a tribute that within a few moments she has won the audience back with her appealing and fascinating gab. The chirp has a handsomely controlled pair of pipes and a warm and sympathetic song style which is used to full advantage for a routine embracing songs from Chile, Spain, France, Italy, Britain and U.S.

Maybe it's something of a mistake for Miss Serrano to advise paying customers that she'll be better a week hence, but that is possibly a reflection of her sincerity and integrity. In Victor Del Monte, the songstress has an accompanist of high professional standing; he helps, not only by his backing, but by his arrangements and compositions.

BILLY DAINTY

BILLY DAINTY
Comedy
13 Mins.
Empire, Glasgow
New English comedian strives
hard to be original, and comes up with lively fun-routine that has possibilities.

possibilities.

He's- garbed in striking heliocolored suit, and wears a straw hat with bright green band. Also carries a bright green walking cane. With obvious talent for bending his body and neck into quaint shapes and positions, he scores with impressions of various people walking.

Segues by singing and dancing to "Back In The Old Routine," then feigns a faint after strenuous dance. One odd little item is when he opens his jacket and vest to reveal a patch of black artificial hair on his chest; this garners loud yocks. Winds by some more eccentric dancing, the best part of act.

PETER DULAY Comedy 9 Mins.

Comedy
9 Mins.
Empire, Glasgow
Peter Dulay is another of the new crop of English comedians falling over each other in a bid to achieve originality. He offers a vigorous act which has potential but needs sharpening.
Opening patter is n.s.g. but he comes up in more entertaining degree with impressions of how various people, including a gangster and a spy, would tear tickets at a boxoffice and show a customer to seat. Stronger mitting for his salesman act, in which he harnagues stubholders from behind an open trunk and does sales talk routine with bras, glue, food, etc. Winds with novelty zither which produces an uprising flag, a telephone and blowup balloon as he strums.

DORIS STOCKTON Vibraphone 7 Mins. Palace, N.Y.

Doris Stockton is an okay vibraphone specialist. Her repertoire is varied, ranging from semiclassics to boogie-woogie. She bangs the keys with a showman-like flair which helps to take the dullness out of the all-musical act. For an added effect, she includes a couple of drums.

Her musicianship is firstrate, but in an effort to achieve a theatrical closing she relies on a cliche closing. The stage lights are dimmed and her gown and drumsticks give off a luminous glow as she hammers away at "Stars and Stripes Forever." Doris Stockton is an okay vibra-

Don Cornell Busy With Brit. Vaude Tour to June

Brit. Vaude Tour to June Glasgow, April 3.

Don Cornell, ending a vaude week at the Empire Theatre, made an overnight dash to London to guest in Val Parnell's "Sunday Night at the London Palladium" ATV show. He then returned north same day (1) to start a vaude week at the Empire, Newcastle.

Cornell has a fairly lengthy tour lined up, and returns to the States in June. Mannie Greenfield, his personal manager; who saw Cornell's Glasgow opening, planed back to N. Y. after pacting Lönnie Donegan, British singer, for a possible U. S. tour. Donegan has recently clicked with his waxing of "Rock Island Line."

Circus Biz Off at Garden

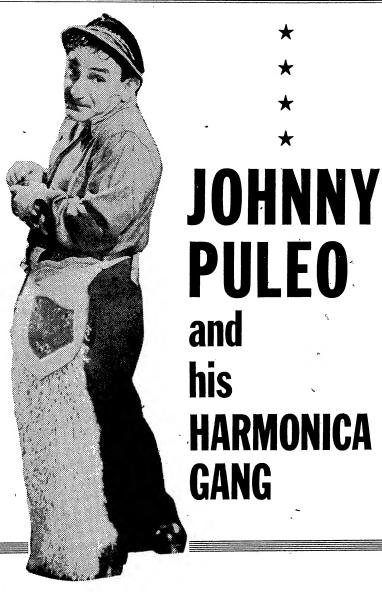
force, the minimum required un-jistrative secretary of AGVA, said der law, is going through the line. Stagehands, grips, electricians, etc., are going through the picket line. Deliveries aren't being made and the concessionaires are getting short of many kinds of foodstuffs.

Among the performers who have bypassed the circus are Emmett Kelly, Paul Jerome, Otto Griebling, ringmaster and vocalist Presten Lambert, and baton twirler Billie Mahoney.

that a telegram to AFM chieftain James C. Petrillo was sent, urgragenands, grips, electricians, tc., are going through the picket ine. Deliveries aren't being lade and the concessionaires are etting short of many kinds of bodstuffs.

Among the performers who have ypassed the circus are Emmett celly, Paul Jerome, Otto Grieling, ringmaster and vocalist resten Lambert, and baton wirler Billie Mahoney.

Jackie Bright, national admin-



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Julia, is reminiscent of the furor created every time an unusual and dif.
ferent personality appears in show buisness. Doubtless, this girl is differ. in the purchase of the form of the furor ferent personality appears in show buisness. Doubtless, this girl is differ. in the first purchase of the form of the furor ferent personality appears in show buisness. Doubtless, this girl is differ. in the first purchase of the form of the furor ferent personality appears in show the first purchase of the furor ferent personality appears in show the furor ferent personality appears in s

"Everyone seems to have another opinion. Mine: She is magnificent.

-PATRICIA LEWIS

COLONY RESTAURANT,

LONDON

Vaude, Cafe Dates

New York

Chicago

Chicago

Ted Lewis plays the Beverly Hills Country Club, Cincinnati, May 11-24... The Goofers set for Harrah's Club, Lake Tähoe, June 18-July 1... Mary Kaye Trio opens at the Ko-Ko Club, Phoenix, tomorrow (Thurs.) for two... Betty Madigan and Jimmy Ames inked for the Muehlebach Hotel, Kaycee, June 8 for two frames... The Step Bros play the Chez Paree, Chicago, opening April 23... Jean Carroll into Chi's Chez Paree May 10—on the Nat (King) Cole show ... Rusty Draper into the Metropole, Windsor, June 15... Lenny Colyer pacted for the Fontainebleau, Miami, April 30 for a single ... Kathy Barr & Tony Lovello set for the Muehlebach Hotel, Kansas City, April 27 for two.

Hollywood

The Page Cavanaugh Trio winds up an eight-week engagement at the Castle Restaurant tomorrow

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(Thurs.) . . . The Ames Bros. open a week's stint at the Latin Casino, Philadelphia, May 7 . . . Red Nichols opens at the Riviera, Las Vegas, Friday (13) . . . Ann Weldon opened a three-week stand at Larry Potter's Supper Club last Friday (6) . . . Katherine Dunham and her troupe of 20 and Dr. Glovanni opened at the Chi Chi, Palm Springs, Sunday (8) . . Rudy Render has been added to the entertainment layout at Jimm Van Heusen's Piano Bar in the Palm Springs Desert Inn, where Red Norvo Trio is featured.

Atlanta

Atlanta

Kathy Barr will top the bill that opens Thursday (12) at Henry Grady Hotel's Paradise Room. Backing her up will be The Chords. Irv Hinkle and band provides music for the show and dancing. The Jim Scott Duo is featured in this spot's Dogwood Lounge.

Ray Bourbon, female impersonator, headlines the show which opened Monday (9) at Imperial Hotel's Domino Lounge. Featured are exotic dancer Lorelei; comedian Jack del Rio, and vocalist

are exotic dancer Lorelei; com-edian Jack del Rio, and vocalist Renee Granville.

Kansas City

Janis Paige and troupe head for date in Dallas at the Statler, after two-week stand at Eddys' Restaurant here. Then on to Vegas and the New Frontier for four weeks, opening in mid-May Comic Mickey Shaughnessy and singing Kay Carson enter Eddys' for two-week stand, opening April 20 . . Gaylords due in at the Terrace Grill of Hotel Muehlebach, opening for fortnight April 13.

AGVA Gets Actor Beef Vs. Rodeo

Hollywood, April 10

A complaint has been filed against Victor Vicks, prexy of the Continental Rodeo Assn. of Chicago, with the American Guild of Variety Artists by Hugh O'Brian via the William Morris Agency.

Actor charges Vicks with failure Actor charges Vicks with failure to live up to contractual obligations. Specifically, O'Brian claims he was to be paid \$10,000 for scheduled appearance with the rodeo from March 30-April 3; that after signing for the booking, Vicks cancelled the show, leaving O'Brian with no work during this period. According to James L. Kelly, assistant to Irvin Mazzei, AGVA's Goast chief, actor further declares that because of the rodeo booking, a film he had been signed to do had to be postponed, causing him to lose money. to lose money.

AGVA has notified Vicks that he-must post a \$10,000 bond with the union until an arbitration hearing date is set on the salary claim.

Bobby Short, current at the Beverly, N. Y., will double into "Kiss Me Kate" at the City Center, starting May 8. Short has been renewed at the Beverly until the end of June.

MERLIN and his VIOLIN BEAUTIES CHICAGO Mgt.: Jerry Levy - Fred Amsel Direction: William Morris Agency 20 CONVENTION DATES



Current ABC-Par Record Hit "LITTLE CHILD" CAB CALLOWAY

> COLONIAL TAVERN TORONTO, CANADA

Mgt. BILL MITTLER, 1619 Broadway, New York

LILO FIRST ACT TO GET PIERRE DATE NEXT YR.

VARIETY

Lilo, current at the Cotillion Room of the Pierre Hotel, N. Y., is the first act to get a deal for next season. She's been guaranteed four weeks at the inn in 1956-57.

There is still a possibility that she will be held over an additional she will be held over an additional week. However, permission for the extension remains with Constance Bennett, who has been booked there for April 24. Latter has told the William Morris Agency that if they come up with another date paying equally as well, she will okay a week's delay.

The Lilo stand has been one of the room's biggest grossers in several seasons.

eral seasons.

AGVA Vs. AFTRA **In Circus Tiff**

The American Guild of Variety Artists is slated to bring charges against the American Federation of Television & Radio Actors for failure to stop its members from

or Television & Radio Actors for failure to stop its members from working at the televising of the Ringling Bros., Barnum & Bailey Circus, which got a video preview last week from Madison Square Garden, N. Y. AGVA is striking against the circus.

AGVA charges that AFTRA had gone counter to the wishes of the parent union, the Associated Actors & Artistes of America, which had declared its support of AGVA in the strike. Although other branches of the 4A's weren't involved directly, they had supported AGVA's position. No comment was available from Don Conaway, recently appointed 4A's executive secretary. Robert Cummings, his wife and two children, appeared cently appointed 4A's executive secretary. Robert Cummings, his wife and two children, appeared on the circus preview.

Theatre Authority cooperated directly with AGVA by refusing to grant permission for celebs to appear

grant permission for celebs to appear in the pageant at the circus on opening night last Wednesday. 4), which was to have benefited the Police Athletic League. Although union was criticised as doing a bad public relations job in calling off the benefit, spokesmen for the union cited the fact that it had volunteered to get celebs and pay all expenses for a substitute benefit for the police chartity, should AGVA have a hand in closing the circus on the night of the benefit.

'POOR MAN'S' NITERY PREPPED FOR GOTHAM

A nitery without hard drinks, in which a couple will be able to in which a couple will be able to get away with less than \$5, is being contemplated for the Gay Blades, N. Y., a skating rink. The spot, to be called Tin Pan Alley, will be a summer operation and will resume its rink status in

october.

Jack Steiner, who operates an advertising agency, will head the new venture. He plans an admission nick of \$1, after which the patron will be on his own as far as expenditures are concerned.

patron will be on his own as lata as expenditures are concerned. Hamburgers and hot dogs will be the food staples; beverages no stronger than beer.
Plans for this operation are reminiscent of the Danceteria, which opened in New York shortly before World War II; served food in cafeteria style, and had name bands. The spot lasted a counle of years. food in cafeteri name bands. T couple of years.

Fashion Show as Hypo To Versailles, N.Y., Drink Hr.

Versailles, N.Y., Drink Hr.

The Versailles, N.Y., is experimenting with a fashion show as a hypo to cocktail hour business. Spot has booked a show for one week starting April 26 in which various designers, including Oleg Cassini, Rudolfska, Ceil Chapman and others will be represented.

An original score will have Jane Douglass doing the music; Tom O'Malley the lyrics, and a book by Jan Brewster. Various women's, men's and children's wear designers will be repped in the show. If the showing is successful, run is likely to be extended and possibly integrated in the Versailles' regular cafe show. Show will preem as a cerebral palsy benefit at the Plaza Hotel, April 24 before going into the Versailles.

Bigtop Goes Park Ave.

circus floats and, decor were painted are lacking. The decor seems to indicate that the bigton is going after the Park Ave. crowd. A lot of frou-īrou has been put into the works. The sets and costumes designed by Marcel Vertes, the gifted French artist, indeed have a delicate air. The colors of the costumes are on the softer side of pastel shades. There is the air of chichi, which somehow isn't in the circus 'tradition. Even the major pageant theme is called "Say It With Flowers," which is a long way from the jungle, western, Indian, etc., hearty themes that made kids of all ages shriek with delight. light.

Thus the circus opening seemed somewhat off its accustomed finesse. Inability to properly prepare and get rehearsals going extracted its toll from the finished product.

and get rehearsals going extracted its toll from the finished product. However, the acts on view take on the usual applause winning aspects. Although it's true that there aren't too many new acts, the headline turns seem to indicate that the basic talent is sufficient to carry the show. One of the headline events is the return of Takeo Usui, the Jap wirewalker who fell last season. Back at this dangerous task, Usui strolls up an inclined wire and then slides down.

Another winner is The Four Nocks, working on the high swaying poles. The three men and a girl bring gasps with their switch from one pole to the other. The aerial acts are also in top form (no pun intended). The Alzanas hit major applause with the male's precarious balancing and rope-skipping on the high wire. Another pittypat winner are The Hildalys, a man-and-woman team, which has the male riding an inverted bike on a hanging disk, while the girl acrobats on a trapeze held in between his teeth.

Careful, Girl

Careful, Girl

Miss Mara asso does a precarious act, in which she switches from a act, in which she switches from a knee support to hanging by the back of her foot without use of hands. A girl can get hurt that way. Pinito Del Oro also rates admiration with her swinging on the trapeze. Other wire and high acts include The Oliveras, working the horizontal bars to good effect. The Sahrejets and The Falcons also perform some dazzlers on the highwire. Logano does some interesting congano does some interesting con-tortion work on the high trapeze, as does Antoinette.

One of the more interesting high acts are The Rixos, who balance a ladder on a flying bar and then the femme suspends her own trapeze on which she does a good line of tricks.

Titos climaxes his turn by bouncing on his head. It seems so purposeless. Other wire acts include posseless. Other wire acts include Tonito, who climaxes his turn with a front somersault on the tight wire. Attalini does a back somersault on the strand and Naukos works a unicycle on the wire. The Adanos jurgle billiard cues interestingly.

Among the animal acts, Trevor Bale hits well with his work in the tiger cage. Albert Rix' Performing Bears and the lions of Paul Fritz make a good opening tableau, with Bale in the center ring. Chimps figure prominently in

The high school horses fare better, since they work at a walking pace. Roberto de Vasconcellos shows some good dressage, as do Miss Erika and Marion Seifert.

Miss Erika and Marion Seifert.

The Abbott Sisters, doing tumbling; teeterboarding by the Seguras; ladder work by the Verdus; stair climbing in inverted position by Dschapur & Rutha; ladder work by Arturos; plus the ladder balancing by Alfred Burton, all get their measure of applause. A superior novelty is the whip and rope work by the Cordons, Billy Mahoney punctuates the finale with her baton work.

Another major change this year

Another major change this year is the Izzy Cervone band, which succeeds the 30-year tenure of Merle Evans. Cervone has a different concept of a circus band, apparently, and one that is in keeping with the tenor of the production. This year's tootre are duction. This year's tooters are built along the lines of a theatre band. There are fiddles, bass and an amplified guitar, along with the usual brass.

The production numbers have a rock 'n' roll theme in which the girls are pretty well hidden in very black costumes.

very black costumes.

Missing from the circus this season is Emmett Kelly's sad-panned clowning. Circus' difficulties with the American Guild of Variety Artists kept him out. The annual celebrity pageant, with "names" riding elephants and whooping it up in a turn around the tanbark, was also missing because of the strike situation. However, there were no pickets opening night by either AGVA or the Teamsters Union, because of a court order obtained by the circus. Biz opened bullish.



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Are TOGETHER AGAIN

CHI-CHI, Palm Springs April 16

BILTMORE BOWL, Los Angeles May 3

Palladium, London
London, April 3.
Dave King (with Bill Snaith),
George & Bert Bernard, Tommy
Trinder, Joan Regan, Cabot & Dresden, Howell & Radollife, Walton
& O'Rourke, Hassani Troupe (6),
Fierre Bel, George Carden Dancers
(16), Eric Rogers Orch.

British performers are getting unite a break in this year's Palladium vaude season. Current headiner. Dave King, recently back from a short American tour, gets top billing, presumably on the success of his own tv show, and carries the responsibility in amiable style. Much of his material had previously been tried out on the video and therefore had a familiar look; even so, he makes the best of tried sketches, has a nice easy manner at the mike, and proves to be quite an expert at miming, as well as impressions. His two excursions into vocalistic, "You Can't be True to Two" and "Memories are Made of This," round off the act professionally, and his closing "Easter Parade" duet with Joan Regan is an effective curtain number.

George & Bert Bernard, holderers from the previous bill have

ber.
George & Bert Bernard, holdovers from the previous bill, have
virtually revamped their act, and
made a new selection of disks to made a new selection of disks to suit their lampooning style of mim-ing. As usual, it's a precision per-formance, loaded with laughs, for top customer reaction.

formance, loaded with laughs, for top customer reaction.

Miss Regan, another Palladium newcomer, has also acquired a tvanding, as well as becoming a record personality. Recently she's been touring the country, and the results of her experience clearly justify her prominent billing. Chirp has looks, a good dress sense, an attractive voice and a winning stage personality. Her songalog has scope for improvement, but is good enough to show that she can handle dramatic balads as confidently as lighter entries.

that she can handle dramatic ballads as confidently as lighter entries.

Tommy Trinder, resident encee for the season, gags fluently as he introes each act, ad libs as occasion demands, and has a satirical femme impersonation which is a laugh-loaded item. He welds the whole show with his brisk gab.

Two American acts make their Palladium bow in the bill. Cabot & Dresden, who will be going on to Monte Carlo to perform at the Rainier-Kelly nuptials, depart from conventional ballroomology, particularly with their display of perpetual motion to the music of Rachmaninoff; a one-handed overhead spin, combining speed and grace, wins immediate audience response. Howell & Radcliffe, a colored duo, clown on the piano and guitar, sing seriously and effectively when they need, and wisecrack with ease. The customers are with them all the way.

Walton & O'Rourke, puppeteers, have a diverting array of models which are used to best advantage. The Hassani troupe, also holdovers, give another lively tumbling exhibition, and Pierre Bel, from the Continent, is a deft hand at juggling. The George Carden dancing line (12 girls, four men) are aceptable curtain-raisers, and Eric Rogers pit orchestra does a first-class showcasing job for the entire show.

room-acro idiom. They dance with verve and enthusias m and perform their lifts with ease and perfection. High-light is male's whirling the gal close to the floor, holding her only with a thin ribbon.

George Church and Marilyn Hale open the show the with okay terping, alternating for solos and closing in tandem. Joe Morris, teamed with Barbara Barry, is a vet vaudevillian and this is probably his umpteenth appearance at the Palace. For house regulars, his heckling from a box seat is the Palace. For house regulars, his heckling from a box seat is familiar, and his comments, bordering on the risque, are stale. Negro songstress Valaida Snow is difficult to classify. She alternates her style with each tune. Her interpretation of "Chloe" is too long and drawn out. She alternates her vocalizing with a trumpet solo. Doris Stockton is reviewed under New Acts. Myron Roman and his crew, as dependable as ever, provide excellent showbacking for the acts. Holl.

Empire, Glasgow
Glasgow, April 4.
Howard Keel, Falcons (3), Billy
Dainty, Roger Carne, Harry Allen
& Albee Sisters (2), Aerial Kenways (3), Peter Dulay, Shane & Lamar, Bobby Dowds orch.

Howard Keel, on British bow of current four-week vaude tour, is warmly welcomed for his friendly presence and new songalog act. With Hank Russell conducting the resident house orch, singer ranges through new and old tunes, winding for Auld Lang Syne flavor with "Annie Laurie," which gains solid mitting.

ing for Auld Lang Syne flavor with "Annie Laurie," which gains solid mitting.

Keel enters to strongest and most sustained palming given this season' to any U.S. star. Wide medley of songs offered satisfies all tastes. Act has all-round entertainment value, with appeal to oldsters as well as the younger set. Keel shows more confidence than on last time here, and has asset of fine pipes, lofty well-built presence and smiling good looks.

The Falcons, two males and a gal, wind first half of bill with boisterous dancing and slapstick. Billy Dainty is a new comedian with a different style and contortionist talent. Roger Carne offers his inebriated ventriloquist act, using tomfooling cat dummy, Canasta, to amusing effect. Harry Allen and two Albee Sisters come up with original slant on juggling, the distaffer duo posing as a couple of innocent amateurs standing-in for the genuine pair of assistants.

Aerial Kenways, male threesome, spin and balance via dental holds and on trapeze, winning solid palming. Peter Dulay tells n.s.g. patter as prelim to lively comedy act, and Shane & Lamar, femme duo, dance with ease and style. Showbackling by the Bobby Dowds house orch.

Bobino, Paris
Paris, April 4.

Jacques Pills, Gloria Lasso, Craddocks (3), Ballet of Miss Baron (8), Maurice Horgues, Dora Nert, Joannys (3), Angela & Corinn, Trampoloonies (2), Trio Sparkes; \$1.50 top.

Unit Review

Rock-A-Rama

(STRAND, ALBANY)
Albany, April 5.
Pastime presents "Rock-A-Rama," with Three Chuckles, Penguins, Eddie Fontaine, Shirley Gunter, Arnold Dover, Blockbusters. At Strand, Albany, April 5,'56; \$1.25 top.

Modest-budgeted show of youthful entertainers, chiefly from the record field, pleased but did not pull on its second date. Booked for 21 days on the Stanley Warner circuit and opening earlier at the Avon in Utica, the attraction, pro-Avon in Utica, the attraction, produced by Joe Delaney and Buck Ram, was the second of the rock 'n' roll type to play an Albany house, without drawing heavily, in the past 10 months. Bill Haley's Comets were the first, at the now-dark Grand. Apparently this is not solid territory for such music, on stage at least.

The 1090-seat Strand had less

dark Grand. Apparently this is not solid territory for such music, on stage at least.

The 1.920-seat Strand had less than half capacity when unit was caught at final performance of eight. Small audiences take the edge off the frenetic phase of rock 'n' roll. Teenagers here came prepared to participate by unison-clapping and quipping, but did not grow too noisy. Presence of several uniformed policemen had a restraining influence.

Sub-billed "The Record Rock 'n' Roll Show," it ran for 85 minutes, in one rather drab set. Brighter costuming, tighter staging and smoother enceeing would give the package a lift. Area deays afternated as masters of ceremonies: four from WABY, the first day, and two from WTRY, Troy, the second.

The Chuckles and The Penguins scored strongest; Eddie Fontaine and Arnold Dover followed. Trio clicked instrumentally and vocally, with their recorded and extra numbers, plus impressions. Good performers, the boys are not rock 'n' rollers. Penguins, Negro quartet, drew applause with "Earth Angel," a novelty tune and others. The itching-bug comedy routine ran too long and seemed in dubious taste. In spots, the quartet used studio technique, as to mike groupings. groupings.

Fontaine, who accompanied him-self on electric guitar, sang well. Dover contributed impressions, some of which he did quite com-petently and others of which he blurred; dance a little, and closed with "Don't Call My Name."

with "Don't Call My Name."

Shirley Gunter registered mildly in two numbers. The Blockbusters played the show, added their own rock 'n' roll interpretations, and did comedy moments. Quintet worked hard, but did not appear to be outstanding. Delaney, at one time Albany district Decca representative and later a Coral executive, teamed with Ram, a pop composer, in producing the show. It's definitely clean.

55 Foreign Pix Jap Take

show. Showcasing job for the entire blow.

Palace, N. Y.

Church & Edde, Dor's Stocking for the continuous period of the continuous period of

Chi Ozoner's Pix-Vaude Parlay

For subsequent cards, he has for subsequent cards, he has lined up Cab Calloway and the Mariners and is negotiating for the Fontane Sisters. He is also interested in Martin & Lewis, the McGuire Sisters, Bill Haley's Comets, Lilian Roth, Stan Kenton, Spike Jones and Les Brown for future dates.

Dancers on the opening bill.

Gates.

For a \$1.75 admission, Kohlberg will offer, on weekends at the outset, dancing to a live band from 5:00 to 8:00 p.m., followed by a stageshow lasting until 9:00. An "A" run double feature will run from 9:00 to midnight, when the second stageshow goes on. With the option of selecting their entertainment, customers can also drive tainment, customers can also drive golf balls on a miniature golf range, play the machines in the amusement arcade, patronize food concessions or bring their own dinner and eat at picnic tables. The children can be kept quiet on the drive-in's "kiddleland" rides. The family "spend the day" angle is being stressed. The rides, arcade or golf are not included in the \$1.750 admission, which could be raised to a \$2.50 top, depending on the price of the tainment, customers can also drive top, depending on the price of the

Catering to the selectivity that has become characteristic of entertainment-seekers, the drive-in will seek to provide diversified entertainment at a reasonable price and will allow patrons to make up their own combinations, Kohlberg says.

berg says.

Borrowing from the "no down payment" and "charge it" guys, Kohlberg will open charge accounts for good credit risks, payable in 30 days. He also plans to sell \$5 coupon books, dubbed "Happiness Books." Kohlberg thinks an advantage of the latter is that a parent can give his son a \$5 book, and the family carenough to take a date out for an a \$5 book, and the ramily car enough to take a date out for an entire evening and stay out of trouble. Chaperoned dances and police protection will be sold on an anti-juve delinquency pitch of supervised recreation for the young.

The Starlite has an 1.875-car capacity and is adding 1,000 seats in front of the screen; there is also parking space for 900 cars. With four people to a car, capacity approaches 10,000 people.

for the object of the control of the new entertainment policy goes over, it will pose a formidable threat to other theatres, to the niteries and the ballrooms. Loop first-runs charge \$1.25 for a single feature; some nabes get up to \$1.00 for a first outlying run combo; the ballrooms get up to \$2.50 for just dancing; nitery prices make it mandatory for a couple to spend a minimum of \$15 for two to see a toptight show. With transportation, it would cost a minimum of \$20 per couple to duplicate what they will be offered for a top of \$5 at the Starlite! Only difference is that there is no liquor served at the drive-in, but many look upon this as a money-saving boon.

Money Order Sale

Penny Smith, and the Ziegfeld play firstrun product. We're trying to get away from the 28 to 30 week season set up by present industry economics."

Chicago has been without a vaudfilm house since last November, when the Balaban & Katz kingpin Chicago Theatre temporarily abandoned vaudeville. B & K execs say they have "an open mind" about stageshows and will probably return to stageshows during the summer, when the kids are out of school and big names are free of teevee commitments. The new multiple entertainment combo may very well take the play away from B&K.

away from B&K.

A report had the Oriental Theatre inquiring about costs if it was decided to go back to a vaudfilm policy there, even if on a one-shot or occasional basis. Obviously, Kohlberg's move has a lot of people worried. Some industryites feel that if the reasonably priced multiple entertainment package is successful, it will lift the whole live entertainment world out of the doldrums. Certainly, two-a-night at a drive-in is a lot easier to take than five-a-day vaudfilm or threeand a drive-in is a lot easier to take than five-a-day vaudfilm or three-a-night cabarets, from the acts point of view.

Though other drive-ins, particularly in the South, have used live entertainment before, the acts have usually been circusy or hill-billy; this is believed to be the first time anywhere that such a combination of top quality acts and other entertainment has been offered in conjunction with a drive-in

If successful, this policy would If successful, this policy would be copied over the country, tradesters feel, providing a staggering number of new outlets for live talent, with concomittant benefits to the agencies, the talent and the drive-ins. It would even further damage the conventional theatre, the nightclub and the ballroom, which have seen no significant change in their modus operandi in the last 30 years. Or it could be a big flop; time will tell.

Borge's B.O.

= Continued from page 1 ≟

natured commitments, Borge now finds he's obliged to take a hiatus from his cross-country swing to get at least one spec out of the way. As result, CBS last week negotiated for a Thursday night 10 to 11 preemption of the "Arthur Murray Party" and "Quiz Kids" for the night of June 14, when Borge will bring his "one-man spec" to tv with Shulton sponsoring, competing for rating honors with "Lux Video Theatre." Second tv spec probably won't materialize until some time next season. Only difference between tv and the Broadway-road attraction, Borge will be using a 75-piece orch for the video showcase.

Copacabana, N. Y.

Red Buttons, Eileen Barton, 4 Joes, Gary Mann, Sandra Devlin, Copa Girls (10), Michael Durso and Copa Girls (10), Michael Durso durft Frank Marti bands; staged by Doug-las Coudy; songs, Durso, Mel Mitch-ell & Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); orches-trations, Deac Eberhard; \$5 mini-

trations, Deac Eberhard; \$5 minimum.

Biz has been extraordinarily off the past cauple of months all over Gotham, as is now common knowledge, and whether the extension of the income tax bite to April 15 stretched the psychological downbeat, or whether it's just been a case of so-so shows (because a good attraction always seems to find its level, as witness the impact by Benny Goodman at the Waldorf, among others), the Copa too has suffered. The trend should reverse with this lineup, It's a good package and Jules Podell's showcase should do OK b.o.

Red Buttons' return to the bistros is on the heels of his video impact and, while he deprecates his Trendex debacle, he makes capital of it in the same idiom that "Horn Blows at Midnight" has been a "straight" for Jack Benny. "Cute" is the description for Buttons who is a savvy youngster on anybody's saloon floor. He's unquestionably also a strong potential for the parlor customers, via video. As he observes, kidding-on-the-square, he did much to place spotlight anew on the value of good scripters. A gag award from the Writers Guild of America was an intra-trade reference to his intra-trade reference to shifting brigade of scripters in an endeavor to solve his ty ratings' problem.

ndeavor to solve his tv ratings' oblem.
For cafe purposes he has culled good segment, including a resise of "Rocky Buttons," wherein the punchdrunk pug is straighted y Allen Walker. There is anher "inside" crack about AAA I added another A") which is in lation to Walker's frequently its-admitted personal victory, tanks to the AA movement. Hower, it seems out of key in an interment where drinking is a undamental and adds nothing to bit.

"Bring Back Burlesque" harks back to Buttons' Gaiety (Minskys) antecedents. The P.S. 125 graduation autograph book is a solid framework for one-liners; "Gotta Have Heart" is a salute to showmen like Sinatra, Joe E. Lewis and Sammy Davis Jr.; and the finale afterpiece with Eileen Barton is a departure for Copa head-liners, who usually wind up alone. While Miss Barton erred in overstaying, this was a welcome coupling for the finale. Songstress retains her Arlen salute which somehow seems a little fulsome this time out. It lacks the zing of her initial introduction at the Copa in the fall of '54. It may be that the "impressions" have been extended to impart that impression. In addition she has added considerable, besides retaining the "trunk" routine—not the Judy Garland number, but in the same idiom—including a blackface makeup on-floor for the Jolson medley. She clocks 32 minutes which is 10 minutes too long. She would have greater impact by leaving them hungry.

The Four Joes are in the modern rhythmic group idiom of un-pearshaped notes in their renditions. Vigorous is the word for their vo-calizing. The male quartet sing toute ensemble in the driving tempo of the day, two of them sporting an accordion and a guitar for the accomps. After the special intro, which establishes they started in Korea, they do their own conceptions of "Funny Valentine," "Pennies From Heaven," "Blues in the Night" and "Bye Bye Blues," latter capped by a lil buck and wing.

Doug Coudy has done his conventionally good staging; three numbers interlared with the specialists. Maestro Mike Durso collabed with Mel Mitchell and Marvin Kahn on "Put the Zing in Spring" for the sprightly opener; "Don't Be Afraid of Love" is the middle number and a Santo Domingo number is in the tropical interludes authoritatively and Sandra Devlin is a good terp specialist. Coudy should instruct the line to laugh it up a little or at least not act so bored when Miss Devlin is up front with her terp specialist. One of the special indicate that Vegas and Florida m wing them hungy.

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The Four Joes are in the modern wing the wing the work of the their renditions, ground it is a special to the start. Whose classic austerity of his books in a printed program a conception and a guitar reason and profess as she stroil of the profession of the profession wing the work of the profession will be a special to the profession of the profession will be a special to the profession of the profession will be a special to the profession of the profession will be a special to the profession of the profession will be a special to the profession will be a special to the profession of the profession will be a special to the profession will be a profession will be a profession will be a special to the profession will be a pro

and special material make a fine impression at the Flame Room here. She's plus in clothes knowhow, too, extensive wardrobe having femme eyes bulging at different shows.

Show opens with conventional "Good Evening." "Put Your Arms Around Me" is done as novelty, with man's dress shirt, equipped with black tie, as prop used in clever fashion.

Special material includes recitation of plot of "Carousel," with vocals of a half-dozen tunes, and in eight minutes, and quite a trick. For encore, she does "Love Is A Many-Splendored Thing," with segues out of and back into the operatic "One Fine Day," indicating vocal derivation obviously unsuspected up to then by most of the customers."

Thrush is best with lyric ballads. Sharp "Autunn Leaves" arrangement has her doing four-bar stretches unaccompanied, showing off excellent voice and true pitch. Her style, employing good deal of acting, is less effective in jump riythms. She's a statuesque honey blonde with suave manner which permits her to get away with a couple of shaggy dog stories besidesinging.

Don McGrane orchestra, veterans at the stand, provides smooth backgrounding.

Cafe de Paris, London

London, April 4.
Virginia Somers, Ambrose Orch; \$6.50 minimum.

Virginia Somers puts on a better show here than she's done in all the years she's been in London. Not only has she acquired more confidence, but the act takes on a real professional shape. Her top-drawer arrangements (in which drawer arrangements (in which the hand of her composer-arranger husband, Reg Owen, can be de-tected) improve above-average ma-

tected) improve above-average material.

Miss Somers, now featured in the Drury Lane production of "Plain and Fancy," is an accomplished pianist, as well an impressive vocalist. For a few of her numbers she's self-accompanied, and "Tea for Two" is offered as a piano solo. There's a lively sparkle to her routine and her opening, with "Begin the Begat" sets the mood. Her panody on "Tender Trap" is an amusing lightweight entry, as is her song description of an English weekend. "Love For Sale," which she had previously tried out with modest results, now gets the sock dramatic treatment, and "Lizzle Borden," back in fashion because, of Princess Margaret's patronage, is effectively presented. Her original lyrics about the things that come off in a lady's boudoir closes the show in light vein.

Alongside her growing confidence, there is also a definite improvement in her delivery and personality projection. These factors combine for a warm audience reception. The Ambrose orch in its customary polished manner gives her assured backing. Myro. Somers, now featured in

its customary polished manne gives her assured backing. Myro.

Lake Club, Spgfld., III.
Springfield, III., March 31.
Evelyn Knight, Golditocks &
Three Squares, Sammy Graham
Orch; admission \$1.25.

Plaza, N. Y.

Vicente Escudero, Mario Escudero, Carminta Carcia, Felipe Lanza, Chinin De Triana, Terista Osta, Jose Barrera, Violeta Diaz, Lupe del Rio, Clarissa Talie, Pablo Miguel: Ted Straeter Orch, Mark Monte Continentals; cover \$2 to \$3.50.

Under the new Hilton (eastern division) do-it-yourself booking policy, a number of offbeat engagements have been contracted this season. Edith Adams and Lillian Roth being instances at the Persian Room. The system gives the managing director of each Hilton hostelry much influence, he being esteemed most knowledgeable with respect to his own class couvert

esteemed most knowledgeable with respect to his own class couvert case clientele.

The Plaza's Eugene Voit has taken a calculated risk with the Vicente Escudero troupe, reportedly at a bargain package rate for four weeks. The gamble is upon Escudero's fame and name, his uniformly excellent criticisms earlier this season as a concert attraction and the this-is-your-last-chance-to-see-a-great-man comeon. chance-to-see-a-great-man

(The Plaza is, of course, assured to Hilton management for another five years under the Government-guided deal whereby A. M. Son-nabend acquired the Roosevelt, N. Y., and Mayflower, Washington, from Hilton and extended the lease the Plaza.)

from Hilton and extended the lease on the Plaza.)
Escudero, now 64, who speaks no English, has had a bumpy time of it since returning to the States in Feb. '55 under the management of an importer lacking theatrical savvy. Without going into the full tale, the dancer drew rave notices but only 10 weeks' work; whereupon half of the original troupe went back to Europe.

Last November he returned to Grace Salter, who had managed his dates in 1935, including his one U. S. feature film, "Here's To Romance." starring Nino Martini. Mrs. Salter, widow of the Columbia Concerts exec, who has lived in California for 12 years, has since secured a tele date with Ed Sullivan and lined up a Columbia album wherein Escudero sings five songs, a talent unsuspected on this side.

Breaking in cold at one/of Amere

Sullivan and lined up a Columbia album wherein Escudero sings five songs, a talent unsuspected on this side.

Breaking in cold at one\(^0\)of America's top supper rooms, there were a number of obvious flaws in sequencing which have since been fixed. Escudero came on the floor after 22 minutes of "& Co." opening night, much too long to wait for the star. He now appears almost at once. Re-routining also cuts the total time to 40 minutes, which makes sense where a full hour did not.

With these obviously necessary tightenings completed, and whole numbers eliminated, there's an off-beat cafe package comprising a veteran of unique attainments whose nerve control rythmns, dancing without music, are memorable, plus a number of supporting talents—notably the fine guitarist, Mario Escudero (no relation) and the youthful Flamenco singer Chinin de Triana. A source of strength is conductor-pianist Pablo Miquel, who with Senorita Garcia, Jose Barrera and the two Escuderos are the survivors of the original band of early 1955.

Attention naturally focusses upon the star, whose classic austerity of style is self-described (out of one of his books) in a printed program "decalogue of the pure Flemenco dance." His rules hint at a certain deliberation. "Dance as a man," is his first rule. "Dance with sobriety and dedication" is his second, and a fifth rule adds, "Dance serenely with repose."

His work with heel-drops and castanets is cool fire and the extreme grace with which he manners his hands and makes music with his finger-nails (correct) all bespeak the virtuosity of a very special performer. (Escudero was a painter in Paris for 15 years, revived his dance career at the Champs Elysees Theatre in 1954 and stretched one week into eight.) With the pruning, the word-of-mouth, the already extensive publicity (and more in the works) and the correction of the stage-waits of the opening night, this shapes up.

& Lewis touch inevitably conveyed by new hell-bent-for-laughs teams. Once they get their frantic pace underway, the identification is forgotten, thanks to material that is inventive and tightly tailored to their brand of buffoonery.

Highlight in their attacks on audrisibilities is the ingenious handling of a spoof on "\$64,000 Question," in which the strongboy of the duo applies his energies to a climaxing triple-tongued answer to beat of "Hollday for Strings." Coming in the middle of their canto, it intensifies contiauing impact of screwball-touched material.

Tail, black haired, blue-eyed young songstress Eleen Rodgers is new to these precincts and proves a well-versed songstress whose tune-tales are different. Discarding the ordinary in catalog, she serves up an intriguing blend, with a narrative-song reading of the score from recent tv version of "Our Town" her big palm-raiser. There are other well-handled inserts, topper, "Ten Cents A Dance," being an adroitly-handled revival of the Rodgers & Hart clefting and fitting into the dramatic groove established.

Georgie Tapps and four aides—two males and two femmes—lends a colorful production touch to the proceedings. It's brilliantly handled modern-tap with Harlemesque touch, building a rising tempo to the intricate group-movement patterns which develop from attention graphs of the reaching and entern to the control to the control to the proceedings. It's brilliantly handled modern-tap with Harlemesque touch, building a rising tempo to

touch, building a rising tempo to the intricate group-movement patterns which develop from attention-grabbing spins, knee-slides and drops. Tapps and company open the show with a brace of the flashy routines, then come back to close matters with zesty interp of the much-kicked-around Ravel "Bolero." Sparked by Tapps solo work, the theme takes on added dimension to build into solid payoffs. Sacasas and his musicrew play the difficult backgroundings in adept manner.

Lary.

Club 59, N. Y.

Tommy Mara, Betty Luster, Dea Carroll, Steve Mar.in, Adelaide Robbins Trio, Latin-Boys (2); minimum \$3.50.

The small rooms, especially on the east side, have become valuable showcases, inasmuch as many are far off the regular routes, but still within a sufficiently short distance for ganderings by agents and buyers. The calibre of the names in the smaller intimeries is going up steadily. The Club 59, for example, wound up a six-week stand by Meg Myles, and now has installed a triple-header comprising Tommy Mara (New Acts). Betty Luster and Dea Carroll, which takes the customers over for a good share of applause.

Miss Luster, who comes here

Miss Luster, who comes here from the Palace Theatre, indicates that her act goes over as well in a nitery as in a vauder. Ballerina has classical movements which are pared down to cafe dimensions. Her magnum opus is still a popballet version of "Ritual Fire Dance," which gets her off excelently.

Miss Carroll similarly gets over well in the song department. Although the bulk of her efforts are in a high register, she seems to do more in the lowers with ballads. At times, she strikes a nice plaintive mood when she relaxes. Her work in the upper register carries a lot of weight and is generally designed for larger rooms, but it still gets to the pewholders. Emcee Steve Martin chimes in with a brief song turn, and musical backing is by the Adelaide Robbins Trio, with the Latin Boys (2) doing the relief.

Ciro's, Hollywood

Hollywood, April 4.

Pearl Bailey, Bill Bailey, Dick
Stabile Orch (9), Bobby Ramos
Bana (5); cover, \$2.50.

Band (5); cover, \$2.50.

If this three-week packaging of the talents of Pearlie Mae and Bill Bailey doesn't register peak business, Herman Hover is more than justified in giving up the ghost. This is entertainment.

On her own, Miss Balley is indisputably one of the great cafe entertainers of all time. The studied languor, the casual asides and the sly interpolations which are her trademarks are merely embellishments, sock as they may be. The underlying truth is that she's a fine singer with a good range, careful phrasing and an understanding of her material. She proves it with such items as "House of Flowers" and a lullaby that serve as remarkable changes with such items as House of Flowers' and a Jullaby that serve as remarkable changes of pace from the specialized Bailey material like "Strike While the Iron Is Hot."

of pace from the specialized Bailey material like "Strike While the Iron Is Hot."

Basically, it's the same act she's been doing on the cafe circuit for some time (minus, unfortunately the standard "Tired" and "Laziest Gal in Town"), but it gains with each delivery. First-nighters who sat by for both shows are the best testimony to this. She gets able backing from the augmented Dick Stabile orch (batoned this week by brother Joe) which is still around and sharing dance chores with Bobby Ramos' rhumband.

Complementing her own talents is the work of brother Bill on one of his infrequent nitery excursions. They work together for some excellent next-to-closing, song-and-stepping stuff, dragging ringsiders up for added laughs. Opening night, they got Dick Stabile and Maxine Lewis. Stabile is still a great sax player.

On his own, Bailey holds the show with what he calls "a little tapology," highlighted by more than five minutes of casual stepping without a note of musical backing. He was always one of the best in his field, bearing a remarkable facial and style resemblance to the late Bill Robinson, and he'd be a tough man for anyone but his sister to follow. Easy, graceful and limber, he can hold an audience better and longer than any tapper current on the circuit. Bill Bailey, won't you please come home?

Reverly Hills. Newbort

Beverly Hills, Newport
Newport, Ky., March 31.
Buddy Hackett, Francois Szony &
Patti, Day, Dawn & Dusk, Dorothy
Dorben Dancers (10), Dick Hyde,
Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3
minimum, \$4 Saturdays.

This fortnight's show is all-clicko and one of the season's best at this Greater Cincinnati nitery.

Greater Cincinnati nitery.

Buddy Hackett, absent for some time, wins a warm welcome from regulars as well—as new rooters via tv. Chubby comic puts a smash finish to 23 minutes of hilarious, exclusive chatter with his takeoff of a Chinese waiter's confused order taking among a party of six.

Day Daym b. Duck paring the confused or taking among a party of six.

der taking among a party of six.

Day, Dawn & Dusk, paying an initial visit, insure returns with a 21-minute routine of solid syncopation. Male harmonizers, one of them doubling piano, put action as well as singing into every number, whether pop, spiritual or revival. Ease off with a fine calliope novelty piece.

rival. Ease off with a fine calliope novelty piece.

Francois Szony & Patti, class ballroom team, register in three routines, each distinctive. Szony, here before with another partner, has a worthy new one in Miss Patti.

Line of Dorber Papers fresh.

Patti.
Line of Dorben Dancers, fresh as spring flowers in three offerings, with Dick Hyde, singing encee, and the Gardner Benedict band fill their parts admirably.

Rice Hotel, Houston

Houston, April 5.
Bon-Bons (3), Joe Reichman
Orch (8); \$1-\$2 cover.

A sugarcoated trio of canaries, the Bon Bons, opened at the Empire Room Thursday (5) and dripped sweet syrup and sighs all over the audience. Judging from house's reaction, Houston has a sweet tooth and the trio will be able to supply the demand.

Youthful, senior-promish trio mixes rock 'n' roll. and wows the house with "Ballin' the Jack." Muskrat Ramble" and "Side by Side." Joyce Weston, Barbara Jefrey, and Audre Armstrong are newcomers and should be polished with just a couple of more turns around the circuit.

They have an excellent change of pace, but their phrasing, especially, on the ballad type, like "Many Splendored Thing," needs a little more moxie.

Malkin Orch; \$3.50-\$0 internetation.

Cafe Pompeii in this superplushery is largest, capacity-wise, among the oceanfront swankeries, yet still contains an air of internetation layout and warm decor. The closeup values gained make the 600-seater one of the better showcases for talent, current line-up being illustrative of the cliek aura which has obtained for acts who've worked the new spot in resent months.

months. orgia Gibbs, in one of her incent mounts.
Georgia Gibbs, in one of her infrequent appearances in these parts, comes through as a strong entry in the overloaded group of recording names presented this past season. A smartly-outfitted little dynamo, Miss Gibbs works with assurance and ease while parlaying her rhythmic concepts into a winning turn, belting out the rock 'n' roll ear-pounders in exuberant, distinctive style, and the more caressing lilts with equal effectiveness. Parasing knowhow adds to the change of pace, with breaks into free-wheeling delivery sparking tabler kudos.

Lenny Kent, last seen at the

breaks into free-wheeling delivery sparking tabler kudos.

Lenny Kent, last seen at the neighboring Fontainebleau several months ago, comes back to town with a raft of new material and freshening of the gag-fundamentals in his standards. The jetstreamed approach once applied to his "resume of show" routine is now turned to a new plece based on alimony woes and married couples, basic howl-raiser a running line on "Take me, give me, buy me." The triple-timed returns to the recap theme is a strong primer for his planned entanglements with a ringside couple.

Retained are the one-lines on unrelated characters during story unwindings; new also is a sharp lampoon on Harry Belafonte, particularly apropos in this setting, where the balladeer scored heavily in two engagements during the recent winter season. Kent has eliminated the brash touches forerly part of his approach—a

in two engagements during the re-cent winter season. Kent has eliminated the brash touches for-merly part of his approach—a wise move, and acceptance coming more spontaneously, sustaining to bowoff and heavy plaudits that lead to encores.

nore spontaneous...

novoff and heavy plaudits unated to encores.

Raul and Eva Reyes, who've been plying their Latin terps for a long time in this area, are still setting up the same basic routines with glass-on-head balancing and their big item, "Shoeing The Mare." They're still a youthfullooking, agile pair of derriere tossers. Mal Malkin and his crew set up the backgroundings expertly, Henry Tobias emceeing matters smoothly.

Lary.

Black Orchid, Chi

Chicago, April 3.

Chicago, April 3.

Felicia Sanders (with Irving Joseph), Prof. Irwin Corey, Tommy
Gumina, Jo Parnello, Al De Marco,
Kenny Sweet; no cover, no mini-

After closing for a week for spring cleaning and to avoid red ink during Lent's final week, the Orchid bows a new show and a new price policy. Henceforth there will be no cover or minimum charge in the room, a move designed to woo back patrons strayed elsewhere.

Felicia Sanders tops the bill here with an overly dramatic vocal turn. Sweeping onto the stage in black, Miss Sanders wakes up the room with a loud, belting spec opener; what follows is too often based on the premise that loud singing is good singing. It's a lively turn and this thrush has, in addition to volume, native dramatic taleut used to its fullest extent in her rep. But the combo suggests the musical comedienne rather than the intimate chanteuse, especially in this room.

Miss Sanders is ably backed by Musband Irving Joseph's keyboarding. In addition to specs, fomme does a medley of oldtimers, though none too smoothly knit together. Exhibiting a tendency to stay on too long, Miss Sanders wraps up with the theme from "Moulin fouce."

the number that first attention to this Columbia st. She gets good response

ish accent, he manages to contains history and sundry sciences beyond redemption, to the customers' great delight. Consulting useless notes, and providing a convincing demonstration of a hopelessly wan-

Drap D'Or, Paris

Paris, April 4.
Mick Micheyl, Odette Laure,
Mick & Ellen, Rosette Shaw, Mona
Georges, Trio Hungaria, Jeanne
Darbois; \$5 minimum.

Georges, Trio Hungaria, Jeanne Darbois; \$5 minimum.

Plush room, off the Champs-Elysees, has opened and closed myriads of times the last few years, but present direction by chantoosy Odette Laure, backed by owner Henri De La Palmira, looks to have this a staple for the French crowds wanting some opulence and an intime show. Now a dinner club, Miss Laure has brought in followers and added a good dance note with the rhythmic carioca orch, Renato (7). However, show is somewhat topheavy in song stints and, overall looks slanted more for local trade than any touristic aspects, except for those wanting some Gallic smallscale opulence. Prices are high, and biz looks good.

Miss Laure displays her malicious, reedy voiced turn for the usual palms. Her insouciance, presence and adroit songalog make her a staple in the offbeater song ranks, but she remains somewhat too specialized for U.S. chances except for Francophilic situations. Mona Georges is a competent chirper who gives out with a batch of standards and is only okay for intime room atmosphere. Rosette Shaw, a zesty U.S. singer, brings a rash of brightness into the proceedings as she fractures her French and gets the Gallic audience. Choice of songs is somewhat too standard and one-sided, and more variety would help round her out.

Nominal show head is singer-cleffer Mick Mickeyl. Her songs

too standard and one-sided, and more variety would help round her out.

Nominal show head is singercleffer Mick Mickeyl. Her songs are a fine composite of the street feel of the urchin and the sentimentality underlining the toughness, plus some fine commercial type songs. She displays a well-timbred voice and sincerity in her pert, hoydenish appearance, but still lacks the poise, intensity and flair for Stateside chances.

Mick & Ellen do a fine mindreading act with Mick circulating and having Ellen identify all the objects handed him by the customers. Clever codifying and uncanny workmanship make this right in this atmosphere. Trio Hungaria are three femmés essaying a few terp interludes of the vulgarized nitery Russo, carioca and exotico genre. Jeanne Darbois is a tall handsome blonde of Canadian origin who does sound impressions which include tapdancing, a trumpet, a banjo and then a baby reciting and Mario Lanza singing. It is anomalous enough to make for an okay nitery entry.

Mosk.

Blinstrub's, Boston

Boston, April 2.
Dick Duane, Four Evans, Marcellis (2), Norton & Patricia, Tokayers (6), Michael Gaylord Orch
(10), Lou Weir; \$2.50 minimum.

With Late-Nite Nitery

The off-Broadway theatre circuit in New York's Greenwich Village is burning the candle late into the

dering mind, he is a firstclass specimen of the genus comicus historial and hysterical, well set off by his occasional forgetful lapses into more down to earth vulgarism. The customers buy it wholesale and such belly yocks have not been heard at the Orchid in many a day. Tommy Gumina displays a strong sense of showmanship while showing a mean hand at the accordion. Though the act would be helped by an introduction and more transitional chatter at the outset, Gumina more than makes up for it with his showmanly accordionistics. Gumina has youth and a pleasing personality on his side, do. He winds with a musical duel between himself and house bassplayer Al De Marco, both racing along on "Tico, Tico," It's a strong ending and both musicians come off well.

Joe Parnello and Al De Marco back the show expertly on plano and bass and Kenny Sweet plays an above-average brand of interim music.

Gabe.

Dran D'Or. Paris night.

After the regular thesps have pulled down the curtain on weekend nights, an assortment of singers, dancers, balladeers and monologists move in at midnight for a late-hour jamboree. Last Satur-day (7), for example, Asadata Dafora & Co., an African dance troupe, took over the Actor's Play-house; Bhaskar Chowdhury & Group, singers and dancers from Group, singers and dancers from India, moved into the Circle-In-The Square, and Lovey Powell-Brooks Mor'on and Hol Holbrook, nitery performers, began a weekly post-midnight run at the Cherry Lane

Theatre.
Miss Powell and the Messrs. Hol-

Theatre.

Miss Powell and the Messrs. Holbrook and Morton run and perform in a small intimery (Upstairs at the Duplex) a few blocks away from the theatre. On Saturday midnights, they'll shu'tle between the saloon and the theatre. The Cherry Lane outing is tagged "The Little Late Show" and it's priced at a \$2.30 top.

Show runs a little more than 90 minutes and combines Miss Powell's warbling of offbeat showtunes and ballads and Hal Halbrook's Mark Twain impersonations. It's a diverting affair that will appeal to the Village's late-hour vagabonds. Miss Powell opens up with a 35-minute stint of close to a dozen songs. It's a long time on stage, but she's a s'ylized performer with an interesting vocal technique that holds the aud. The material, too keeps 'em interested. She's carried over some of her nitery tricks, such as the interpolation of an affected laugh which is distracting. but most of it works. She perches on a high stool through most of the repertoire, relaying a comfortable informal feeling. The lighting, too, repertoire, relaying a comfortable informal feeling. The lighting, too, helps heighten the mood. Brooks Morton assists niftly on the key-

Morton assists nitrily on the key-board.

Second half of the show belongs to Holbrook and his Mark Twain carbon. It's close to a 35-minute turn, but gets a tight grip on the aud at the start and never lets go. Garbed in a white suit and flowing white, hair and mustache, Holbrook creates an effective illusion. Working with a lectern, for an occasional glance at his notes, as Twain would do delivering a lecture, Holbrook delivers a wry monolog that pulls laughs along the way. He's taken some of the best of Twain for this stint and han-

way. He's taken some of the pest of Twain for this stint and handles the material with affection. The monolog aptly complements the preceding songfest and wraps up the evening handily.

Riverside, Reno

Arthur Ellen, Bruxcellos, Johnny O'Neill, Starlets (8), Bill Clifford Orch; \$2 minimum.

Orch; \$2 minimum.

It isn't as if Bridey Murphy set the stage for Arthur Ellen, since he's been in Reno twice before, but she certainly helps his cause. Ellen has put hypnotism on a light, entertaining plain.

Beginning with his memory test, he impresses quickly, but this is only a preliminary and now that he's established, could probably be discarded. When the time comes for hypnotism, he gets across his need for cooperation from audience and volunteers while at the same time making fun of the circumstances. The situations that arise give him plenty of opportunity for humor and he's capable of using every incident to his advantage.

from a two-week vacation while the room was being remodeled, offers its usual top music. Vocalist Elaine Evans works easily in the George Moro routines, and gets proper appreciation for her band numbers.

The Riverside is embarking on a continuous entertainment policy now, kicking off a theatre bar combo immediately after the first show. This music, currently the Bill Johnson Quartet, plays the rest of the night, and eventually, there will be two groups trading off.

The Bill Johnson Quartet, with piano, drums, bass and Johnson's sax, is a highgrade combo, running fithe gamut from hot to cool.

It looks like the Riverside is beginning its summer season early.

Hotel Muchlebach, K. C.

Kansas City, March 30.
Bobby Breen, Burns Twins &
Evelyn, Tommy Reed Orch (8);
\$1, \$1.50 cover.

This session show runs only 30 minutes, but it is swiftly paced all the way and has genuine entertainment value. Both the terping Burns Twins & Evelyn and Bobby Breen are new to the room, but take to it in real pro style. With Tommy Reed doing the m.c. work and batoning the orch in support, it's a tightly-knit, well-packed show.

Working on their own dancing mat, the Burns threesome reels off a quintet of numbers in a rapid-fire eight minutes. Three lead off with a rhythm tap, Jimmy and Eddie Burns race through a challenge tap, Evelyn soloes a toe tap, and the Burns boys are back in precision duo. It's about as much as could be crammed into eight minutes, and expertly done. Now as a young man, Bobby Breen shows much of the qualities he had as a screen moppet. He Breen shows much of the qualities he had as a screen moppet. He fills 22 minutes nicely, working in a current pop—"Love Is A Many Splendored Thing"—with a wide range of other numbers, from the topical "Ave Maria" to title songs from his hit films, a recorded best seller, and such standards as "Avalon" and "You and the Night and the Music." He has a pleasant mike personality, gets the house to join in a song or two, and makes it an enjoyable show. Quin.

Bon Soir, N. Y.

Jimmie Komack, Patricia Bright,
Anita Ellis, Jimmy Daniels, Three
Flames, Hazel Webster; \$5 mini-

Flames, Hazel Webster; \$5 minimum.

This Greenwich Village cellar continues as one of the brightest spots in town. Current bill is a diversified affair spotlighting Jimmie Komack, out of the legituner "Dann Yankees". Patricia Bright, out of the telefilm. "It's Always Jan," and Anita Ellis, out of Hollywood filmusical soundtracks.

Komack is an energetic entertainer with solid comic values. His bouncing whimsical mood keeps the tablers happy as he swings through a lively blending of patter and. song. Only misfire opening night was a new routine about a musical version of "The Man With The Golden Arm." Yocks about needles and reefers don't come off at all and the whole idea should be filed and forgotten. It won't be missed and he doesn't need it because everything else is topgrade. Especially solid are his version of "You Gotta Have Heart" and a frantic workover of "Whoopee."

A stay on the Coast filming the "Jan" teleseries hasn't dissipated any of Patricia Bright's nitery talent. Slickly gowned (Brooks costume gets a deserved plug), she comes on strong with a lighthearted romp about how good it is to be back in the saloons, and continues at a bright and happy pace. The gab-tune blending never lags and she riddles the funnybone continuously. Nifty clincher is a takeoff on the Hepburns (Audrey and Katharine), with a socko impresh of K. Hepburn warbling "Don't Fence Me In."

Anita Ellis, who's been the sound-track singing voice for Rita Hayworth, Vera-Ellen and Jeanne Crain, has still to build a distinc-

(10), Low Weir; \$2.50 minimum.

Dick Duane unleashes a big voice, to fill this massive boite with pop tunes. Opening with "My Baby Just Cares For Me" he gets a good reception as he swings through his lineup, bowing off with "Gianina Mia;" showcasting a powerful lyric baritone.

Four Evans open the show tast-paced terping with two youngsters, brother and sister, and father and mother in a little revue of their own. And gives parents a resounding mitting in nostalgic soft-shoeing. Marcellis with stands and flips work on a table and flips work on a table and gondown the house with a rousing in maxing stints. Norton & Patricia score with the samba and a music box bit. Tokayers, flash teeterboard act, bring down the house with a rousing in the samba and a music box bit. Tokayers, flash teeterboard act, bring down the house with a rousing infinish, a catapult to an 18-foot high chair. Mike Gaylord cuts a slick show and works pop tunes in the dance sets, while Lou Weir pleases at the organ in the interludes.

Guy.

The starlets are brighter than the lower with the survey brief tophat and tails. "Tux-very brief tophat and tails." Tux-very brief tophat and tails. "Tux-very brief tophat and tails." The Starlets are brighter than shaned and works pop tunes in the dance sets, while Lou Weir pleases at the organ in the interludes.

Guy.

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Bellevue Casino. Mont'l

Montreal, March 30.

Bob Howard, Three Goetchis,
Trojans (3), Gerri Gale, Jack Williams, Casino Lovelies (10), Bix
Belair Orch (11), Stan Sperber
Trio; \$1 admission.

Boniface Harry Holmok has assembled a firstrate Bellevue Ca-sino showcase with the present layout and this big 65-minute package should click with the post-Lenten payees. Show has variety and pacing, with acts ranging from the piano-song session by Bob Howard to the trim hoofing of attractive Gerri Gale, a ranking fave with local cafeites.

Teeoff spot goes to the Trojans, a nimble male trio who score with their diversified tumbling and general acrobatics. Emcee Jack Williams follows to fair response for a brace of songs, and then an okay reception to his vaude routine featuring his impresh of w.k. songand-dance men. Spectacular corner in current offering is taken over by the three Goetchis boys. They open fast and accelerate as they display their skill at balancing, unicycle efforts and overall comedics. A cincheroo for any visual medium, particularly in rooms as big as the Bellevue Casino.

Blonde Gerri Gale is something

Blonde Gerri Gale is something of a triple-threat performer; she sings in an acceptable manner, dances with little effort but plenty

dances with little effort but plenty of showmanship, and breaks any chance of hoofing monotony with a dance satire on a high society femme, followed by a calypso with just enough audience participation to keep interest high throughout.

Headliner Bob Howard's song styling and affable manner cinches in the payoff slot. Maintaining a constant stream of amusing chatter between songs, Howard ranges from old faves to the hit parade listings with enthusiasm and volume, winding up to a rousing boogie that gets him off to salvos.

Jeanette Hackett's handsome

Jeanette Hackett's handsome pony line sparks productions and the Belair orch does show music handily.

Newt.

Amato's, Portland

Portland, Ore., March 28.
Mills Bros. (3) (with Norman
Brown), Jefferey's (2), Herman
Jobelman Orch (8); no min., \$1.50

The Mills Bros. are making their annual trek back to this plush nitery for two weeks and George Amato looks for good biz, despite the number of transient name attractions in town.

the number of transient name attractions in town.

The' Mills', minus their dad, "Skipper," enter the elevated stage to a near-ovation. The guys knock out their platters one after another for solid returns. Donald, Herbert and Harry please the payees for 30 minutes with their topdrawer harmony and instrumental impreshes. Although the lads miss the famous bass beat, they still remain on top. Brothers beg off graciously with the showcase still ringing with applause. Norman Brown handles the guitar duties nicely in the background during the act.

The Jefferey's (2) get things under way with an unusual trapeze turn. Guy and gal amaze with standard and difficult aerial stuff on the portable 14-foot high trapping. Outfit moves on and off the stage easily and quickly. Guy handles the gal with ease, tossing and twisting her through a fast, smooth stint. Couple have a splendid change of pace and are class throughout.

London House, Chi

Chicago, April 4.
Calvin Jackson Quartet (with
Peter Appleyard, Johnny Elwood,
Howard Reay); no cover, no mini-

Rock 'n' Roll 'Dynamite'

been played, have touched off they will have been chased away every type of juvenile delinquency. by the reputation of the house. every type of juvenile delinquency. every type of juvenile delinquency. En route from the Brooklyn Par the juves wrecked a Manhattanbound subway train—as detailed below. The situation, in fact, has deteriorated to the stage where film theatres and vaude houses are leery of booking rock 'n' roll shows. The anticipated hooligan capers are scaring 'em off or forcing them to hire special cops to control the "exuberance" that always seems to accompany the rock 'n' roll beat.

Alltime B'klyn 204G B.O. High On Rock 'n' Roll

High On Kock 'n' Roll
Allan Freed's 10-day stand with
the rock 'n' roll troupe at the Paramount Theatre, Brooklyn, resulted
in an alltime high for the house,
with a gross amounting to \$204,000.
Herculean sum was obtained despite rain and snow on Saturday
(8) and Sunday, which cut an estimated \$25,000 from the take.

timated \$25,000 from the take.

Gene Pleshette, managing director of the house, described a scene in which the line was more that two blocks long. On Friday, at 10:30 p.m., he stopped the sale of tickets, and tried to persuade many of the youngsters still in line to go home. Limit of what rock 'n' roll of the youngsters still in line to go home. Limit of what rock 'n' roll will pay for admission wasn't determined. Theatre charged \$2.50 or Saturday. Except for the opening day, when house opened with \$1.25, usual admission nick was either \$1.50 or \$2, with the exception of the Sabbath night nick. Usual day comprised six shows comprised six shows.

comprised six shows.

According to Pleshette, the juves didn't do any damage to the house than, would be done in any concentrated period in which over \$200,-000 was registered. True, the youngsters ruined some seats with their overactivity in jumping, and a lot of them rested their feet against the walls which will thus require some restoration. The kids also pockmarked the carpets with require some restoration. The kids also pockmarked the carpets with cigaret burns when ushers asked them to get rid of their weeds. However, with squads of Pinkerton and city police inside and outside the house, rowdiness was held down down

down.

That was seemingly left for their exit from the theatre. A group of the youngste.s virtually wrecked a subway car after coming out of the theatre. They threw seats out the window, broke light bulbs and terrorized adult passengers until police apprehended several kids.

Par booker Harry Levine initially got the idea of booking Freed. This is his third stand at the theatre.

Fear Rock 'n' Roll Stigma May Damage Theatres

May Damage Theatres
Talent agencies are fearful that
the effects of rock 'n' roll may
linger around for a long time, even
when that kind of entertainment
has had its vogue. Agencies believe that the present crop of
vauders fear that the association
of wild shows may stick with a
house, and even should they ever
get around to presenting another
type of vaudeshow, the connotations of the three R's-rock 'n'
roll and riots-will still stigmatize the house.

At the present time, the various

At the present time, the various theatres playing r&r have been having a series of well-publicized difficulties. Recently, a batch of kids were arrested in Hartford. In Brooklyn a group of youngsters virtually wrecked a subway train after the Allan Freed show at the Brooklyn Paramount. Various other cities have also had some difficulty with this kind of show business, and in some towns the police have banned it.

Showmen point out that when a

'Midnight Music Mania Session'-Mpls. Star

Minneapolis, April 10.

Rock 'n' roll music got a front page black eye here when its promotion by radio station WBIZ in nearby Eau Claire, Wis., in conjunction with a local soft drink distributor and ready-to-wear store, in the Hollywood theatre backfired.

Intended as a teenagers' rock 'n' mitended as a techniques for the roll party, the affair came a cropper when part of the audience, including children 12 and 13 years old and even younger, staged a near riot. The Minneapolis Star called it "a midnight music mania session."

session."

Police said that while rock 'n' roll records were played on the stage, the youngsters danced and whooped it up in the aisles and floor space down front. When ordered to return to their seats, there was a lusty chorus of boos aimed at the squad of police that had been summoned. A hurled beer can narrowly missed hitting one policeman. one policeman.

Party started with three radio station staff members, gaudily at-tired and wearing scotch plaid caps, gestured and shouted to pep caps, gestured and shouted to pep up the audience as the records were played. On the stage a "panel" of teenage fans selected the records and the audience's response was supposed to determine whether they were hits" or "misses." There weren't many of the latter.

Eventually, however, the police succeeded in restoring order. Howsucceeded in restoring order. They remained on the premises until the party ended at 1:20 a.m. It had started at 11 p.m. and the youngsters were supposed to be accompanied by adults.

Presley's Explosive Show Ignites San Diego Riot

San Diego Kiot

San Diego, April 10.

Elvis Presley, RCA Victor's hillbilly rock 'n' roller, stirred a crowd
into a frenzy in a two-night stand
at the new San Diego Arena here
last week. Turnaway crowds of
5,000 brought a two-night gross bf
\$15,000 — but the real story was the
crowd, a wild mob of teenage girls
who set up a deafening roar lasting through the entire act.

Singers' style embraces sensuous

Singers' style embraces sensuous gyrations and a savage beat (on his guitar and accompanying rhythm section) as well as a sleepy-eyed stare while onstage. City police and a detachment from the Navy and a detachment from the Navy shore patrol were on hand but it was a warning word from Presley himself that at one point scat-tered a mob rushing at the stage. "Sit down or the show ends," Pres-ley drawled calmly. The girls ran to their seats, obediently.

After the show, Presley was taken to a barricaded dressing-room, remaining 30 minutes while the latterday bobbysoxers pounded doors and windows. Singer finally doors and windows. Singer finally escaped, via flying wedge forma-tion, to his Cadillac. An hour and a half later, upwards of 100 girls remained steadfast in front of the Arena, refusing to believe Presley had actualy escaped.

Col Finds Rowdy Reports Kick Back at 'Rock' Pic

Columbia Pictures has run head-long in'o the furore over rock 'n' roll. The riots and rough stuff identified with this music craze, widely publicized in many areas, have influenced exhibitor opposi-tion to Col's feature, "Rock Around the Clock."

boys and Alan Freed. Col has been getting behind it with strong promotion to cash in on the timeliness of the subject.

E. M. Loew's Theatre, Hartford, pushed back the opening a week and Joe Heidt, Col's rep, was given the information that the house and Joe Heidt, Col's rep, was given the information that the house management would not cooperate with Col in anyway to exploit the feature. In effect, Heidt was told the film could play but with no extensive ballyhoo.

tensive ballyhoo.

In Baltimore, theatreman Izzy
Rappaport frankly told Col that
high-pressure merchandising must
be kept away from his theatres;
he didn't want "trouble."

In Washington, "Clock" was permitted to show its face at the Metropolitan and Ambassador but Col ropolitan and Ambassador but Col was forced to call a halt on its in-tended selling approach. Com-pany wanted to send buses to high schools in the area to bring the juves to the film. But no, said the police and education depart-ments, and no it was. Film opened quiet-like.

quiet-like.

WMEX KOs Rock 'n' Rollers
Boston, April 10.

WMEX has changed its music
format, cutting out rock and roll
and inaugurating two new programs called "Theatre of Beautiful Music." William S. Pote, managing director, said: "For the past
few years, we have been playing
throughout the day the so-called
modern music, hoping, the cycle
would be short-lived and that this
type of music will not continue in
favor much longer, we have decided to attempt to do something
about it right away."

The new programs are skedded
at 7:30 a.m. to 11 a.m. and 10:30
to midnight. During the morning, selections from popular shows
and some of the lighter works of
famous composers are offered.
During the evening program a policy of classical music has been
established.

Rock 'n' Roll Vogue Fading-It Sez Here

Despite the continuing inroads made by rhythm & blues disks on the pop market and the record breaking business racked up Alan breaking business racked up Aiab Freed's rock 'n' roll show at the Brooklyn Paramount Theatre last week, the Teen-Age Survey's quarterly canvass reports a notice-able trend downward in rock 'n' roll popularity. The survey was conducted in New York's metro-politan area among 8,500 high-school and 1,500 college students.

school and 1,500 college students. The survey, however, claims that the June report will really determine if this is a definite and steady decline. Freed, WINS deejay who was out front three months ago, is now tied with Jerry Marshall (WNEW) in highschools while in colleges Martin Block is first, Marshall second, and Freed, ninth. Subjects covered in the survey include music, radio and ty programs, disk jockeys, orchestras, vocalists and advertising effectiveness.

WB, A.C., Goes R&B

The Warner Theatre, Atlantic
City, has booked a major rock 'n'
roll show for two displays on April
21. Unit comprises Bill Haley's
Comets, Platters, Clyde McPhatter,
Laverne Baker, Big Joe Turner,
Teen Agers, Teen Queens, Bo Diddely, Flamingoes, Drifters, Colts
and Red Prysock band.
Al Rickard Agency set the deal.

Old Films 'Stale' = Continued from page 4 =

tv release of 83 post-'48 pix sold by RKO.

after the Allan Freed show at the Brooklyn Paramount. Various other cities have also had some widificulty with this kind of show business, and in some towns the police have banned it.

Showmen point out that when a house achieves prominence with a particular type of show, it has a an incomples and time convincing the customers that it can play another type of show. Thus, if a theatrer has a series of bad shows, it gets the rep of being a dog house.

One of the major examples cited is the Earle Theatre, Philadelphia, now torn down. House booked to a series of Negro vaude and band shows and in short time the customers were susprised that it also played of any shows.

Showmen feel that one day the solution from local policy of the bolder customers, but 'net also played of the bolder customers, but 'nez Bahd,' Freddie Bell' & His Bell' & Noting that RKO. Warner Bros.

VARIETY BILLS

WEEK OF APRIL 11

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (i) Independent; (i.) Leew; (M) Moss (P) Paramount; (R) RKO; (S) Stell; (T) Tivoll; (W) Warner.

NEW YORK CITY Music Hall (P) 12 Rockettes Corps de Ballet Choral Ensemble Larry Griswold J Langee Prerry & Diane More to fill

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PERTH Malesty's (T) 16

RALIA
Brox & Myrna
Vitch & Partner
Neal & Newton
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Red Moora
Ken Littewood
Frank Ward
Nola Molloy
J's'p'n'e McCo'm'k y cCo'm'k

J'ep'n'e McCo'm'k
Tyoli (T) 14
Hite & Stanley
Frank Marlows
Billy Russell
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Salled

BRITAIN

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Palladium (M) 9

Dave King
G& B Bernard
G& B Bernard
Walton & O'Rourke
Cabot & Dresden
Howell & Radellife
Pierre Bel
Gasan
Trinder
Howell & Radellife
Hossan
Trinder
HewCASTLE
Empire (M) 9

Hydda Baker
Lane 2

Duebury & Suzette
Jane 2

Duebury & Suzette
Jania
Falcons ASTON
Hippodrome (1) 7
Rossair's 3 Lions
Manz & Chic
Sabella
Arnold & Warren
Dick Collins
Syd Jackson
Rusty
Zelda Lamone
Fhyl Edmond
Ben Dudley

Phyl Edmond
Ben Dudley
BLACKPOOL
Palace (1) 7
Gladys Morgan
Jack Storey
Lee Young
2 Pirates
Jack Beckitt
3 Balinorals
L & J Dell
Per Rosa

JUNE OUT A SURETE JUNE OF THE ACT 3 Bainton.
L & J Dell
Pat Rosa
BIRMINGHAM
Hippodrome (M) 9
Peter Brough a
Ballet Montparnasse
Rayner & Betty
Ossic Noble
Jones & Arnold
Ronald Chesney
BRIGHTON
Hippodrome (M) 9

Ronald Chesney
BRIGHTON
Hippodrome (M) 9
Richiardi
J & J Bentley
Michiardi
Gordon & Colville
P & P Page
Frances Duncan
CARDIFF
J Ones
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Rosinas Bill Waddington SUNDERLAND Empire (M) 9

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Charteau Madrid
Malagon Sisters
Paco Amaya
Curro Amaya
Diego Amaya
Pancho Orc
Ralph Fon
Copacabana
Redelmana
Elloen Baron
Chic Layne
Teddie Vincent
Mickey Calin
Grace Genteel

Cabaret Bills

NEW YORK CITY

Areity
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Trying Grossman
Carolyn Carpenter
Mal Lawrence
Van Hornes
Polka Dots
H Rother
Bobby Short
Gypsy Markoff,
Boile Angel
Rother
Andew
Joey Carter
Patricia Bright
Jimmy Banek
Hacel Webster
Jimme Camee
Mel Camee
Mel Camee

Palace (P) 12

Hel'i H'nry Hudsen
Three Suns
Three Suns
Hotel Bry
Hotel

Dave Rogers
Red Benson
Town & Country
Goofers
Ricky Lane
Burnell Dancers
Johnny Morris Gre
Twe Gultars
Olga Karpis
Eugene & Sonia
Eugene & Sonia
Misha Ludashaf
Koysta Poliansky
Orc
Versailles

Versailles

Versailles
Bull Shirley
Betty Senee
Cat Ten Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Salvatore Gioe Ore
Panchito Orc
Vienness Lantess

Viennese Lantern Vicky Autier

Vicky Autier
Sirat
Fred Spielman
Fred Spielman
Frest Schoen Ore
Harold Sandler
Faul Mann
Village Barn
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Hotel Flerre
Lilo
Augle & Margo
Alan Logan Orc
Stantley Melba Ort
Guy Lombardo Ore
Hotel Statler
T & J Dorsey Orc
Hotel Statler
T & J Dorsey Orc
Hotel St. Regis
Gwilt Shaw Ore
Ray Bari Orc
Latin Quarter
Charilvels
A. L. Simpkins
Cucquita & Johnson
Ward Carlon
Harold & Lola
Yasmina
Jo Lombardi Orc
B Harlowe Or

Waldorf-Astoria
Ray Bolger
Nat Brandwynne Nat Brandwynne
Ore
Mischa Borr Orc
Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trio

CHICAGO

CHIC
Black Orchid
Felicia Sanders
Irwin Cory
Tommy Gumina
"Calbybe Angel
"Calbybe Angel
"Calbybe Caravan"
J. McCleverty
Carl McCleverty
Marianne
More
Marianne
More
Ray McKimby
Pia Beck
Tony Martin
And Page Ad'rb's
Brian Farnen Orc
Coloister Inn
Pat Moran 4 Lurlean Hunter Dick Marx Johnny Frigo

Johnny Frigo
Conrad Hilton
'qcearama'
Neff & Voss
Shirley Linde
Machael Mechan
Day Foy
Boy Foy
Bergman & Miml
Tune Tattlers
Boulevar-Dens &
Boulevar-Dons
F. Masters Orc London House

Calvin Jackson 4
Palmer House
Jose Greco
Charlie Fisk Ore

LOS ANGELES

Ames Bros. Russ Morgan Ore Russ Morgan Ore
Bar of Music
Hank Penny
Sue Thompson
Zuich & Noble
Beverly Hilton
Horace Heidt Revue

Bilimore Hotel Sue Carson Wilder Bros. (3) Shyrehos (3) Hal Derwin Ore

Ciro's
Pearl Bailey
Bill Bailey
Dick Stabile Orc
Bobby Ramos Orc

BILLES

BILLY Eckstine
Dick West
Tony Martinez
Macayo
Lill St. Cyr
Isabella Campor
Banke Varela Trio
Mocambo
Arthur Blake
Rubin Moreno Trio
Faul Hebert Orc
Bob Williams
Romanos Bros.
W. W. Stevens
Ffoliott Cherlie
St. W. W. Stevens
Ffoliott Cherlie
Dorothy Lamour
Birk Twins
Eddy Bergman Ore
VEGAS.

VEGAS LAS

LAS \
Description

Flamingo
Margaret Whiting
Dick Contino
Ron Fletcher Dncrs
L. Básil Orc

Golden Nugget
H. Ranch Band
Polly Possum
Joe Wolverton
Townsmen

Townsmen
Betty Taylor
New Frontier
"Hooray For Life"
Jack Carson
Cass Dalex
Leo Diamond
Giselle Szony &
Cabots
Dorben Dners
Garwood Van Oro

Garwood Van Or Riviera Ben Blue Patti Moore Ben Lessy Dorben Dncrs Ray Sinatra Ore

Sahara
Kay Starr
Stanley Boys
Bobcats
Bud & Cece
Robinson
Saharem Dancers
Cee Davidson Ore Sunds
Marguerite Piazza
Joey Bishop
Beachcombers
Jack Bunch
Copa Girls
A. Morelli Ore

Showboat
Joaquin Garey
Gia Mo
Garr Nelson
Showboat Girls
Mike Werner Orc

Showboat Girls
Mike Werner Ore
Silver Silver Silver Silver Silver Silver Silver Sally Rand
Four Knights
Hank Henry
Sparky Kaye 3
Dolls Bernett
J. Cavanaugh
Silpperettes
G. Redman Ore
Thunderbird
Allan Jones
Rose Ray
Memy Howard
Condollins
Roby & Dell
Barney Rawlings
Thunderbird Durs
Al Jahns Ore
All Jahns Ore

Elleen Barton
Teddie Vincent
Mickey Calin
Grace Genteel
Michey Calin
Grace Genteel
Mina & Renea
Arne Barnett, Orc
Balmeral Rotel
Bnird & Novello
Man Malkin Orc
Chuey Reyes Orc
Man Wayne Campiohael
Mary Campo Or
Hath Horli
Harle Bell
Maryer Bell
Mary

Eden Roc
Georgia Gibbs
Lenny Kent
R & E Reyes
Mal Malkin Orc
Chuey-Reyes Orc
Empress Hotel
Jerry Lester
Gracie Barrie
Mandy Campo Orc
Fentalnebleau
Davis & Reese
Maureen Cannon
Dot Kramer: Ders
Sacasas Orc
Lucerne

OUT-OF-TOWN CRITICS PICK 'EM

See Indie Equity Ticket Sure As Ross Faction Wins Regular Slate

ured a virtual certainty in the annual Actors Equity election June 1 as a result of the makeup of the I as a result of the makeup of the regular ticket. With ultra liberal element obtaining a majority of the slate, the moderate theral group in the union is expected to enter an independent ticket. In addition, the conservatives may also put up an indie list of candidates.

indie list of candidates.

Liberal capture of the regular slate was a surprise, as the nominating committee was supposedly controlled by the moderate liberals, primarily due to the appointments to the group by the unioniments to the group by the unionist to the subject of the desired that the failure of liberal members to attend committee sessions enabled the other representatives to load the regular slate with candidates of their choice.

of their choice.

The key selection on the regular slate is Bill Ross, former second vice president and council member of the union, who was not renominated last year and was defeated as an independent candidate. As boss of the ultra liberal faction, he has become the most controversial figure in the union, and his inclusion on the regular slate makes the entry of at least one independent ticket practically a certainty.

a certainty.

It remains to be seen whether both the moderates and the conservatives put up indie slates. Since two such tickets would tend to split the conservative vote and thereby increase the prospect of a victory for the Ross forces, moderate and conservative leaders are expected to try to agree on compropered. pected to try to agree on compro-mise list of independent list of can-didates acceptable to both ele-ments.

The naming of Ross to the regu-lar ticket followed an incident said (Continued on page 66)

Switched Plays, Alleges Author, in Action Versus Suski Duo, Eddie Dowling

Suit for \$200,000 damages was filed in N. Y. Supreme Court last week against producer-director Ed-die Dowling, actress Irene Hayes and the latter's husband, freelance film exploitation agent Thaddeus Suski. Plaintiff is Patrick Ma-hony

Suski. Plaintiff is Patrick Mahony.

The action charges Suski with breach of an agreement to produce Mahony's play, "The Girl with Two Lives," with Miss Hayes as star. Dowling and the actress are said to have been party to the violation. It's alleged that financing for the venture had been arranged, but hat Suski persuaded Dowling to switch plans and produce the Frank Carney play: "The Righteous Are Bold," instead. The financing is claimed to have been transferred to the latter project.

According to the author-plaintiff, "Girl with Two Lives" was originally done at Pasadena in 1951 under the title, "The Watseka Wonder." It's that the Mahony script and "Righteous" used the "same dramatic area and thematic pattern," namely a girl being possessed by evil spirits.

"Righteous" was produced of Proadway last witers by Dowling

evil spirits.

"Righteous" was produced on Broadway last winter by Dowling with Miss Hayes as star. It was generally panned, but was kept on for a nine-week run at a major loss, reportedly with supplementary outside coin supplied by religious-minded individuals.

Girl Called Jo' To Fold In West End in the Red

In West End in the Red London, April 10.

"A. Girl Called Jo," the British musical adaptation of Louisa M. Alcott's "Little Women" and "Good Wives," folds next Saturday (14) after a run of about four months. The production opened last Dec. 15 at the Piccadilly Theatre, under the Linnit & Dunfee banner. Joan Heal and Denis Quilley head the cast. The show involved an investment of upwards of \$50,000 and the West End run will end heavily in the red.

in the red.

The next production at the Piccadilly, opening April 24, will be "Commemoration Ball," by Stanley Parker. This farcical comedy will have Isabel Jeans, Michael Shepley and Norman Woodlland in the leads.

Designer, Writer Suits Trip 'Strip'; **Tour Extending**

Philadelphia, April 10.

"Strip for Action," whipsawed here last week by critical pans, unfavorable word of mouth, poor attendance and court claims by an unpaid author and scenic designer, mantaged to stagger out of town to continue its tryout tour this week at the Nixon Theatre, Pittsburgh. The legal road-blocks almost clased the show at the Shubert here last Saturday night (7). An attorney representing designer Stewart Chaney impounded the scenery and boxoffice receipts in lieu of alleged unpaid fees. A similar move by a lawyer for Irving Elman, who had been engaged to rewrite the show's book, placed another stopper on the bo. take. Meanwhile, syndicated society gossip columnist Igor Cassini withdrew as co-producer, explaining that there had been "a difference of opinion in certain artistic matters" with his partner in the venture, Howard Hoyt. However, the latter dug up some extra coin and deposited it to cover the claims of Chaney and Elman, thereby enabling "Strip" to move on to Pittsburgh.

deposited it to cover the claims of Chaney and Elman, thereby enabling "Strip" to move on to Pittsburgh.

Elman's suit alleges that he was hired March 10 to work on the show and was fired last Monday. (2) "for no adequate reason." He claimed he was owed \$4,200 for his past services, plus an amount based on an estimated two-year run of the show. He's asking payment of \$64,000.

The musical, based on the Howard Lindsay-Russel Crouse farce of 1942-43 about a burlesque troupe at an army camp, has had its Broadway premiere postponed several times, and is now listed to open in mid-May at the Winter Garden, N.Y., on an interim booking until the arrival early in June of the new "Ziegfeld Follies." The present schedule calls for "Strip" to play a further tuneup stand at the Shubert, Chicago, starting next Tuesday (17).

'DAMN,' 'DIARY' LEAD THE VOTE

"Damn Yankees" was the best new musical of the Broadway sea-son, in the opinion of out-of-town critics who visited New York. Best new straight play was "Diary of Anne Frank." The poll, conducted by William Fields, pressagent for the Playwrights Co., covered the 12-month period ending last March 15

12-month period ending last March
15.

A feature of the poll was that
67 out-of-town reviewers sent in
ballots, compared with only 24 last
year. That reflected a major increase in the number of road
scribes who made show-catching
trips to New York. The greater influx, in the opinion of the critics
themselves, stemmed primarily
from the improved quality of the
Broadway shows this season.

Other factors in the larger number of visiting aisle-sitters were
increased hometown interest in
legit, the influence of tv coverage
of the Broadway theatre, greater
willingness of publishers to pay expenses for such trips, the convenience of Fields' service in arranging theatre tickets, and better
travel facilities via show planes
and trains, etc.

Although "Diary" was the most
popular show of the current season, it actually received fewer
votes than two previous-season entries, "Teahouse of the August
Moon" and "Cat on a Hot Tin
(Continued on page 66)

'Bus Stop' Nets 500% to Date

"Bus Stop," the Robert White-head-Roger L. Stevens production of William Inge's comedy-drama, has passed the 500%, profit mark. That includes returns from the That includes returns from the Broadway and road companies, partial revenue on the film sale to 20th Fox and miscellaneous, in-

come.

The longrun New York production, which wraps up April 21, switched from the Music Box to the Winter Garden Theatre in February, with moving expenses totaling \$3,608. Despite sagging business during its last six weeks at the Music Box, the play had only one losing stanza for that period. Receip's picked up at the Winter Garden, with the show registering a \$6,318 profit on its first three weeks at the house (Feb. 13-March 3).

The touring company has been

March 3).

The touring company has been playing to bullish biz, netting \$42, 000 for the nine weeks from Jan.

2-March 3. Highlights from a March 3 accounting on the show include the following.

original investment, \$60,000.
Total net profit, \$323.254.
Latest dividend, \$40,000.
Total distributed profit \$280,000.

Hartford Theatre, H'wood, Gets 'Act-of-God' Break

Gets 'Act-of-God' Break

Hollywood, April 10.

Actors Equity has permitted
management of the Huntington
Hartford Theatre here to invoke
the "Act of God" clause in connection with the backstage accident
that closed the house March 31.
The union ruled that the house
would not have to pay approximately \$7,000 in cast salaries for
the week it was closed for repairs.

During the layoff period, performers were permitted to rehearse
mew material at scale fees, and
the management was forbidden to
make any cast changes. Equity
held that the structural weakness,
which dropped all langing pieces
and some cement onto the backstage: area, was not the fault of
the management, as the building
had been given a clearance by city
engineers:

No one was injured when a

Shuberts Save on Road Theatres; Touring 'Teahouse' Hires B.O. Staff

Set 'Bells' for Spanish Fest in Santa Barbara

Fest in Santa Barbara
Santa Barbara, April 10.

"Song of the Bells," a musical
spectacle, will be staged in the
County Bowl here Aug. 16-19 as
part of the annual local Old Spanish Days Festival.
Musical, for which three Hollywood names will be sought, will be
written and staged by Henry Reese,
general director of Louis Stratham
Productions Inc., which will produce. Roger Wagner takes over as
musical director and Ernest Gold
as composer and arranger.

Equity Groups 3 Scales for Barns; **CST Yelps 'Foul'**

Actors Equity has split summer stock theatres into three categories, with different salary minimums for The basic pay scales, effec-st week, are \$55-\$75 for active last week, are \$55-\$75 for actors and \$70-\$90 for stage mana-

gers.

The barn division is broken up into (1) major star operations, (2) smaller star houses and the larger straight resident company showcases and (3) smaller straight resident company groups. The respective actor and stage manager minimums in the individual categories are (1) \$75 and \$90, (2) \$65 and \$80 and (3) \$55 and 70.

Other spects of the change in-

Other aspects of the change include an additional minimum payment of \$10 to stage managers doubling as performers and assistant stage managers the same basic pay as actors, plus extra remuneration for performing.

basic pay as actors, plus extra remuneration for performing.

A time limit of four weeks has also been set for managers to protest claims made against them. If the pro'est isn't made within that period, the claim will be paid from the producer's bond.

However, the recently formed Council of Stock Theatres announced over the weekend its intention of filing charges early this week with the National Labor Rations Board on the ground that Equity's failure to recognize it or negotiate on the new scales constitutes violation of the Taft-Hartley Act. The Council of Resident Stock Theatres last week indicated it is also opposed to the Equity's new setup for the barns.

New England Is Getting Lotsa Bard Thus Year

Boston, April 10.

Shakespeare will be bustin' out all over in New England this summer. The Cambridge Drama Festival, which proposed to produce a major series of classical plays in Harvard's Sanders Theatre, has five Bard works under considera-tion.

in play a further tuneup stand at the Shubert, Chicago, starting next the Shubert of God" clause in connection with the backstage accident that closed the house March 31. The union ruled that the house manded individuals.

Hammerstein's "Signorina" of a legit my single of the March of God" clause in connection with the backstage accident that closed the house farm of bay approximately \$7,000 in cast salaries for week it was closed for repairs. The union ruled that the house mately \$7,000 in cast salaries for week it was closed for repairs. The union ruled that the house that closed for repairs has optioned Henry Myers' new material at scale fees, and the management was forbidden to make a substitution, opened last week at the Poets' Theatre, Maryard Square. John Ashbery, the 28-year-old author, is currently in France on a Fulbright fellow-life from the younger French-lost, "Good Boy," Myers has had other ties with the substitution of a Herrican Start of the Market of Scarr's poin.

The Compromise' accompromise' accompromise of Queen of the Carbiou, opened last week at the Poets' Theatre Workshop in Maryard Square. John Ashbery, the 28-year-old author, is currently in France on a Fulbright fellow-life from the younger French-lost, "Good Boy," Myer sha had other ties with the substitution of a Herrican Start of the Market of God' Cambridge from the population with Oscar-Hammerstein clan, having written that the structural weakness, held that the structural weakness, held that the structural weakness, which dropped all Hanging please, and the management of the transfer of the western with t tion.

Two Shakespearean plays are among 10 works being considered for presentation by Group 20 Players at Wellesley this summer in the outdoor amphitheatre at Wellesley College. Also, the American Shakespeare Festival at Stratford, Conn., will present "King John" and "Measure for Measure" as the season's first two productions, opening the last week in June.

The Shuberts have come up with a new economy in their theatre operation. The latest gimmick is that when a dark theatre out of town is reopened for an incoming show. a boxoffice treasurer is assigned only three days in advance, instead of a week as formerly.

of a week as formerly.

The new setup came to light with the booking of "Teahouse of the August Moon," costarring Eli Wallach and Gene Blakely, for four weeks beginning April 23 at the Forrest, Philadelphia. Under the money-saving setup, the treasurer would have started to work April 19. With mail orders piling up by the truckload, he would have been so swamped that the advance applications might not have been processed by the end of the engagement.

Maurice Evans co-producer with

cngagement.

Maurice Evans, co-producer with George Schaefer of the John Patrick-Vern Sneider comedy, went ahead on his own, however, with the hiring of a treasurer starting last week. The show will presumably have to pay the b.o. man for these two weeks, but Evans & Schaefer are demanding that the Shuberts, as operators of the the-ative, share the treasurer's salary for the full week prior to the "Teahouse" opening there.

Odd angle of the situation is

house" opening there.

Odd angle of the situation is that, as operators of all the local legit houses (they must dispose of at least two under the consent decree with the Government), the Shuberts are in business 52 weeks a year in Philly. Therefore, it would presumably be to their special interest to handle tickets, and particularly mall orders, satisfactorily.

torily.

As the producer of a touring show, Evans would have comparatively little incentive to foster goodwill in Philly or other road cities. However, in this instance, at least, it's the producer rather than the Shuberts who is spending extra money to handle the business efficiently and avoid wholesale public clamor about ticket distribution abuse.

Power,' 'Mulberry' So-So For Short Runs, London; Also 'Sailor,' Nee 'Budd'

London, April 10. There were three openings in

London last week, none very promising. They were "The Power and the Glory," "The Mulberry Bush"

the Glory," "The Mulberry Bush and "The Good Sailor."
"The Power and the Glory," adapted by Denis Cannan and Pierre Bost from the Graham Greene novel of the same title, premiered last Thursday at the Phoenix, under the H. M. Tennent Productions management. It's part of the Paul Schofield-Peter Brook scason which started with recent revival of "Hamlet," with Schofield in the name role. the name role.

in the name role.
"Power and Glory" is a strong drama, but its dominant Catholic theme tends to limit its appeal. However, the production should get by for its scheduled eight-week engagement. Brook staged the show

Shows Abroad

The Good Sailor

London, April 5.

LEGITIMATE

Mark Marvin (in association with Anony Brady Farrell & Gabriel Katzka) seeniation of a play in three acts (ka) seeniation of a play in three acts (ka) seeniation of a play in three acts (ka) and the seeniation of a play in the seeniation of the novel, "Billy did" by Herman Melville. Features inder Morell, Leo McKern and Philip ond; staged by Frith Banbury; decor, seece Femberton. At Lyrus Chemersmith, London, April 4, "56; \$1.75

Bernard Bresslaw
Norman Macowan
Charles Rea
Leo McKern
Lawrence James
Edward Judd
Anthony Sagas
Anthony Sagas
Sen Connery
Clifton Jones Philip E
Christopher Ta
John Atki
Andre Me
Aubrey De argeon Anura Vere Anura Dexter Anden Vanden

Bordman Wyatt David Yates
Rea Dinsdale Lunden
Duncan Keith Grieve
Hallam Nicholas Brady
Stoll Paul Williamson
Drummer Boy Anthony Ford
Other Sallors. Henry Caddow, Henry
Comor, Clive Roslin ordman Wyatt

Up to a point there's sturdy dramatic fare in this dramatization of Herman Melville's "Billy Budd," but the play calls for some doctoring if it's to transfer successfully for a regular West End run. In its present neighborhood situation it should hold up for a 'reasonable time, but it needs near-capacity business to meet its substantial overhead. time, but business overhead.

overhead.

The drama, which got mixed reviews but was a costly financial failure on Broadway some five years back, introduces a new youthful talent in the title role. Phillip Bond, in his first London stage appearance, admirably suggests the handsome young sailor impressed from the merchant navy into a ship of the line. His is a tender and thoroughly sincere portrayal, the epitome of goodness, which he represents.

which he represents.

Leo McKern, as the sadistic and unscrupulous master-at-arms, is equally precise in his interpretation of evil. The clash between the two, in which the master-at-arms is accidentally killed, is a powerful dramatic incident.

The main weakness of the Louis O. Coxe and Robert Chapman dramatization is in the anti-climatic court martial scene and the overdrawn post mortem on the verdict. This is too obviously contrived and is in unhappy contrast to the action in the preceding scenes.

te the action in scenes.
Sterling performances among the all-male cast are contributed, among others, by Andre Morell as the captain, Kynaston Reeves as the first lieutenant and Christopher Taylor as a young midshipman. The scene in which the latter comes down the rigging provides one of the best lighter moments of the production.

South Sea Bubble

Edinburgh, April 6

M. Tennent Ltd., in association we need olivier, presentation of come hree acts, by Noel Coward. Stan Leigh, Ronald Lewis, Ian Hunt Webb, Joyce Carey, Arthur Macred by William Chappell: decor, Pet At Lyccum Theatre, Edinburg 1 2, '56; \$1.20 top.

2. '56; \$1.20 top.

Blair Kennedy. Arither Macrae
Mortlock Peter Barkworth
eorge Shotter Ian Hunter
Shotter Vivien Leigh
to Alan Maham Webb
amo William Pencock
oo Honey Joyce Carey
iral Turling Nicholas Grimshaw
Turling Daphne Newton
ort Frome Eric Phillips
Alani Ronald Lewis

the dignified parts as island gov-

rernor.
Peter Snow's decor catches the Pacific island atmosphere, aided by the sunny lighting. William Chappell's direction is brisk and confident.

Pacific island atmosphere, and by the sunny lighting. William Chappell's direction is brisk and confident. ("South Sea Bubble" was tried out during the summer of 1951 at the County Playhouse, Westport, Conn., under the title, "Island Fling," with Claudette Colbert as ever 1

Beneath Wee Red Lums

Glasgow, March 29.
Citizens Theatre production of come in three acts, by M. Watson. St. Alec Finlay, Staged by Richard Mathewstettings, Nevil Dickin. At the Princes Theatre, Glasgow, March 26, '56; \$1 top.

Set in a Scot bachelor house-hold, this leisurely comedy about amusing match-making in an older-fashioned age returns vaude comedian Alec Finlay for the second time to the legit stage. The star fits neatly into role of the deadpan lugubrious Scot morticlan. Play is unsophisticated, simple and homely, and will hardly please those who like subtlety. But it has a racy, amusing script, odd Scot characterizations and a quiet domestic charm.

Finlay has top support from Nel Ballantyne as a managing house-keeper to whom he eventually proposes marriage. Molly Urquhart, amply-built local actress, is good

keeper to whom he eventually pro-poses marriage. Molly Urquhart, amply-built local actress, is good as a roguish-eyed widow seeking a husband, and James Gibson, though speaking in a monotonous singsong tone, shoulders well the heavy part of the elderly bachelor. Younger set in the old-fashioned

xounger set in the old-rashoned Scot community are adequately played by John Carlin, Fulton Mackay, Alleen O'Gorman and Toni McGettigan. Joan Scott scores in a brief appearance as an interfering neighbour. Richard Mathews has staged.

Mathews has staged.
Title of play, obscure to non-Scots, is translatable as "Beneath the Little Red Chimneys" of a typical Auld Lang Syne town. Gord.

La Padrona Di Raggio Di Luna

(The Owner of Moonray)

Trinca production of musical comedy in two acts: by Garinei and Goyannini. Ernesto Calindri, Lauretta Masiero; features Maria Pia Casino, Giuseppe Pertile, Maria Pia Gordani, Enzo Garinei. Music Comi Kramer; sets and costumes. Calindri, Camer and costumes. Calindri, Camer March 20, 56; 55 top. Tony Mangelli Robert Alda Claudia di Valmaura. Andreina Pagnani Enrico Alsani Ernesto Calindri Marta Gray Lauretta Masiero

Yank influence in format, costuming, and general pacing is particularly notable in this musical comedy, which comes closer to the U.S. concept of that showbiz genre than any of its local predecessors. Use of legit actors also sets a precedent here, and pays off in performance. Despite a heavy overhead, the show looks a hit and should end its Italian tour in the money.

Purified

Boston's official stage censor, Walter R. Milliken, has again come to the rescue of local morality by forcing the revision of lines in a show trying out in the Hub. The editing applied to a song titled "Oh, My Feet!" in the Frank Loesser musical, "A Most Happy Fella."

As toned down to meet Boston standards of purity, the

ton standards of purity, the lyric read, "This little piggy is the littliest little piggy, but the son of a gun hurts the

The orginal version, the text of which is obvious, got a big audience laugh.

See Theatre Closings As Spurring Drive On **British Admissions Tax**

London, April 10.

Campaign for the abolishment of the admission tax on the legit theatre was strengthened during the last week with reports of the closure of one stage house and the impending shuttering of two more. In its original representations to the Chancellor of the Exchequer, the Theatres. Entertainment Tax Committee emphasized that the in-Committee emphasized that the incidence of the tax was causing theatres all over the country to go

The recent news of the closing of the American repertory theatre was followed last week by an-nouncements that the Oxford Playnouncements that the Oxford Playhouse goes dark April 14 and that
the Wimbledon Theatre is to follow suit in a few weeks. At Oxford,
recent productions of "Browning'
Version," "Phoenix Too Frequent'
and "When We Are Married" had
resulted in substantial losses.
At Wimbledon, the operating
company would have kept out of
the red had it had tax exemption.
In the latter case, total duty paid
in the last year exceeded \$11,000,
whereas losses were in the region
of \$8,000.

N.Y.'S 48TH ST. HAVING BAD LUCK WITH LEGITS

Legit houses are fading from West 48th street, N. Y., at the rate of one a year. The street's latest loss is the President Theatre, which loss is the President Theatre, which in recent years has functioned as major off-Broadway showcase. The 293-seater has been sold to Gene Leone and will be remodeled as the entrance to the restaurant bearing his name. The eatery is next-to the theatre, which has been operated for the last three years by Benjamin and Lawrence Rothman.

Last year the 48th Street Theatre was put out of commission when a water tank fell through the roof into the theatre. The house is being converted into a garage. In 1954, the Vanderbilt Theatre was razed and replaced by a parking area.

ing area.

ing area.

Remaining legit theatres in 48th St. include the Cort, operated by the Shuberts and currently housing "Diary of Anne Frank," and the Playhouse, owned and operated by a syndicate headed by Harry Fromkes and currently playing a revival of "Fallen Angels."

Show On Broadway

Affair of Honor

Sally Mackenzie
Lapt. Tom Cochran. William Prin
Ludiah Floyd William Whitehed
Charles William Charles William Skedge Mill
Edward Taunton. Albert M Ottenhelm
Martin Erskine Jimmy Yoha
British Soldiers Bruce Brighte
Sen Jann
Ren Jann

It's inconceivable that anyone

It's inconceivable that anyone would consciously try to rewrite Bernard Shaw. The surface similarities between "Affair of Honor" and "Devil's Disciple" and other G.B.S. plays are, therefore, doubtless unintentional. Even without the comparison, however, "Affair of Honor" would be a disappointing show.

ing show.

Although this Bill (Elwood C.)
Hoffman piece is a dodo for Broadway, the original script must have
had promise, as indicated by the
pre-production sale of the film
rights to Gregory Peck-Sy Bartlett-United Artists, plus various
apparent vestiginal remains of
plot complications and character
motivations.

**Affair like "Double District"

plot complications and character motivations.

"Affair." like "Devil's Disciple," is about the American Revolution, with a New England village locale. Also, it has as its most provocative character a cynical, urbane British army officer. Since the supply of stars for such an assignment is limited, it's probably not coincidental that the role is played by Dennis King, who had the comparable part of Gen. "Johnny" Burgoyne in the Maurice Evans revival of "Disciple" several years ago (and recently repeated it in the television edition). Whatever Hoffman may have

ago (and recently repeated it in the television edition).

Whatever Hoffman may have had in mind originally, "Affair" is now concerned almost entirely with the attempt of the British army major to seduce a patriotic local girl by threatening to hang her brother, her sweetheart and six village bumpkins. There's considerable palaver, in what might be regarded as neo-Shavian style of intellectual high-comedy, about the fine distinctions between patriotism and selfishness, bravery and cowardice, honesty and sham, and virtue and sin, but it's neither penetrating, consequential nor diverting.

Was there once considerably more to the play than that? Is there vanished significance in the heroine's romantization of her father? Or in the poltroonery of her cowardly brother? Or the fact that she's supposed to be of Scotch ancestry? Was there originally point to the young lover's violence, and the heroine's ultimate acceptance of him?

Was the final plot twist always so contrived and transparently

mate acceptance of him?

Was the final plot twist always so contrived and transparently spurious? (Can anyone seriously suppose that the ruthless British officer—a program note explains that the character is based on a legendary figure nicknamed "Mad Dog Rogers"—would be dissuaded by the girl's threat of shooting herself after the seduction?)

The assumption is, of course.

sergeant who doesn't miss a su-perior officer's trick, while Toni Darnay (the author's wife) and Doris Rich register in the bit roles of local housewives.

As stager, Robert Douglas has played it straight. Ralph Alswang has designed an atmospheric tavern setting that makes a chump of such modern gimmicks as vacuum cleaners, and arranges to have it shifted to the major's headquarters in sight of the audience. Gene Coffin's costumes are handsome enough to suggest that Colonial upper New York state had jet-plane communication with Paris couturiers. But considering how authentic frontier tavern interiors and local dress fashions might look across the footlights, maybe romanticism is preferable to distillusioning fact.

Unfortunately, as much can't be

Unfortunately, as much can't be said for "Affair of Honor."

Hobe.

TAG UNPAID ROYALTY CLAIMS ON FLOP 'VAMP'

"The Vamp, which dropped around \$335,000 on a 60-performance Broadway run earlier this season, is still having financial problems. The musical's producers, Oscar Lerman, Martin Cohen and Alexander Carson, are being hit with various coin claims. Among them are charges of unpaid royal-ties brought by David Alexander, who staged the tuner, and Raoul Pene duBois; who designed the sets and costumes.

Pene duBois, who designed the sets and costumes.

Alexander's dispute with the producers was settled recently in an arbitration proceeding, the decision favoring the director. The award was for the full amount of Alexander's claim of approximately \$1,450. That represented royalties for the last few weeks of the musical's N.Y. stand. The stager charged that he had agreed to take a 50% cut in royalties for the disputed period, but had received nothing. John W. Rumsey, head of the Society of Authors Representatives refereed the case.

Since the loss on "Vamp" exceeded the show's financing, the producers are personally llable for the deficit, including the amount due Alexander. It's likely that the arbitration award will be presented to the N.Y. Supreme Court for confirmation, which would permit it to be entered as a judgment against the trio.

DuBois' claim is covered in a suit filled pagnist the producers

against the trlo.

DuBois' claim is covered in a suit filed against the producers in N.Y. Municipal Court. He's asking for about \$800, covering alleged unpaid royalties for four weeks. The tuner, which starred Carol Channing (Carson's wife) closed last Dec. 31. It was financed at \$300,000 (including 20% overcall).

Hylton May Do 'Plume' On B'way On His Own

Saw Ab Joseph Control of the Shark Despute a final motor. Beging the Shark Sawan of the S Vet London producer Jack Hyl-ton, with five shows currently on

Legit Followups

Waltz of the Torendors (CRITERION THEATRE, LONDON)

London, March 28.

London, March 28.

By its transfer from the Arts. Theatre Club for a commercial West End run, "Waltz of the Toreadors" demonstrates that the Lord Chamberlain, the British legit censor, can occasionally be broadminded. He has surprised the critics by permitting Jean Anoughl's comedy to have an unrestricted public engagement with only negligible cuts.

As a result, this bawdy comedy, superbly translated by Lucien Hill, should prove to be one of the strongest new entries of the season, packing the Criterion Theatre for months to come. Apartrom one or two minor cast changes, the production is the same as that staged at the Arts last month, and reviewed in VARIETY, March 7.

Hugh Griffiths, Beatrix Lehmann. Walter Hudd, Brenda Bruce and rader Faulkner head an expert cast. Peter Hall's understanding direction gives full point to the outstanding writing which characterizes the play.

Production is presented at the Criterion by Donald Albery and Campbell Williams. Myro. (This is an unauthorized review. The management denied Variety and Campbell Williams. Myro. (This is an unauthorized review. The management denied Variety of a press invitation, but tickets were purchased at the boxoffice and the opening covered as a matter of trade and public interest.)

Diary of Anne Frank (CORT THEATRE, N. Y.)

(CONT THEATRE, N. Y.)

It's at least moderately astonishlng how the performance quality
has been maintained with "Diary
of Anne Frank," currently in its
28th week on Broadway. That's
especially so since the key role is
played by a relative beginner,
Susan Strasberg, She, costar Joseph Schilkraut and most of the
other players are still giving a
glowing performance in a beautiful play.

ill play.

Probably the play itself is a key actor. For as dramatized by Frances Goodrich and Albert Hackett, the "Diary" is not merely an ett, the "Diary" is not merely an enthralling, poignant story of some heroic German Jewish refugees and their selfless Dutch protectors, but is an inspiring tribute to human capacity for nobility. It can hardly help being both humbling and challenging to

on a more prosaic plane, it's evident that director Garson Kanin and/or stage manager Clifford Cothren must have performed con-

and/or stage manager Chindron cothern must have performed conscientious checkup service, and that producer Kermit Bloomgarden has maintained active supervision. With a show that retains such a superb edge after more than six months of playing, there's plenty of credit to go around. Schildkraut is still the keystone of the performance, giving a solid, skillful, generous portrayal of Anne's saintlike father. In the title part, young Miss Strasberg appears to have gained confidence, authority and projection, and there are surprising few signs of exaggeration. (The actress was obviously handicapped by a touch of laryngits at the performance caught last week.)

Gusti Huber remains deft and

last week.)
Gusti Huber remains deft and touching as Mrs. Frank, while Clinton Sundberg gives valuable dimension to the role of the Dutch loft-owner, Jack Gilford defines the part of the hypochrondriac refugee and Eva Rubinstein is notable as Anne's placid older sister. But then, everyone in the cast is at least good.

least good.

After the initial impetus of its rave critical reaction, "Diary" has had such potent word-of-mouth support that it has been able to overcome the presumably morbid nature of the drama. As everyone who sees it agrees, this is anything but a depressing show—it is, in fact, cheering and exalting. Above all, it inspires a sense of awe for the teenage girl who wrote that sublime journal. No wonder it's great theatre.

Hobe.

Arena Guild of America and counces that it will handle casting for the operation.

Nothing seems to affect "Pajama Game" It was a smash musical comedy when it opened at the Milford (Conn.) High School, will operate the Groton Summer the are one of the 1954-55 season, and it remains so flow, in its 101st week on Broadway. There have been cast changes, and other hits have come (and most of same have gone), but this George Abbott-Richard Bissell-Richard Bissell

cessor to Pat Marshall, who left to take the featured femme lead in "Mr. Wonderful." Also, Ruth Gil-lette is playing "Mabel, the ample office girl, in place of Reta Shaw.

office girl, in place of Reta Shaw.

Miss Wilson is an addition as
Babe Williams, the concientious
grievance committee chairman who
refuses to let romance divert her
from duty. If she lacks the figger
and the emotional intensity that
made Janis Page, who originated
the part, so extraordinarily right,
she's an effective, ingratiating performer, and handles the songs expertly. She seems better than her
immediate prodecessor, Miss Marshall.

Helen Gallagher continues a

immediate prodecessor, Miss Marshall.

Helen Gallagher continues a standout successor to Carol Haney, who originated the second (but much showier) femme lead of Mabel, the out-of-this-world secretary. She handles the dancing, songs and comedy admirably. Miss Gillette is acceptable as the odd-job office gal and Thelma Pelish is still laughably right as a heavy-weight contender-for-a-man.

The original male principals are all still with the show. John Raitt seems up to par as the lady-killing pajama factory superintendant, and except for a seeming tendency to dawdle over "Hey There," keeps his song numbers fresh and vigorous.

his song numbers fresh and vigorous.

Eddie Foy Jr. appears to have lost a little of his sharpness as thines, the timekeeper, and it's now a question whether he projects vocally much beyond the front rows, but he remains a very funny comedian. Stanley Prager is expertly pompous as the union prez, Raiph Dunn is a convincingly irate factory boss, Jack Waldron is notable as a loquacious pajama satesman, and Kenneth LeRoy and Frank Derbas are okay terp partners with Miss Gallagher in the "Steam Heat" number.

As before, Abbott's superbly paced staging is a key element in the show. In fact, with the minor execeptions noted, plus the inevitable wear and tear on the scenery and costumes, "Pajama Game" is virtually all over par. It should he good for months and months more on Broadway.

Stock Items

The Council of Resident Stock Theatres, representing non-star strawhats, unanimously adopted last week a resolution protesting the restricted stock release this summer of "Teahouse of the August Moon." The Council of Stock Theatres, representing star operations, had previously voted such a censure.

The Camden (N. J.) County Music Circus will open June 25 with a two-week engagement of "South Pacific," with "Kismet" set to follow July 10 for a fortnight.

The Allenberry Playhouse, Boiling Springs, Pa., has scheduled a 28-week season opening May 5 with "Dear Charles." Richard North Gage is managing director. The Westbury Music-Pair, Westbury, L. I., opens its initial season June 14. Producer's Lee Guber, Frank Ford and Shelly Gross plan a 14-week schedule.

Thomas Philipp Martin will be the music director this season at the Finger Lakes Lyric Circus, opening in mid-June at Skaneateles, N. Y.

the Finger Lakes Lyric Circus, opening in mid-June at Skane-ateles, N. Y.

Bill Whiting, Bob Murphy and Dick Nelson, who have formed Theatrical Stock Representatives, Inc. to package shows for the strawhat circuit, have arranged with a recording studio to cut platters of featured performers singing numbers which they do in stock engagements. The platters are to be sold at the barns during the respective engagements, and distributed to local disk jockeys for broadcast to plug the current shows.

shows.

Joseph Kennedy, formerly with
the Seaside Theatre, Daytona
Beach, plans an Arena Theatre
this summer in Atlanta, with a
guest star policy. The Stage &
Arena Guild of America announces that it will handle casting
feet the correction.

Blonde Wants Angels

Blonde Wants Angels

Houston, April 10.

It may not be entirely new, but at least it's ingenious. Anyway, local actress Caroline Richter figures her plan will get her a crack at the bigtime. Miss Richter, a native of East Texas, has announced a scheme to incorporate herself at \$1 a share to finance her prospective invasion of New York. Backers of Stars, Inc., are to participate up to 20% in her earnings over prescribed period, probably five years.

actress, a shapely The actress, a shapely blonde who has appeared with various local legit groups, says she hopes to bankroll her stay in Gotham for a year or so while she makes her big pitch for recognition.

'Bleecker Street' A \$123,789 Flop Despite 2 'Bests'

"Saint of Bleecker Street."

"Saint of Bleecker Street," Gian-Carlo Menotti's Broadway opera of last season, has repaid its backers \$15,000 on their \$150,000 investment. The Chandler Cowles production, which had a 92-performance run at the Broadway Theatre, N. Y., last season, involved a \$123,789 loss. That was reflected in a final accounting for 1955.

The 10% repayment to the backers left undistributed assets of \$26,211. However, \$2,500 of that is due from Cowles, while another \$3,392 is being held by the American Guild of Musical Artists pending the outcome of arbitration of a dispute between the management and Gabrielle Ruggiero, a featured player in the musical.

Additional funds are due the company from foreign and domestic royalties. Besides its New York run, "Street" was done on NBC-TV and was presented last summer at the Carter Barron Amphitheatre, Washington. It's also been produced at the La Scala, Milan.

Although a commercial failure, "Bleecker" copped the 1955 Pulitzer Prize for music and the N. Y. Drama Critics Circle Award as the best musical of the 1954-55 season.

SET 'CAN-CAN' TOURER FOR L'VILLE OUTDOORS

Louisville, April 10.

Booking of regular touring productions into the larger summer showcases is becoming routine. Latest spot to book a road entry is the Iroquois Amphitheatre here, which has scheduled the Cy Feuer-Ernest H. Martin production of "Can-Can," beginning July 2. It'll be the fifth offering of the local season.

Except for certain scania.

Except for certain scenic changes to meet the requirements of the outdoor operation, the "Can-Can" touring production will be intact for its Amphitheatre stand.

Finnish Actress Out As Femme in 'Affair

London, April 3.

Katri Karelia, who was brought over from Hollywood to play the femme lead opposite David Niven in the British production of "The Silken Affair," has been sent back to the U.S. as tests showed she was not fitted for the role. The Finnish actress is under contract in America to Fred Feldkamp Productions, the British affiliate of which is lensing the flm at the Associated British studios at Elstree.

A number of French actresses are now being tested to replace Miss Karelia. A decision is expected soon.

Committee O.K.'s Mass. State Probe Of Shubert Interests in Boston

Form Local Syndicate To Save Erlanger, Buff.

To Save Erlanger, Buff.

Buffalo, April 10.

Threatened demolition of the Erlanger Theatre, local legit house, has apparently been averted with the formation of a syndicate to take over and operate the property. The new outfit, the Foundation for the Preservation of the Legitimate Theatre of Western New York, announced plans to retain the Erlanger for the stage.

Although definite plans for the organization were not forthcoming, its supporters, attorney William R. Raikin and film theatre manager Peter G. Beck stated that a group would be incorporated on a non-profit basis with the former as general counsel and the latter as manager. Names of the prospective backers were not given, but it was revealed that an immediate fund drive would be made in western New York and southern Canada.

It's reported that negotiations are under way for leasing of the Erlanger by the group on a when and if basis, dependent upon raising of the necessary funds, with July 1 as the deadline. Announcement was enthusiastically received editorially by the Buffalo News, but given brushoff treatment by the morning Courier-Express.

Ex-ATPAM Prez Protests (From Paris) In Defense Of His B'way Conferes

The article in the March 21 Variety about foreign press coverage of legit in New York is a bit unfair, it seems to me.

erage of legit in New York is a bit unfair, it seems to me.

In the first place, there is no question that many of the foreign press reps in New York have a legitlmate beef. It is much too frequently too difficult for them to get ducats. I think every p.a. on Broadway will agree thus far. But what to do about it is the problem. The fact is that the p.a. has very little to say about it, most of the time. I know. I have come out of many a meeting with Broadway producers, managers, house operators, with a bleeding noggin when I was trying to promote a couple of tickets for what I considered a legitimate foreign newsman. Or local newsman, for that matter. local newsman, for that matter.

It is terribly difficult for a news paperman to believe that a press agent does not have the last word agent does not have the last word on the makeup of a press list—but it is so. The press agent makes up the list. The producer of the show okays it, frequently argues about it, sometimes nixes part of it. Then the list goes to the theatre management—and the battle is on all over again. I can remember at least two instances when the ber at least two instances when the

is on all over again. I can remember at least two instances when the producers of shows begged me to get the name of personal friends (legitimate newspapermen in both instances) on the first night list. In neither case would they battle with the theatre management about it. They had other things to fight about which, they felt, were more important. And the p.a.—sans power—became the patsy.

I am not defending the situation; it is ridiculous. I am merely trying to explain it. It is asinine for the press agent of a show, hired to publicize that show, to plead, beg, get on his knees, to obtain a pair of tickets for an important newspapermen. But this happens constantly. That's for local newspapermen, right in New York. And when you have to put up a fight for a reporter from Paris or London—well, it is frequently just plain hopeless. Most of the New York theatre operators don't care. It's not going to increase their income.

A legislative investigation of e Shubert theatrical enterprises in Boston moved a step nearer a tuality last week. The proposal was unanimously approved by the legislative committee on mercantile affairs following a public hearing at the State House last Tuesday (3).

day (3).

The measure has since been referred to the joint legislative affairs committee to decide how much money should be allocated for the probe. The resolution was filed by State Sen. Daniel Rudsten.

The legislator told the commit-The legislator told the committee that he is seeking a probe of an alleged monopoly in the sale of tickets for legit attractions and of efforts by the Shuberts to violate the freedom of the press. He charged that the history of the Shuberts "has been replete with attempts to intimidate and coerce."

tempts to intimidate and coerce."

Meanwhile, the mercantile affairs committee approved another bill, filed by State Sen. Marlo Umana, which would prohibit theatre managements from discriminating against any newspaper drama critic because of unfavorable reviews of a stage production.

A last-minute amendment to the A last-minute amendment to the measure would make the law ef-fective as soon as signed by Gov. Christian A. Herter. Rudsten declared that the Shu-

Rudsten declared that the Shuberts are injuring the legit theatre in Boston by maintaining a monopoly on the sale of tickets and making it virtually impossible for the general public to buy tickets for hit shows. He said that if the proposed investigation by a five-member special commission of state senators and representatives is conducted, he would show that a tieup exists between the Shubert theatres and Herrick's is a subsidiary of the Shubert enterprises. (As reported in Variety last week, the Shuberts are said to have disposed of their interest in Herrick's—Ed.)
Rudsten told the committee that

rick's—Ed.)

Rudsten told the committee that
Milton Pollack formerly served as
manager of both the Boston Opera
House, owned by the Shuberts, and
at the same time as manager of
Herrick's. The legislator asserted
that a brother-in-law of the Shuberts also was manager of Herrick's.

'Service Charge' Plus

"Service Charge' Plus
The senator testified that the
bulk of the best tickets for Shubert
theatre shows are turned over to
Herrick's for resale at a premium.
He further claimed that customers
of Herrick's pay a \$10-a-year service charge to maintain their accounts and then pay 60c above the
face value of the tickets.
Rudsten, in his testimony before the committee, said that
smaller agencies which buy their
tickets from Herrick's, are charged
a 25c premium per ticket. He said
that the issue involved in his resolve is so "clear-cut that it should
invite complete and total support."
The senator brought up the re-

invite complete and total support."
The senator brought up the recent hassle between the Boston Post and the Shuberts, saying that the theatre owners dropped Elliot Norton, Post drama critic, from their press list and reduced advertising in the paper "when they were unable to control Norton's writings about plays presented in their theatres.

"If the Dest wielded to that two

"If the Post yielded to that type "If the Post yielded to that type of coercion, just think of what it would mean," he declared "it would mean that big corporations could control the thinking of newspapers through their advertising, that they could dictate the candidates whom papers would support for election, and that they could determine the positions newspapers

dates whom papers would support for election, and that they could determine the positions newspapers would take in labor controversies." Rudsten charged that the Shuberts had tried to trespass on freedom of the press in other instances. He said that they dropped The Pilot, official newspaper of the Boston Catholic archdiocese, from their press list because the paper printed three unfavorable reviews of shows playing at Shubert theatres.

Off-Broadway Shows

A Month in The Country
T. Edward Hambleton & Norris Houghton revival of comedy-drama in two acts by Ivan Turgenev, adaptation programs Williams. Directed by Kangarating Kalaus Holm; coscuring Adams (Cit. Features Ut. Hagen, Courty, Michael Strong, Marth Wolfson, At Phoenix Theatre, N. Y., April 3, '56; 44.60 top.

Semyenovna Yslaeva Mary Morris
ta Bogdanovna Ann Hennessey
a Petrovna Uta Hagen
in Alexander Scouth n Alexander Scourby
Tony Atkins
Y Al Hedison
Stefan Gierasch
an Sorrell Booke
Illyich Shpichelsky Luther Adler
Olga Blelinska
Michael Strong
Anne Meara
ntsov Martin Wolfson

New York's Second Ave. sector, once the stronghold of the Yiddish dramatists, seems to be swinging over to the Russians. Checkov is getting a solid run at the 4th Street Theatre with "Uncle Vanya" and now Ivan Turgenev is getting is chance with a revival of his 100-plus year old play, "A Month In The Country."

Using Emlyn Williams' adaptation, the Phoenix troupe has whipped up a likeable theatre piece. It's a bit erratic, though, moving at a lethargic pace (split into three long scenes in each of the two acts) enlivened with scattered bright spots. The emotional undercurrents of a married woman trying to recapture her youth in a romance with her son's 20-year tutor is handled with wit and style. Uta Hagen, handsomely costumed by Alvin Colt, gives an expressive portrait of a woman who wants obe young again. It's a penetrating performance that reveals the inner yearnings with deft strokes. As the local doctor, Luther Adler carries the comedy burden easily and builds a marriage proposal scene into a comic gem. Ann Hennessy complements him excellently in this scene.

complements him excellently in this scene.

Alexander Scourby is properly sharp and incisive as a friend of the family in love with the wife. Michael Strong does well as the distracted and trustful husband, while Martin Wolfson scores in a brief bit of a rich neighbor out for a

All Hedison, the young tutor who stirs up all the trouble, is hand.

Al Hedison, the young tutor who stirs up all the trouble, is handsome enough but his portrayal lacks color and emphasis. Olga Bielenska has some effective moments as the young ward of the family who matures in her love for the tutor. Michael Redgrave's direction accents the quiet pace of a summer life among the aristocrats who appear to have nothing more to do than test each other's sensibilities.

Gros.

Tore Segelcke

Guthrie McClintle presentation of one woman show. Accompanist, Niels, Johan Oestbye. At Town Hall, N.Y., April 8, '56; \$3.50 top.

Laughter and music are said to be international languages, but in her one-afternoon stand at Town Hall, Tore Segelcke, of the National Theatre, Oslo, Norway, puts in a strong bid for the theatre's claim. Whether she's doing a Vikting wife whose husband and son have been murdered, or coping with the emptional complexities of have been murdered, or coping with the emotional complexities of Jean Anouilh's "Medea," Miss Jean Anouilh's Segelcke comm despite Segelcke communicates despite the language barrier. It is a vir-tuoso performance of considerable dexterity.

There are times in Miss Seg-

elcke's American debut when a non-Norwegian-speaking stubhold-er could believe he understood the language. Of course, with Hans er could believe he understood the language. Of course, with Hans Christian Andersen's "The Little Match Girl," and the settling of accounts scene from Henrik Ib-sen's "A Doll's House," the lines were in English.

will readily commit vengeful murder and take the lives of her children and herself. Miss Segelcke's range, her command of voice and body, are an object lesson to actors who play their emotions, like their cards, close to their chest. One-person shows are risky, so it's problematical whether, for all her capability, Miss Segelcke could capitalize on this effort. But the audience that braved last Sunday's (8) blizzard was the winner and knew it. Niels Johan Oestbye, at the piano, provided efficiently pleasing background and intermission music.

Televictors

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Plough and the Stars

THE HEAD THE STATES

Craftsmen revival of drama in two acts, by Sean O'Casey, Stars Llonel Stander, Stager by Mordecal Gorelik; production design. Gorelik; produced by Gerald April 8, 56; 8330 tona Theatre, N.Y., Cast: Llonel Stander, Michael Lewin, Kate Harrington, Tom Clancy, Sarah Meade, Nina Theatre, Stander, Michael Lewin, Meade, Nina Theatre, Stander, Michael Lewin, Meade, Nina Theatre, Stander, Carmel, Lean LeBouvier, David Keller, Peter Wylde, Paul Erbach, Roger Carmel.

It takes the actors a little while to settle down in The Craftsmen revival of "The Plough and the Stars," but once they find themselves, Sean O'Casey's evocation of the life and times of Dublin's Easter rebellion assumes its rightful stature. Even today, it's not too hard to catch why the play created such furore when first produced in politically sensitive Ireland over 30 years ago, though it's done there to acclaim nowadays, O'Casey having arrived, even in the hearts of his countrymen.

the hearts of his countrymen.
There's a sense at the BarbizonPlaza Theatre that the company is
bringing affection as well as professional competence to the production. Being an episodic study
of character and period rather than
a "story-line" play, contributions
of individual actors assume more
than average importance. It can be
said of the Craftsmen company
that there's not a bad actor in the
lot.

said of the Craftsmen company that there's not a bad actor in the lot.

Designer Mordecal Gorelik has staged as well as fulfilled his familiar function. Considering the four sets that must be housed on the theatre's smallish stage, the physical production is satisfactory, if not major Gorelik. Directingwise, however, his contribution is efficient and thoughtful, and he has elicited a sense of unity and truth from his company.

Lionel Stander, starred as the blustering Fluther Good, is vehement and roistering, his rasping Irish-ese suiting the man's addiction for 'alf a pint. As his companion of easy word and easier bottle. Michael Lewin's sketch of timid patriotism is amusingly drawn.

As the young wife who would prefer an unpatriotic live husband to a dead hero, Sarah Meade is tenderly moving, while David Ryan, as her man, has god vitality. Nina Varela, as the hymn-singing, truculent, yet basically compassionate Anglophile, gives a carefully wrought performance that is de-

ate Anglophile, gives a carefully wrought performance that is detailed even to the frozen grimace of death. Among the rest, Tom Clancy, as a socialist, Kate Harrington, as a troubled slum mother, and Jean LeBouvier, as a prostic, are forefronters. are forefronters.
It's heartening when, in his own

It's heartening wnen, in his own, time, a writer can get a sense of his permanent place. That the Sean O'Case'y legend is here to stay 's clear, which must give some belated satisfaction to the Irish theatre's expatriate stormy petrel.

Geor.

accounts scene from Henrik Ibsen's the Doll's House," the lines were in English.

The Andersen tale is told by Miss Segelckc as she sits in almost complete repose and the familiar story fetches handkerchiefs out in abundance. Surprisingly, as Ibsen's Nora, the actress seems less at ease, despite what would seem an affinity for her fellow-countryman's masterwork. The difficulty might be one of language, but it may also be due to the solo demands of having to cue herself in what is normally a tense duolog.

But when, in a simple blue dress with a silver medallion, she recreates the anguish of a cruelly bereft Viking wife, a woman who can find no spiritual solace because she has renounced her gods, or when she is the mountain maiden dreaming, in Arne Garborg's poems, of springtime, love and mother, Miss Segelcke is in complete command of herself, her material and her audience.

The tour de force, however, is her Medea. This is not the traditional classic treatment, but a wildly uncontrollable and impassioned gypsy, a feverishly jealous woman who, it is easy to believe, in the submay there and a better the submay there's a theatre, which has been dark for some years. Now I make been dark for some years. Now I make subway, there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there's a theatre, which has been dark for some years. Now I make subway there

cles with attache case, evening dress, 20th century coloquialisms and elaborate casualness. Superimposed on this is much thoughful talk, mostly from the head, too little from the heart. In occupied France the play was interpreted as anti-Nazi; paradoxically, it's also been considered as a-political, a question of family dignity only. Whichever, the drama doesn't surge until the last half hour.

Antigone is determined to bury

Whichever, the drama doesn't surge until the last half hour.

Antigone is determined to bury her brother, slain by her ruleruncle who has left the body to rot in public view. An act and a half pass while the spring is wound (in Anoulh's analogy) and the uncoling between uncle and niece is compact, tense theatre.

The Mazda production, however, is under such careful control that neither actors nor action ever soar. It's almost as if, beginning with the author, too much intellingence had been bought to bear.

In directing, Henry T. Weinstein has used movement well and created pleasing stage patterns, but generaly has kept the performance at too low key, sometimes at the cost of audibility.

In Stiano Braggiotti, however, he has found a thinking, forceful Creon, and in Nancy Marchand a young actress who looks as Antigene ought to look, moves with feline grace and quickness, and who gives every indication of being an exciting Antigone if she would only unleash.

Anna Lucasta

Anna Lucasta

William Gyimes revival of melodram in three acts, by Philip Yordan. Stages by Ken Freeman. At Temple Theatre N.Y., April 7, '56, Admission by con

N.Y., April 7, '56, Admission by con-tribution. Cast: Lynn Hamilton, Bee Freeman, Hilda Haynes, Roy Allen, Lance Taylor, Lorenzo Tucker, Bill Herlinger, Kenneth Manigault, Claire Leyba, Bill Edmundsen, Betty Haynes, Clark Morgan, Charles Bettis, Ken Freeman.

Manigauk Claire Leyba, Bill Edmindsen. Betty Haynes. Clark Morgan. Charles Bettis. Ken Freeman.

With due respect to energetic efforts of the-American Negro Theatre Players, the odds are considerably against their revival of 'Anna Lucasta' making the contribution box tinkle. Philip Yordan's play creaks at the joints, seeming 15 years after its bow, awkwardly constructed and not too well written, its prime virtue being an air of honesty.

Being dual-scened, necessatating several shifts back and forth, the production task with the Temple Theatre's constricted facilities is terribly difficult. The three-acter is multi-scened, with frequent, painfully lengthy scenic charges. The play's running time gets to two hours and 50 minutes, and on the house's oaken benches it seems even longer. Besides which, "Anna" requires compactness and pace for maximum impact.

Some of the company have recently returned from an English tour in the meller, while the rest have been recruited for this revival. It's possible that with fewer physical handicaps it would be a fair off-Broadway entry, for the actors are definitely with it, while Ken Freeman's staging is calculatedly uninhibited. But it's a case of a valid effort being bogged down by circumstances beyond control.

In the title role of the good girl gone wrong, pert Betty Haynes is especially sharp at the girl's hard-boiledest. As her wry sister, Hilda Haynes does remarkable things with a single look. Claire Leyba's prostie is just broad enough to net the larger laughs, while Lance Taylor's dim-witted brofher-in-law gives competition in the yock department.

Among the generally sound supporting cast, Lynn Hamilton, as Anna's sister-in-law, and Kenneth Manigault, as a Brooklyn barkeep, give particularly good support.

Mary Stuart

Mary Sinart
SiDo Club Productions presentation of
the Repertory Players revival of drama
in two acts by Frederic Schiller, as
adapted by Otto Simetti, Staged by
Simetti; settings, Charr; lighting, Paul
Paulini, Paul
Cast: Gloria Caruba, Paul Davis, Peter
Bosche, Jenny Egan, Woody Parker, Ed
Hound Roney, Nicholas Dana, Sala Staw,
Iver Fischman, Phil Arthur, Frances K,
Hennessey, Pat Linden, Joel McKible,
Ronard Levine, William Fowell, Ronald
Lane.

Among off-Broadway virtues is the opportunity afforded local citizenry to catch plays not likely to be seen in the market-place. Frederic Schiller's "Mary Stuart," for instance, forerunner of all saccharined treatments of Mary of Scotland, is now available in the Guild Hall Auditorium (West End Ave. at 87th St.), and the Repertury Players offer a dignified revival, replete with well-read verse and a couple of stirring acting jobs.

jobs.
This cross-vaulted basement theatre is an almost ideal environment for the German poet's 1800 version of the regal tragedy. Sentimentalizing Scotland's queen, as seems theatrical fashion, "chillen (Continued on page 66)

Inside Stuff Legit

"Paolo and Francesca," which Anthony Palma has announced for production next fall, is the Stephen Phillips version of the story in Dante's "Inferno." It was originally produced at the St. James Theatre, London, March 6, 1902, and first done in New York by Henry Irving and Dorothea Baird in repertory at the New Amsterdam Theatre, opening Oct. 1, 1906. Incidentally, the latter company included Lionel Barrymore and Elaine Inescourt, mother of Frieda Inescourt,

more and maine inescourt, mother of Frieda Inescourt, Subsequent Broadway productions were at the Booth Theatre, Dec, 2, 1924, and a revival by William A. Brady Jr. & Dwight Deere Wiman, at the Forrest Theatre (now the Coronet), with a cast including Guy Standing, Jane Cowl, Philip Merivale, Katherine Emmett and British actress Joyce Carey (not to be confused with Joyce Cary, author of the original novel, "Mister Johnson," on which Norman Rosten's current dramatization is based).

rent dramatization is based).

There have been various legit and opera versions of the Dante tragedy, including "Francesca da Rimini," by George Boker, first produced in New York at the then Broadway Theatre, opening Sept. 26, 1855, and revived Dec. 31, 1901, with Otis Skinner as star. The Dante yarn was based on history, the heroine having been the daughter of Guido da Polenta, lord of Ravenna, in 13th century Italy. She was married to Glovanni da Rimini, who is supposed to have been something of a physical and psychological monster. When he discovered that his bride was having an affair with his younger brother, Paolo, he killed them both.

With the fold March 31 of the Broadway production of "Chalk Garden," costar Siobhan McKenna can feel free to read the reviews of the Enid. Bagnold comedy. Like various other actors from time to time, Miss McKenna says she never reads the notices of a play in which she appears until after the closing. She explains that to do so might be unnerving and confusing. Unfavorable opinions might not be so upsetting, she adds, but favorable comment might tend to make her self-conscious about certain aspects of her performance.

scious about certain aspects of her performance.

Although she avoids reading the reviews herself, the Irish-born actress says that she always asks the show's stager to give her any suggestions that might be helpful on the basis of critical comment. She notes that she sometimes gets indirect reaction from the reviews through other sources. For example, just a few days after the "Chalk Garden" opening, her husband, actor Denis O'Dea, remarked in a phone conversation from their home in Dublin that there had been, some mention in the reviews of her vocal performance in the show. Although various stars have insisted that they never read the reviews of their own shows (the late Jane Cowl was a notable example), such statements are generally taken with a pinch of salt.

The Library of Congress has issued for sale two LP records of poetry readings by legit actor Arnold Moss that were presented in the Library in January, 1955, to celebrate the centennial of Walt Whitman's "Leaves of Grass." The release, titled "Leaves of Grass Centennial Series," also contains three LPs of lectures on Whitman by various authorities. Lectures and poetry readings were sponsored by the Gertrude Clarke Whittail Poetry & Literature Fund in the Library of Congress. This marks first time the Library has issued such programs for public sale. for public sale.

The poetry readings that Moss originally presented under the title of "Walt Whitman Speaks for Himself" contain selections from "Song of Myself," "Salut au Monde," "Drum Taps," "Memories of President Lincoln," "Song of the Exposition," "Autumn Rivultes," "Song of the Broad-Axe," etc.

The World Theatre, a film house in West 49th St., N. Y., was built by the late Charles Hopkins for his repertory company. It was originally called the Punch & Judy, but later named the Hopkins. It was renamed the World when it became a picture house about a quartercentury ago. The statement in a recent issue that it was named for the late Broadway producer, Arthur Hopkins, was erroneous. Several producers listed as having theatres named after them were also playwrights. They include George H. Broadhurst and David Belasco. In the theatres-named-after-performers category, additional actors and actresses include Nazimova and Walter Hampden and Edgar Selwyn.

Although the title has been registered with the Motion Picture Assn. of America, Frederick Brisson's Independent Artists has no plans whatsoever to film "The Last Resorts," the producer declared this week in discussing plans to do a Broadway musical of the Cleveland Amory book. The title registration was described as a "formality." Legiter will be produced by Brisson, Robert E. Griffith, and Harold Prince. Jean Kerr is currently writing the book.

Touring Shows

(April 9-22)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Hartman, Columbus (11-14); American, St. Louis (16-21).

Bad Seed (Nancy Kelly)—Capitol, Sait Lake City (10-11); Tabor, Denver (13-14); Lyceum, Mpls. (16-21).

Boy Friend—Victory, Dayton (9-14); Hartman, Columbus (18-21).

Boy Spo (2d Co.)—Erlanger, Buffalo (18-21); Aud., Rochester (13-14); Cass. Det. (Gap.Can. Boya)

(16-21), Auu., Mochester (13-14); Cass, Del. (16-21), Can-Can — Royal Alexandra, Toronto Go-141; Aud., Rochester (14-18); Aud., Hartford (20-21), Can-Can — Royal — Ro

March 21, 56).

Pajama Game (2d Co.) (Fran Warren,
Larry Douglas, Buster West)—Shubert,
Chi (9-14); Orpheum, Davenport, Ia. (16-18); Orpheum, Madison, Wis. (19-21).

Plain and Fancy — National, Wash.

18); Orpheum, Madlson, Wis. (19-21).
Plain and Fancy—National, Wash.
(8-21) and Fancy—National, Wash.
Strips for Action (tryout)—Nixon. Pitt
(9-14); Shubert Chi (17-21) (Reviewed in
VARIETY. March 21, Garia Riva. Alan
Tes and Sympathy (Maria Riva. Alan
Tes and Sympathy (Maria Riva. Alan
Playedose, Williams, Richard (9-14).
Ridgeport (16); Aud., Wortester, Mass.
(17-16); Aud., Northampton. Mass. (19);
Aud., Springfield, Mass. (20-21).
Teshouse of the August Moon (1st Co.)
Eddle Bracken, Hugh Reilly—Erlanger.
Chi (9-21).
Teshouse of the August Moon (3d Co.)
Carry Parks)—Municipal Aud., Memphis

21).

Outse of the August Moon (3d Co.)

Parks)—Municipal Aud., Memphis
Aud., Little Rock (13-14); Shubert,

Defense of P.A.'s

Continued from page 63 =

a piece about a Paris show. I called the theatre and asked for tickets. In the treatre and asked for tickets. I was turned down. The manager told me, in so many words, that he didn't care what was written—or or written—about his show in New York.

ont written—about his show in New York.

It's an international mess, that's what it is. But it's not the fault of the press agents. The press agent is just a flunky, a boy on a payroll, doing the best he can. That's most of the time, naturally. Some press agent is are jackasses, of course. Some theatre managers are fools. And some foreign correspondents are phonies. The loudest beef about "foreign press" tickets in New York is always made by a certain guy with credentials for a Paris paper. Well, I've been here. Is months now, read that paper regularly and, since I've been here. Is months now, read that paper regularly and, since I've been here. Is months now, read that paper regularly and, since I've been here. Is somebody, somehow, has to go to the heart of the matter—the theatre operators. They are the ones who, with honest cooperation by the p.a.'s and the foreign press, can maybe get something done. And they're the only ones who can. Wolfe Kaufman. (Past President of New York's Assn. of Theatrical Press Agents & Managers).

Mary K. Frank has scheduled and a state that of propersise of her

Garry Parks)—Munleipal Aud, Memphis
6-129; Aud., Little Rock (13-14); Shubert,
Clacy (18-21), Darling (tryont) (Barry NelWark 21), Darling (tryont) (Barry NelShubert, Davis Barbon, Russell NypelShubert, New Haven (11-14); Wilbur,
Daylor (18-21), Ziegfeid Foilles (tryont) (Talkakh Bahkhead)—Shubert, Boston (16-21), matization of Alan Paton's novel.

Chi Bounces Back; 'Pajama' \$31,600, 'Inherit' \$28,900, 'Teahouse' \$34,900

Chicago, April 10.
All three entries showed hefty aims last week. "Teahouse" hit most capacity in Burgess Merethi's final week; his replacement Eddie Bracken. "Pajama Game" wilmington, April to was helped by ads announcing at was helped by ads announcing show's departure next Saturday

show's departure next Saturday). The Lovers' opens next Mon(16) at the Great Northern for see weeks on subscription; 'Strip Action' is listed for the follownight, April 17, for a fourke tryout at the Shubert; "Bad don' subscription; and "Sing, Sing" for two weeks at the interest of the starting May 14. Estimates for Last Week hherit the Wind, Blackstone 1 wk) (\$5; 1,450; \$37,038) (MelDouglas). Over \$28,900 (pre18 week, \$27,300).

aima Game, Shubert (21st wk)

vyn Douglas). Over \$28,900 (previous week, \$27,300).

Pajama Game, Shubert (21st wk) (\$5.50; 2,100; \$61,000) (Fran Warren, Larry Douglas, Buster West). Nearly \$31,600 (previous week, \$26,800; exits town next Saturday (14), to resume tour.

Teahouse of the August Moon, Erlanger (30th wk) (\$5; 1,335; \$35,405) (Burgess Meredith, Hugh Reilly). Almost capacity, just over \$34,900 (previous week, \$30,500). Eddie Bracken replaced Meredith last night (Mon.).

'STRIP' SLIGHT \$21,000 ON PHILLY HOLDOVER

Philadelphia, April 10:

Philadelphia, April 10:
"Strip for Action" had slow going here last week on the holdover
stanza of its tryout fortnight. The
nusical took a panning from the
critics and failed to excite public
interest. It left town Saturday (7)
to continue its shakedown tour in
Pittsburgh.

Pittsburgh.

Newcomer this week is "Most Happy Fella," Frank Loesser's musical adaptation of Sidney Howard's "They Knew What They Wanted," which opens tonight (Tues.) for a three-week tryout at the Shubert.

Estimate for Last Week Strip for Action, Shubert (M) (2d wk) (86.60; 1,870; \$55,423). Despite good-looking femmes and catchy score, lack of book and any kind of material killed this one from start; costly \$21,000.

'Plain' Passable \$31,700 First Week in Wash.

Washington, April 10.
First stanza of "Plain and ancy" at the National Theatre ew a comfortable \$31,700 last eek, as against a potential gross \$44,590. The 1,677-seat theatre scaled up to \$4.95 for weekend

is scaled up to warm evenings.

Thanks to generally good reviews and word of mouth, business has been picking up, with an advance of \$42,000 in the boxoffice for the final two weeks, as much as when the musical opened.

Following "Plain and Fancy,"

Mathemal will go dark for a

t, reopening May 6 with a k return engagement of n."

Teahouse' 3d Co. \$39,500, Southwest Split-Week

Oklahoma City, April 10.
The third company of "Teahouse
the August Moon" grossed a The third company of Teahouse et the August Moon" grossed a potent \$39,500 in a seven-performance split last week. The John Patrick - Vern Sneider comedy nabbed \$15,200 in three performances Monday-Wednesday (2-4) at the Auditorium, Tulsa, and picked up \$24,300 more in four showings Thursday-Saturday (5-7) at the Municipal Auditorium here.

The company, with star Larry Parks on vacation, is aplitting the current week between Memphis and Little Rock.

'Sholom' \$4,000, H'wood Hollywood, April 10.

Pre-sold theatre parties are lifting "World of Sholem Aleichem" o virtual capacity trade at the 00-seat Ivar Theatre. Folklore laylets opened last week for a limited run, and was the only letter in town for the frame.

"Joy Ride" resumes tonight Tues.) at the Huntington Hartiourd Theatre after a week's shuttown for repairs to the theatre ollowing the collapse of a back-tage girder.

tonowing the collapse of a back-stage girder.

Estimate for Last Weck
World of Sholem Aleichem,
Ivar (1st wk) (\$3.30; 400) (\$8,600).
Fine \$4,000 for the initial four
performances.

Allentown-Wilmington

Wilmington, April 10.

Wilmington, April 10.
The touring edition of "Bus Stop" grossed a reasonable \$20,000 in an eight-performance split last week. The William Inge play drew about \$2,500 in two performances Monday-Tuesday nights (2-3) at the Auditorium, Allentown, and added approximately \$17,500 in six performances Wednesday-Saturday (4-7) at the Playhouse here.

'Lovers' Fair 13G. 'Boy' \$24,000, Det.

Despite generally favorable re-views from the three local firststringers, one of whom termed it a great play, "The Lovers" grossed a great play, "The Lovers" grossed a poor \$13,000 in the first week of its breakin at the 1,482-seat Cass. Capacity gross possible with a \$4 top under Guild subscription is \$35,000. The Leslie Stevens' drama, produced by The Playwrights' Co. and Gayle Stine, holds over this week.

"Boy Friend" did a fair \$24,000 in the third and final week at the 2,050-seat Shubert. House had a potential gross capacity of \$47,000 at the \$4.50 top. Current is Harry Belafonte, for a seven-day stand, with "Pajama Game" due April 23 for four neeks

British Shows

(Figures denote opening dates)

Boy Friend, Wyndham's (12-1-53). Comedy of Errors, Arts (3-29-56). Cranks, St. Martin's (3-1-56).

*Interrupted run.

SCHEDULED OPENINGS
Chalk Garden, Haymarket (4-11-56).
South Sea Bubble, Lyric (4-25-56).
CLOSED LAST WEEK
*Strong Are Lonely, H'market (1-24-56).

ad Giri.
sell, Book and Candle.
sell Giri.
san-Can.
harley's Aunt.
bead on Nine.
sevil's Disciple.
'Oyly Carte Opera.
ree Exchange.
sidl. ove Affair.

ove from Judy.

r. Kettle and Mrs. Moon

sinmaker.

sefer Girl.

omanoff and Juliet.

outh Sea Bubble.

ar Maker.

SCHEDULED N. Y. OPENINGS (Theatres indicated if set)

Valting for Godot, Golden (4-16). ling and I, City Center (4-18). codbye Again, Hayes (4-24). Vale II Darling (5-2). ing and I, City Center (4-18).
coodbye Again, Hayes (4-24).
Vake Up Darling (5-2).
Vost Happy Fella, Imperial (5-3).
(iss Me Kate, City Center (5-9).
overs (5-9).
legfeld Follles, City Center (5-31).
happy-la. (4-6).

OFF-BROADWAY Littlest Revue, Phoenix (5-15).

Man Golden Arm, Cherry Lane (5-20).

The Desett, Previncetown (5-21).

'Fella' 50½G, Hub; **'Teahouse' \$37,074**

Business was sprightly last week, with "Teahouse of the Au-gust Moon" a sellout in its opening stanza and "Most Happy Fella" a powerhouse in its finale.

powerhouse in its finale.

Two tryouts are due next week.
"Ziegfeld Follies" breaking in
Monday (16) at the Shubert and
"Wake Up, Darling," unveiling
Tuesday (17) at the Plymouth.
"Follies" will have the season's
highest top, 66.25 all evenings
orch, and \$4.95, first balcony.

Estimates for Last Week

Belafonte's 'Sing, Man' Gets Nifty 23G, Cleve; Sheds Repeat in Pitt

Cleveland, April 10.

Without getting much ballyhoo. Harry Belafonte's new "Sing, Man, Sing" launched its tour at the Hanna last week on a healthy noie. Unorthodox musical show grossed an excellent \$23,000 in eight performances at \$4.30 top. Potential gross capacity at this scale in 1formances at \$4.50 top. Potential gross capacity at this scale in 1.515-seat house is about \$30,000, but the folksy song and dance revue, officially labeled as a "musical drama," got off slowly on its Easter day opening.

"Damn Yankees" with Bobby Clark and Sherry O'Neil, started a four-week stand at the Hanna last night (Mon.) with an \$80,000 advance sale at \$6 top.

night (Mon.) with a vance sale at \$6 top.

Pittsburgh, April 10.
Unprecedented demand for Harry Belafonte's scheduled one-niter April 22 in "Sing, Man, Sing" at the 3.800-seat Syria Mosque has prompted the management to hold for a second performance the following night. The auditorium was practically sold out for original booking after just one announcement, and a stampede began all over again with the announcement that the show would do a repeat. "Sing, Man, Sing" is being sponsored here by Francis Mayville as a benefit for his little International Theatre, which he has been operating, a semi-pro legit house. It begins to look as if it may get off the hook with Belafonte. Pittsburgh, April 10.

Bobby Clark \$39,800, Full Week, Rochester

Rochester, April 10.
Touring edition of "Dam Yankees," starring Bobby Clark, grossed a hefty but not pennantwinning \$39.800 last week at the 2,500-seat Municipal Auditorium.
Musical is currently in Cleveland.

Rudy Brooks Will Head Indpls. Summer Tours

Indpls. Summer Tours
Indianapolis, April 10.
Rudy Brooks, assistant director
last year, has been named producers and director of Starlight
Musicals here this summer, according to general manager Mel
Ross. Eight-week schedule will
open July 6 at Butler Bowl with
'Great Waltz." Other shows will
include "Annie Get Your Gun,"
"Student Prince," "Call Me Madam," "Where's Charley?" and
"Guys and Dolls."
Other staffers will include Jack

Other staffers will include Jack Hatfield, assistant director; John Charles Sacco, musical director; Edwin Biltcliffe, choral director, and Marguarite deAnguera, chore-ographer.

Can-Can' Sober \$25,100 In First Week, Toronto Toronto, April 10. Feuer & Martin's production of "Can-Can" proved a disappointment here last week, doing a poor \$25,100 against a potential capacity of \$43,000 at the Royal Alexandra Theatre, 1,525-seater, scaler at \$5.50 top. The musical remains a second week, with a reported \$4,000 advance. Broadway took the 'Table' That Holy Week Trade; 'Wonderful' \$58,400, Colbert \$24,500 'Honor' \$4,800 in 3, 'Johnson' \$15.70 Broadway took the 'Table' Trade; 'Wonderful' \$58,400, Colbert \$24,500, 'Honor' \$4,800 in 3, 'Johnson' \$15,700

Broadway took the traditional Easter Week bounce last week, with virtually all shows feeling the influx of holiday vacationers. Recipits were especially profitable early in the week, and the midweek matinees were sellout in most instances. Trade tapered off a little Thursday and Friday nights (5-6) but recovered for the matiness Saturday (7) and went to standee proportions that night. There was one closing, "Tiger at the Gates" bowing out in a smash final rush. No openings are listed for this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Mustal-Comedy), MD (Mustal-Comed

cal Drama), O (Opera), Or rettal,
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.
Affair of Honor, Barrymore (C) (1st wk; 3; \$5.75-\$4.60; 1,077; \$27.811) (Dennis King). Opened last Friday night (6) to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts.

McClain, Journal-American: Watts, Post); grossed over \$4,800 for the first three performances, on subscription.

Bus Stop, Winter Garden (CD) (58th wk; 462; \$5,75-\$4.60; 1,494; \$43,000). With the postponement of the scheduled premiere of "Strip for Action," this engagement can continue several more weeks; (previous week, \$15,700); last week, almost \$18,600, on two-fers.

weeks; previous week, \$13..000, on two-fers.

Cat on a Hot Tin Roof, Morosco (D) (55th wk; 436; \$6.90; 946; \$31.-000) (Burl Ives, Barbara Bel Geddes). Thomas Gomez takes over as male costar next week, succeeding Burl Ives; (previous week over \$31,500); last week, nearly \$31.600.

Damn Yankees, 46th St. (MC) (49th wk; 388; \$8.05; 1,297; \$50.-573) (Gwen Verdon). (Previous week wer \$50,800.

Desk Set, Broadhurst (C) (24th wk; 192; \$5.75-\$4.60; 1,182; \$31.-500) (Shriley Booth). (Previous week \$14,300); last week, nearly \$18.200.

week, \$14,300); last week, nearly \$18.200.

Diary of Anne Frank, Cort (D) (27th wk; 213; \$5.75; 1.036; \$28.-854) (Joseph Schildkraut, Susan Strasberg). (Previous week, \$26.-200); last week, over \$29,800.

Fallen Angels, Playhouse (C) (12th wk; 95; \$5.75-\$4.60; 994; \$27,251) (Nancy Walker, Margaret Phillips). (Previous week, \$15.-600); last week over \$17,300.

Fanny, Majestic (MD) (75th wk; 596; \$7.50; 1.625; \$62,963) (Ezio Pinza, Walter Slezak). (Previous week, \$41,600); last week, over \$49,300.

Great Sebstians, Coronet (C) Great Sebstians, Coronet (C)

week, \$41,600); last week, over \$49,300.
Great Sebastians, Coronet (C) (14th wk; 109; \$6,90; 998; \$34,500) (Alfred Lunt, Lynn Fontanne). (Previous week, \$29,700); last week, over \$32,000.
Hafful of Rain, Lyceum (D) (22d wk; 173; \$5,75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). (Previous week, \$20,000); last week, over \$21,000.
Inherit the Wind, National (D) (49th wk; 389; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni).
Janus, Plymouth (C) (20th wk; 154; \$5.75-\$4.60; 1,062; \$32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). (Previous week, \$20,500); last week, almost \$24,500.
Lark Longacre (D) (21st wk; 164; \$57.51,100; \$29,378) (Julie Har-\$75.1100; \$20,300; \$20,300; \$20,30

xeck, \$40,500; last week, almost \$24,500.

Lark Longacre (D) (21st wk; 164; \$5,75; 1,101; \$29,378) (Julie Harris. Boris Karloff). (Previous week, \$25,200; last week, nearly \$30,500.

Matchmaker Royale (C) (18th wk; 144; \$5,75; 1,050; \$31,000)
(Ruth Gordon. Eileen Herlie, Loring Smith). (Previous week, \$28,500); last week, over \$31,300.

Middle of the Night, ANTA Theatre (D) (9th wk; 69; \$5,75; 1,185; \$39,116) (Edward G. Robinson). (Previous week, \$33,200); last week, over \$34,600.

Mister Johnson, Martin Beck

Mister Johnson, Martin Beck (D) (2d wk; 12; \$5.75-\$4.60; 1.214; \$32.985). (Previous week, \$11,300 for first four performances); last week, \$15.700 for first full week. Mr. Wonderful, Broadway (MC) (3d wk; 20; \$7.50-\$6.90; 1,900; \$72. 000). (Previous week, \$54,800); last week, almost \$58,400. My Fair Lady, Hellinger (MC) (4th wk; 28; \$7.50; 1,527; \$62,452) (Rex Harrison, Julis Andrews).

No Time for Sergeants, Alvin (C) (25th wk; 196; \$5.75-\$4.60; 1.331; \$38.500). (Previous week, over \$39,000); last week, same.

\$44,000; last week, almost \$46,000 Pipe Dream, Shubert (MD) (19th wk; 149; \$7.50; 1,453; \$55,039 (Helen Traubel, William Johnson) (Previous week, \$44,200); last week nearly \$51,100.

nearly \$51,100.

Ponder Heart, Music Box (C (8th wk; 60; \$5.75; 1,010; \$30,000 (David Wayne). (Previous week \$21,500); last week, almost \$26,200 (MC)

\$21,500); last week, almost \$26,200 Silk Stockings, Imperial (MC) (159th wk; 468; \$7.50; 1,427; \$57, 800) JHildegarde Neff, Lawrence Brooks). Closes next Saturday (14), to tour, with Jan Sherwood taking over as femme lead; (Previ-ous week, \$29,200); last week, nearly \$36,200.

ous week. \$29,200); last week, nearly \$36,200.

Time Limit, Booth (D) (11th wk; 87, \$5.75-\$5.20; 766; \$24,330) (Arthur Kennedy). (Previous week, \$15,100); last week, oyer \$16,500.

Will Success Spoil Rock Hunter Belasco (C) (26th wk; 204; \$5.75; 1.037; \$31,582). (Previous week, \$15,900); last week, almost \$19,300.

Witness for the Prosecution, Miller (D) (69th wk; 548; \$5.75-\$4.60; 946; \$23,248); closes June 30, to tour; (Previous week, \$18,600); last week, ver, \$21,300.

Miscellaneous

Month in the Country, Phoenix (C) (1st wk; 7; \$3.45; 1,150; \$24.067). Opened last Tuesday night (3) to six enthusiastic notices (Atkinson, Times; Coleman, Miror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts; (Post) and one pan (Watt, News): grossed nearly \$18,400 for first eight performances through Sunday night (15).

Admirable Bashville. Cherry ane (2-20-56); closes May 13. Anna Lucasta, Temple (4-4-56). Antigone, Carnegie Hall (4-2-56). Beautiful People, Theatre East

19-10-56).

Beaver Coat, Greenwich News (2-28-56).

(3-28-56). Candida, Downtown (2-23-56); closes April 22. Cradle Song, Circle in Square (12-1-55); closes April 29. He Who Gets Slapped, Actors Playhouse (1-20-56). Mary and Fairy, Club Cinema (3-23-56).

-43-56). Mary Stuart, Guild Hall (4-6-56) Plough and Stars, Barbizon Plaza -5-56).

(4-3-3-5).
Private Life Master Race, Open Stage (1-30-56).
Romeo & Juliet, Jan Hus (2-23-56).

Salome, Davenport (2-2-56).
Threepenny Opera, de Lys (9-

20-56). Uncle Vanya, 4th St. (1-31-56). Closed Last Week Shadow & Substance, Temple (3-13-56).

NANCY KELLY \$23,200 WALTZ' \$13,000, FRISCO

San Francisco, April 10.

Third frame of "Bad Seed" climbed a bit at the Curran last week, though gross estimate includes a ninth performance Sunday (8), rather than the standard eight. "Anniversary Waltz" in its 21st week at the Aleazar slipped considerably. "Reclining Figure," with Gene Lockhart, opened last night (Mon.) at the Geary.

Estimates for Last week
Bad Seed. Curran (\$4.40; 1,752;

Bad Seed, Curran (\$4.40; 1,752; \$42,378) (3d wk) (Nancy Kelly). Got \$23,200 for nine performances; vacated town to continue

tour.
Anniversary Waltz, Alcazar (\$3.85; 1,147; \$27,341) (21st wk) (Hugh Marlowe, Marjorie Lord).
Off a bit to \$13,000.

Off-Broadway Shows

cially "opening" a new production.
"Coat" was set back repeatedly, and once was bruited as ready to die a-borning, due to unsatisfac

and once was bruited as ready to die a-borning, due to unsatisfac-tory preview response. As off-Broadway goes, the Mews batting average is good, so maybe the man-agement figured it had this one coming.

Although flyers on the show credited Daphne Elliott with direction, the program carefully omits the customary staging credit. If asked, Mews-ers will somewhat cryptically, albeit smillingly, allow that George Spelvin staged.

that George Spelvin staged.

As usual, the actors are courageous. Led notably by Howard Wierum, Tom Pedi and Elaine Eldridge, they cope manfully and gracefully with Ludwig Lewisohn's not-very-actable translation, don't apologize for directorial mishaps, and give full energies to the bitter end.

The House of Satan

Drury Lane Players production of drama in three acts, by Dennis O'Dono-hue. Staged by Dusty Rogers and Basil Ruminov. At Carnegie Recital Hall, April 5. Cett. Phil. Smallen, William Blackard. St. Cett. Phil. Smallen, William Blackard. Bruce Russell. Michael Lewis, Vivian Neuberg, Henry M. Gibbs, Shirley Cadell, Leonard Fredrick. Alma Curley, Michael Disalvo. Diane Little. John McHalet. Joan Hanna. Jeff Cannach. Tender Cannach. Tender John Bedela, Ken Müken. John Topa.

Somewhere in "The House of Satan," the Devil murmurs, "Oh, brother!" Let that serve as com-

A lush doll ambles on and a minister greets her with, "Oh, there you are, my baby sister." Or, "I have no time for women. I'm one of God's elect."

There are jokes, too. For examle, "You, Dr. Watkins, are in ell." "Well, I'll be damned."

hell." "Well, 1'll be damned."

About 20 performers are caught in this, and they show varying degrees of claustrophobia. All but, Salome who seems to love her work. Geor.

Equity Election

to be unprecedented in Equity history. That was the appearance of Ross at the initial meeting of the

nominating group. In the past,

such sessions were considered to be

violation of union rules.

many issues,

Although the ultra liberal faction

The regular slate includes, rep-

The regular state includes, representing principals, for a five-year term, Joseph Anthony, Ossie Davis, Gemze de Lappe, Mildred Dunnock, Betty Field, Paul Ford, Mike Kellin, Nancy R. Pollock, Ross and Losi Wilson; for two years. Aline

Continued from page 61 =

ple, 'hell."

ment on this undertaking.

Mary Stuart

Mary Stuart

reveals her at time of incarceration and shows final futile attempts to save her from the axe. As Ironic punctuation, Elizabeth dispenses with those she has calculatedly used to rid herself of competition for Britain's throne.

On a pinpoint stage, with settings by Charr that rely on sugestion, director Otto Simetti has managed to intimate sweep and spaciousness, though he hasn't always been able to elicit these qualities from his company. Due to the fortunate tasting of Jenny Egan as Mary, and Sala Staw as Elizabeth, however, the uneasiness of some actors in lesser stints becomes a minor misfortune.

Although a trifle cold, Miss Egan's Mary has dignity, intellect and honest emotion. From the opening cell scene, until she leaves for the scaffold, there is always compassionate understanding. Miss Slaw's contrasting Elizabeth is a serdonic, businesslike queen, a woman who cherishes power, with an acute sense of when and how to use it. Her Elizabeth is never trite, and only in the confrontation scene with Mary does she seem at odds with the character. As a knight who would rescue Mary. Woody Parker has drive and credibility, particularly in his death scene. Phil Arthur, as Earl of Leicester, who is torn between the two women, and Peter Bosche, as Elizabeth's oily councillor, move satisfactorily through the intrigues. But it's principally the Misses Egan and Staw who lend distinction.

The Beaver Coat

Briefly, Dennis O'Donohue's dramaturgical effort is sophomoric and in woeful taste. Purporting to "give the anwer to dope addiction, juvenile delinquency and bigotry," the opus tends to be more of an incentive. Greenvich Mews revival of play in three acts, by Gerhart Hauptmann. Translation by Ludwig Lewisohn; setlings. Helen Pond and Herbert Senn; lighting. Vincent Sorrenting; costumes, E. Oliver Olsen. At Greenwich Mews Theatrrobard. April 1, 26. Admission of the Admission of the Company of the C incentive.

Among the characters are Satan, Death, Mars, Lust, Dope, Salome, Tormentor and Archangel Gabriel. At one point, Salome goes into her act, probably the first time a stripper has performed within the sedate confines of the Carnegle Recital Hall.

There's no room for the archaic in contemperary theatre, as they're learning the hard way at Greenwich Mews with a revival of Gerhart Hauptmann's once sardonic comedy, "The Beaver Coat." In Germany, circa 1890, Hauptmann's finger-pointing at a travesty of justice seems to have had its place, but today, even as a museum piece, it's musty, dusty and dull.

Greenwich Mews*has a custom of extensive previews before offi-

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BILL SANDERS

SEE ALDRICH & MYERS ENDING PARTNERSHIP

VARIETY

Richard Aldrich & Richard My-ers are severing their producing partnership as of the end of the current season. With Aldrich due current season. With Aldrich due to remain another year or more with the diplomatic staff of the U. S. Embassy in Madrid, Myers will carry on by himself as a Broadway producer, possibly in association with Julius Fleischmann, who has had that billing on all A&M shows in recent years. current season. to remain anot

An associate of Aldrich asserted last week that producer-on-leave An associate of Aldrich asserted last week that producer-on-leave has had no financial stake in A&M since he gave up active participation in the firm to take the State Dept. assignment in Spain with Ambassador John Lodge. "However, he was familiar with the script of 'Little Glass Clock' and strongly advised against doing it," the source said. The show, billed as an A&M presentation, was a quick flop recently.

The only future item on the My-

The only future item on the Myers-Fleischmann production schedule at the moment is as play by novelist John O'Hara, titled "You Are My Sisters."

Critics Pick 'Em

Continued from page 61

Roof." Nominations for the latter Roof. Nominations for the latter two plays apparently reflected the fact that the respective voters hadn't previously seen them.

hadn't previously seen them.

It was notable that "My Fair Lady," which opened last March 15 and was thus seen by relatively few of the participating reviewers (also, there was seemingly uncertainty as to whether it was eligible), received five votes, plus notations from three critics that they would also have named it if they thought it was included in this season's crop. season's crop.

The tabulation for "best" musi-

The tabulation for best musi-cal was as follows:
"Dann Yankees," 20; "Pajama Game," 12; "Fanny," 8; "Plain and Fancy," 5; "My Fair Lady," 5; "Pipe Dream," 3; "Can-Can," 3; "Comedy in Music" (Victor Borge), 3, and "Boy Friend," 2.

The vote for straight play was as

The vote for suraigne profollows:
"Teahouse of the August Moon,"
12; "Cat on a Hot Tin Roof," 10;
"Diary of Anne Frank," 7; "Tiger at the Gates," 6; "Inherit the Wind," 6; "Bad Seed," 5; "The Lark," 4; "View from the Bridge," 3; "Time Limit," 3; "No Time for Sergeants," 3; "Hatful of Rain," 2,

Wind," 6; "Bad Seed," 5; "The Lark," 4; "View from the Bridge," 3; "Time Limit," 3; "No Time for Sergeants," 3; "Hatful of Rain," 2, and "Middle of the Night," 2. Participating scribes included: Participating scribes inclu open to committee members only, but Ross appeared and addressed the group. The matter is expected to arouse heated discussion at a council meeting, but no action may be taken, since it involves a matter of tradition rather than actual violation of pring rules. Although the ultra liberal raction dominates the regular ticket, at least one conservative is included, plus several moderates and a few others who are regarded as relatively little-informed in Equity matters and thus likely to be subject to ultra liberal influence on many issues.

The Sherman, Minneapolis Star & Tribune.

Also, Blanche Hixson Smith, Meriden (Conn.) Record; Mildred Stoktard, Household, Conn. (Conn.) Record; Mildred Stoktard, Household, Conn. (Conn.) Record; Mildred Stoktard, Household, Conn. (Conn.) Regulation of Conn. (Conn.) Regulation of Conn. (Conn.) Republican-American, Walter Whitworth, Indianapolis News; Allen M. Widem, Hartford Times, Barbara L. Wilson, Philadeid Household, Tolded Bade, and Heart Wilson. (Conn.) Regulation by F. Hugh Herbert of Blade, and Heart Womes Younge, Arixons Dally Star, Tucson, 1988.

Legit Bits

Herman Bernstein will be general manager for Jo Mielziner's production of "Happy Hunting," the Ethel Merman starrer scheduled for Broadway next winter, with songs by Matt Dubey and Harold Karr, and book by Howard Lindsay and Russel Crouse. Incidentally, David Merrick is no longer associated with the project.

Richard Rodgers, class of '23, in it of Broadway production next season by Nick Mayo.

Nanag Mitford's adaptation of Wana Bonaco's Italian comedy, "The Dazzling Hour," has been revised by George S. Kautman and Leueen MacGrath (Mrs. Kautman). The latter will star in the play, which Gilbert Miller plans to produce in London prior to bringing it to Broadway.

er associated with the project.
Richard Rodgers, class of '23, and Oscar Hammerstein 2d, class of '16, received the Alexander Hamilton Medal last week from Columbia U. It's the college's highest alumni honor.
Daniel Blum, editor of Theatre World annual, returned last week from the Coast.
Playwright Tahn. Coall With the Coast.

world annual, returned last week from the Coast.

Playwright John Cecil Holm, who winters at North Chatham. Mass., but rents the house and summers in Westport, Conn., shifted to the latter spot last week.

Malcolm Wells, of the Playwrights Co. production staff, has partnered with Chicago business exec Don La Susa in optioning "Lovers in Midstream" a comedy by William David Roberts, for Broadway production next fall.

Jack Del Bondio will be general manager, Mortimer Halpern stage manager and Leonard Auerbach and Bill O'Brien assistants for the Leonard Sillman - John Roberts production of "New Faces of 1956."

Ben Boyar will be general manager.

Ben Boyar will be general manager, with Bill Doll pressagent,
John Paul stage manager and Oliver Berg assistant for Michael
Myerberg's production of "Waiting for Godot."

Kasna Menters

Kaspar Monahan, drama critic of the Pittsburgh Press, is in New York this week to catch the new shows

shows.

Ethel Waters may star in "Skin Deep," a drama about race relations, which author Roy Bailey plans to produce. Former producer and steamship heir Michael Grace is reportedly slated as a large investor.

and steamship heir Michael Graee is reportedly slated as a large investor.

Bob Ganshaw is associate to Arthur Cantor, pressagent for the incoming "Most Happy Fella" and "Shangri-La."

Joey Harris is company manager, with Henri Caubisons general stage manager and Herb Green conductor of the new Frank Loesser musical, "Most Happy Fella." They were all formerly with Cy Feuer & Ernest H. Martin, producers of the last Loesser show, "Guys and Dolls."

Former Broadway producer Lee Sabinson, who has been a London resident for the last several years, has returned to N.Y.

"Class Reunion." by Mary and L. Bush-Fekete, is announced for Broadway producer Robert Bassler, who is already planning a N.Y. presentation of "The 'Second Monkey." by Allan Scott, to star Cornelia Otis Skinner.

Edward P. Halline, critic for the Milwaukee Sentinel, is in town this week to catch the Broadway shows. So is Karl Krug, reviewer for the Pittsburgh Sun-Telegraph.

Gertrude Caplin and Thelma Fingar announce plans for the Broadway production next fall of "The Moddle-Brain" by Scott Michel, with Harald Bromley as stager.

Herman Shumlin has withdrawn

Broadway production next fall of "The Muddle-Brain," by Scott Michel, with Harald Bromley as stager.

Herman Shumlin has withdrawn as stager and co-producer with Yvette Shumer of Leonard Kantor's "Sait Air."

Shirley Ayers, widow of producer-designer Lemuel Ayers, 'plans a Broadway production next fall of "The Immaculate Adventure," a comedy authored by producer Robert L. Joseph.

James Hammerstein, stage manager of "Damn Yankees," will partner with Barbara Wolferman, former assistant casting director for Richard Rodgers & Oscar Hammerstein 2d, in the Broadway production of "The Children's Comedy." formerly titled "Blue Denim," by James Leo Herlihy and William Noble. Miss Wolferman was recently reported planning a co-producing venture with song writer Richard Adler.

Legit-film-tv actor Harry Bellaver is staging the annual play to be presented April 20-21 by the Tappan (N.Y.) Grammar School parent-teachers association, with Dudley (Mrs.) Bellaver is a leading role.

Theatre in Education, Inc., a new non-profit organization, has been formed by Lyn Ely to present scenes from Shakespeare plays in New York and Connecticut highschools. The project, which will utilize Equity actors, will be directed by Ernestine Perrie.

son by Nick Mayo.

Nancy Mitford's adaptation of Anna Bonacel's Italian comedy, "The Dazzling Hour," has been revised by George S. Kaufman and Leucen MacGrath (Mrs. Kaufman). The latter will star in the play, which Gilbert Miller plans to produce in London prior to bringing it to Broadway.

mg. it to Broadway.

W. A. Darlington, drama critic of the London Daily Telegraph and chairman of the London Critics Circle, arrived in New York yesterday (Tues.) on the Queen Mary. Also arriving was the Haileybury College Party, a 32-member legit troupe headed by E. C. Mathews, which will present a series of Shakespearean plays in various U.S. cities.

The N. Y. Drama Critics Circle.

The N. Y. Drama Critics Circle ill meet next Tuesday (17) to ake its annual best-play selecwill meet not make its annual best-pastions.
Producer Roger L. Stevens has gone to London and Paris for one of his periodic legit - scouting will

of his periodic legit - scouting forays.
Legit-ty-film actress Geraldine Brooks recovering from injuries, including a gash in her chin, received in an auto crash.
Elizabeth Wilson, featured in "Desk Set," is also seeable currently in two films, "Patterns" and "Picnic."

Desk Set," is also seeable currently in two films, "Patterns" and "Picnic."

Eddie Johnson, who died in Monte Carlo, Monaco, last Sunday (8) while on assignment to photograph in color the Grace Kelly-Prince Rainier III wedding for the Chicago Tribune, was well known in the legit trade. He usually-scouted Broadway shows on his frequent trips to town. If the production was heading for Chicago, he'd try to arrange to photograph the stars at his New York studio, "The China Dog," by Madeline Davidson, will be given a staged reading tonight (Wed.) by the Elinor Morgenthau Workshop, at the Kaufmann Auditorium, N. Yunder the sponsorship of the New Dramatists Committee, Gladys Cooper, who managed to thwart authoress Enid Bagbold's efforts to force her to say some lines of dialog about having false teeth, in the recent Broadway play, "Chalk Garden," is in line to star next season in a musical, "Crystal Heart," with score by Baldwin Bergersen and book and lyrics by William Archibald. Lyn Austin and Thomas Noyes will present it.

Cheryl Crawford and Roger L. Stevens are tentatively agreed to co-produce next fall "West Side Story," a musical with book by Jerome Robbins and Arthur Laurents, music by Leonard Bernstein and lyrics by Steve Sondheim.

Lillian Drazek, secretary to Donald N. Coleman Jr., head of Theatre Corp. of America, and Claere Nichern, her assistant, wer both stricken with appendictis within a half-hour of each other last week.

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HARDING "Maiden Rome". School
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Losi Wilson; for two years. Aline MacMahon; representing the chorus membership, for five years, Charles Blackwell, Del Horstmann and Joan Morton, for four years, Ted Thurston; for three years, Janet Picarde, and for one year, Feodore Tedick.

Keating.

Feodore Tedick

The nominating committee consisted of Whitford Kane, Viveca Lindfors, Eli Wallach, Frank Silvera, Osceola Archer, William Prince and Helen Gallagher, representing principals, and Edward Becker, Jenny Workman and Leo Kayworth, representing the chorus, all elected by the membership. The council appointees on the committee were Eddie Weston, chairman, and Robert Preston, Judson Laire, Frederick O'Neill and Betty Jane Keating.

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Met's 71st Year Ends on Perky Note Coin-wise, Show-wise, Glamour-wise

The glamorous but ungallant Metropolitan Opera winds up its 71st season in N. Y. Saturday (14), and starts its annual spring tour in Boston Monday (16). Season, like the previous one, has been smooth-sailing, and free of big problems. Oklahoma City April 10. Jack Benny will appear with toking the control of the control

Boxofficewise, although man-agement won't talk, biz has been good, and an improvement over '54-'55, when attendance was '54-'55, when attendance was 90%-plus, with an estimated \$2,-700,000 on the 22-week run. At the halfway mark this season, the bo. take stood at \$1,410,390, or \$38,000 ahead of last year. Bullish biz has continued into spring, the Met avoiding the normal mid-March slump because of the later (April 15) income-tax date (which has been a boon), so that the '55-'56 N. Y. season take should be near the \$3,000,000 mark near the \$3,000,000 mark.

near the \$3,000,000 mark.
Season was marked by unusual highlights (the Lily Pons gala, the (Italian) President Gronchi special evening); by fine presentations, and some great singing. There were also some duds and disappointments in productions and singers, with some veterans slipning hadly

singers, with some veterans slipping badly.

The Met's best move, exploitation-wise, won't show till next season, with the entry of controversial diva Maria Callas, and her debut set for opening night. On the other hand, giving the La Scala diva this plum has irked other top. Met singers. Coincidentally, several native singers (and/or their managers) have been miffed at the Met for splashily announcing new productions next season for Mme. Callas, Renata Tebaldi and Zinka Milianov, and sluffing the Stebers, Stevenses, Connerses, etc., not to mention the just-as-temperamental male star contingent.

Some Real Finds

The '55-'56 season uncovered a good conductor in Thomas Schippers, while reaffirming the fine pit choices of Dimitri Mitropoulos and Rudolf Kempe. It revealed a Wagnerian find in Albert da Costa, and an Italian-wing counterpart in Danielo Barioni. The highly-touted Tito Gobbi was an uneven, though impressive Scarpia. On the other hand, other debutants like Gianni Poggi and Mario Ortica proved very disappointing. Giuseppe di Stefano, a fine tenor, was a welcome returnee, while vet Jan Peerce pleased and surprised all season long by his fine singing. Roberta Peters' first Lucia was very satisfactory,' and she was utterly charming in 'Don Pasquale.' Miss Pons, only femme star to sing leads at the Met for 25 straight years, got a deserved tribute in January, and carried the exacting evening off impressively. It was a great night.

"Tales of Hoffmann" proved good opener. The season offered a stunning "Tosca," with Mme. Tebaldi, Richard Tucker and Leonard Warren, and Mitropoulos in the pit; a delightful "Don Pasquale," with Miss Peters, Fernando Coreno, Cesare Valletti and Frank Guarrera, and Schippers in an aussicious baton debut; and a distinguished "Magic Flute," with Theodor Uppman, Lucine Amara and Brian Sullivan, and Bruno Walter at the podium helm.

There was also a very good "Andre Chenier," with Mme. Milanov and Kurt Baum; a sehr gemuhtlich "Meistersinger," with Jenome 1 Meistersinger, with Jenome 2

Negro coloratura Mattiwilda Dobbs; the Offenbach "La Perichole' revival, etc. No wonder the board of directors is arrogant.

With Okla. City Symph

With Okla. City Symph
Oklahoma City, April 10.
Jack Benny will appear with the
Oklahoma City Symphony at
Municipal Aud. April 28, in a benefit performance for the orch and
the National Assn. for Mentally
Retarded Children. Jacques Abram,
pianist, will be other guest soloist.
Guy Fraser Harrison, regular
music director, will conduct.
Benny will play Sarasate's
"Zigeunerweisen," the first movement from the Mendelssohn Violin
Concerto, and Kroll's "Fiddle and
Banjo" as his fiddle contribs. His
routine will also include a comedy
chat. Abram will play a movement
from Rachmaninoff's Piano Concerto No. 2 and Harrison will also
conduct the orch in several pops conduct the orch in several pops

Morison, Malbin Set For Salt Lake Summer Fest; Utah Orch Ends in Black

Utah Urch Ends in Black
Maurice Abravanel, conductor of
the Utah Symphony Orchestra, is
in N. Y. for 10 days to audition
talent for his summer opera-musical comedy fest in Salt Lake City.
"King And I" will be given at the
U. of Utah Stadium for six performances July 2-7 and "Mme. Butterfly" for three showings July 113-14. Pat Morison has already been
signed as "King" lead, and Elaine
Malbin for "Butterfly."
Abravanel, who is also music director of Music Academy of the
West, at Santa Barbara, Cal., for
his second season, will commute
from Utah to the Coast for his two
chores. Academy season runs July-

chores. Academy season runs July-August.

chores. Academy season runs July-August.

Maestro finished his nin'h season with the Salt Lake City orch on March 31. Orch, on a \$150,000 budget, finished in the black for the second time. It gave 62 concerts, in the biggest season it's had, traveling the s'ate from Cedar City, in the south, to Boise, Idaho, in the north, for an 850-mile span. Innovations of the home season were a full-length "Nutcracker" ballet, staged by Bill Christensen, given seven SRO performances during Xmas week, and two performances of "Marriage of Figaro," done with assistance of the university, which culminated a Mozart cycle. This was the first time the orch had done opera in its regular season.

'DE PAUR OPERA GALA' SOLD OUT FOR 15 WKS.

History is repeating itself with a Negro vocal group headed by Leonard de Paur. Nine years ago, Columbia Artists Mgt. sold out the De Paur Infantry Chorus for an entire season, local managers then taking on a completely unknown attraction.

Now Col and de Paur have put together another new show in a "De Paur Opera Gala" for next season, and the 15-week tour is already sold out. Tour of 90 dates will start in January, 1957. Program comprises excerpts from will start in January, 1957. Program comprises excerpts from three Broadway operas, "Carmen. Jones," "Porgy and Bess" and "Four Saints in Three Acts," presented in concert form, sans scenery, with a company of 50 (including orch of 25). Lawrence Winters, Inez Matthews and Luther Saxon have been signed as soloists. Tour is under direction of Col's Coppicus, Schang & Brown division. excerpts from "Carmen

S.F. Ballet's Pillow Bow

The San Francisco Ballet, head-ed by Lew Christenson, will be the highlight of this summer's Jacob's Pillow Dance Festival, at Lee,

Troupe, making its east coast debut, will perform for three weeks, beginning July 23.

NEW CARMEL FEST HEAD

San Francisco, April 10.
Sandor Salgo, Stanford U. music professor, has been named director of the Carmel Bach Festival, replacing the late Gastone Usigli.

VARIETY Opera Quiz 'Menace'?

Describing operatic quiz programs as a "menace," Ru-dolf Bing, Met Opera general manager, here to look over the 11,000-seater setup at Maple Jeaf Gardens for the Met's one-week engagement starting one-week engagement starting

one-week engagement starting May 28, said:
"They are to me a menace and only serve to help someone make easy money by answering a chance question. Who cares what instrument Toscanini played at La Scala or the year in which Puccini's "Turnadot' was first produced?"

Kosty Winds Third Boff N.Y. Philharmonic Sked; Next Year Already Set

Andre Kostelanetz finished his third season of special N. Y. Philharmonic concerts at Carnegie harmonic concerts at Carnegie, Hall, N. Y., last Saturday night (7). One extra concert was skedded this season, to make four, and only the first one, on New Year's Eve, didn't sell out (probably because it wasn't advertised soon enough). Third doncert, an all-Tchaikovsky program without a soloist, had over 1,000 turnaways, according to the bo. Opener pulled \$5,500, next two did an SRO \$6,000 each, and the fourth a near-\$6,000.

fourth a near-\$6,000.

New angle this season was an invite (twice) from Ed Sullivan for Kosty and the symph to go on the former's Sunday night teeveer, repeating a prominent composition with the attendant wide exploitation value. Kosty repeated the Copland "Lincoln Portrait," with Carl Sandburg narrating, on the CBS-TV show some weeks ago, and did Saturday's Saint-Saens "Carnival of Animals" again with Noel Coward reading Ogden Nash's verses on Sunday night (8).

The Kosty Saturday night series

sunday night (8).

The Kosty Saturday night series has definitely caught on as a regular symph feature, with its own audience, largely young folk. (Kosty had to give five encores Saturday night). Four concerts are already skedded for next season, on Nov. 3, Dec. 22, Jan. 19 and Feb. 9.

Concert Bits

Indie N.Y. concert manager David Rubin engaged over the weekend to Vivian Taylor. Latter is with National Artists Corp., in charge of Civic Concerts bookings.

Concert manager Andre Mertens sailing Saturday (14) on the He de France for a European biz trip. The N. Y. Ballet Club celebrat-lng its 10th anni with a cocktail party April 22 at the home of Susan Braun.

A poem that composer Giacomo Puccini wrote has been set to music by Martin Kalmanoff (Bugs Baer's son-in-law), titled "Lamento di Puccini." It will be preemed Sunday (15) by baritone Alessandro Trotta at his Carnegie Hall, N.Y. recital.

N. Y. City Opera's Julius Rudel will conduct again this summer at the Hyannis (Mass.) musical tent.

the Hyannis (Mass.) musical tent.
Ward Davenny is now the permanent planist of the Albeneri Trlo, after the recent passing of Erich Hor Kahn, one of the founders of the chamber group. Giorgio Ciompi, violinist, and Benar Heifetz, cellist, are other two members.

bers.

Hanya Holm, choreographer, and
Dr. Edwin Levy, stage director,
will co-direct "Ballad of Baby
Doe," new Douglas Moore-John
Latouche folk opera to be premiered by the Central City (Col.)
Opera. Assn. this summer. Donald
Oenslager will do the settings and
costumes. Emerson Buckley will
conduct.

The New York Woodwind Ouin.

conduct.

The New York Woodwind Quintet will tour South America in August-September for ANTA's International Exchange Program, playing in 10 countries.

Hungarian-American pianist Andor Foldes received the Order of Merit from the West German government last week, for his efforts towards rebuilding the Beethoven concert hall in Bonn.

Gian-Carlo Menetics "Amabland

Beethoven concert hall in Bonn.

Gian-Carlo Menotti's "Amahl and
and the Night Visitors" was the
most performed opera in the U.S.
last year, with 196 performances.
"La Boheme" was second, with 131.
Sono Osato, James Mitchell,
Muriel Bentley, Yurek Lazowsky
and Maria Karnilova have joined
Ballet Theatre as guest artists for
the N.Y. Met Opera House engagement, starting April 17.

Inside Stuff—Concerts

Exchange of the Sadler's Wells Ballet of London and the Bolshol Ballet of Moscow is now reported definite, although swap won't be simultaneous. Russ dance troupe will visit England in the fall. Sadler's will go to Russia later.

John D. Rockefeller 3d, chairman of the exploratory committee for a N. Y. Musical Art Center, and Wallace K. Harrison ,the committee's architect, left by plane Friday (6) to visit European educational institutions, opera houses and concert halls. Anthony A. Bliss, Met Opera president, joined them in London. Trip includes cities in England, France, Germany, Austria, and Italy, and will wind April 21.

Erich Leinsdorf's appointment as N. Y. City Opera Co. general director for next season, is already having effects. Gotham troupe is already set for a performance in Philadelphia a year away, April 9, 57, on the Emma Feldman All-Star Series—as indirect result of a former Leinsdorf-Philly Robin Hood Dell tie. Company will also appear in Columbus, O., before the National Convention of Music Clubs, April 30, 57.

Both the N. Y. Times and Herald Tribune music critics devoted their Sunday (8) columns completely to the State Dept. nix of a skedded Symphony of the Air tour of the Orient, lambasting the administration (and Congress) for the action and for the grounds given (alleged subversion of some players). "This silly escapade is a blot on the State Dept.'s honor, and they must account for their foolish action," wrote the Trib's Paul Henry Lang. Pointing to the admitted goodwill effects of the previous tour, the Times' Howard Taubman wrote: "The Symphony of the Air deserves better of the Government . . . (than) a kick in the teeth, a smear, public humiliation," Meantime, orch and Mutual Broadcasting have been huddling. Instead of a skedded performance Saturday (14) when a tape of a 1954 recording by the orch was to be alred, both orgs have agreed to hold off a month, when a live concert is planned. Network is also reported interested in using the orch in its new disk setup, Unique Records.

On May 5 the Sadler's Wells Ballet Co. of London will celebrate its 25th anniversary. Two special performances are to be given May 5 and 7, the program to include a new work by Frederick Ashton for all the principals of the company, with music by Glazunov.

Herb Ross, whose ballet "Caprichos" will be on the opening-night bill of Ballet Theatre at the Met, N. Y., April 17, is currently staging Constance Bennett's night-club act, to open at the N. Y. Pierre Cotillion Room April 24. He's also producing the Martha Raye NBC-TV show.

Schang Seguing To Russ-N.Y. Shuttle; Has An Eye, Too, For Finn Girls

Inge Borkh's N.Y. Debut In Fall With Pitt Symph

In Fall With Pitt Symph
Inge Borkh, highly-touted German soprano, who has appeared
the last three seasons with the
San Francisco Opera, will make
her N. Y. debut at Carnegie Hall
as soloist with the visiting Pittsburgh Symphony next Nov. 16.
She'll make her Gotham operatic
bow with the American Opera Society in "Fidelio" Nov. 20.
Singer appears with the Chicago
Symphony this month, and at the
Cincy and Ann Arbor music fests
in May. She's managed now by National Artists Corp., but is switching to Herbert Barrett Mgt. in
July.

Longhair Disk Reviews

Rostropovich Plays Bach (Vanguard). A very timely, welcome release, Russ cellist Mstislav Rostropovich having made his impressive U. S. concert bow in N. Y. only last week (4). Disk offers Suites No. 2 & 5 ID & C Minor), played solo, plus Air for G String (with orch) and Adagio, with piano. Cellist's high musicianship, ample technique and pure, clean tone are standout, the tone on this platter (pressed from master tapes flown in) sounding fuller, richer than at the Carnegie Hall preem.

K. Khatchaturian: Sonata & Prokofiev: Sonata No. 3 in D (Angel). Sonata by Karen Khatchaturian, nephew of Aram, is a student work, yet formidable in melody, skill and invention. David Oistrakh and Vladimir Yampolsky play it well, especially the lovely, lyrical andante. Prokofiev on reverse is technically exciting as well as moving.

Grieg: Concerto & Rachmaninoff: Paganini Rhapsody (Epic). Abbey Simon, U.S. pianist, in tasteful as worth the Hague Philharmonic under van Otterloo.

Brahms: Symphony No. 2 (Capitol). Warm, sensitive reading by the N.W.D.R.Symph under Schmidt-Isserstedt.

Schumann: Symphony No. 2 (Meriery). Warm glowing reading of Rostropovich Plays Bach (Van-

serstedt.
Schumann: Symphony No. 2 (Mer-ury). Warm, glowing reading of masterwork by the

d Schumann: Symphony No. 2 (Mericury). Warm, glowing reading of a familiar masterwork by the Detroit Symph under Paray.

Weili: Der Jasager (M-G-M).

Opera intended for student or workshop performance is rhythmic, dimelodic and very appealing. Flar vorsome version here by a German group, with an unusual 12-year-old boy soprano in Josef Protschka:

The Moscow-New York managerial shuttle keeps accelerating. Frederick C. Schang, prez of Columbia Artists Mgt., is flying to Europe May 11 on a five-week trig that will take him to Moscow for the first time. Sol Hurok just returned to N.Y. last weekend from a visit to Russia.

turned to N.Y. last weekend from a visit to Russia.

Schang's Moscow visit is mainly to negotiate for the return of violinist David Oistrakh and planist Emil Gilels here in the spring of 1957. Two Russ artists made socko debuts in the U.S. earlier this season. Schang is also taking along a sked of Col artists who will be available for exchange performances in Russia. His itinerary includes Paris, Vienna, Amsterdam, Copenhagen, Helsinki, Moscow, Stockholm and London.

Schang will finalize details of attractions that are coming to the U.S. In Helsinki, he'll also look over a new dance attraction, the Jalkenen Girls, for import after the Olympics. This is a Finnish gymnastic dance group from the U. of Helsinki. Schang will be back in the U.S. June 15.

Hurok, just back from a five week European jaunt, has booked Jan Peerce for Russ concert dates in June. Isaac Stern is going over there earlier. Marian Anderson may sing there too.

Boston Orch Needs 25G For 300G O'Seas Trek

For 300G O'Seas Trek

Boston, April 10.

The Boston Symphony Orchestra
plans extra concerts to help
finance its five-week tour of Europe at the end of the Tanglewod
season in August. First concert s
slated for April 29. Although the
cost of the tour will be about \$300,
000, only \$25,000 is still needed.
Over \$275,000 is in sight. RCA
Victor and Baldwin Piano and large
contributors, as is the International Exchange Program.
The Boston Symphony is sked-

al Exchange Program.

The Boston Symphony is skedded for five programs at the Edinburgh Festival. Tour is planned to include about 25 cities and to cover more than 4,000 miles. The orch will appear in Cork and Dublin on the way to Edinburgh and after the Festival will visit Norway, Sweden, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Literati

4th Estate & Victor Riesel
Most New York newspapers used
words like "courageous," "militant" and "crusading" to describel
victor Riesel, syndicated labor columnist (Daily Mirror and 192
other outlets via the Post Hall
syndicate) after sulphuric acid was
thrown in his face by an assailant
still at large. These expressions
indicated that the fourth estate is
not only on Riesel's side—as a
labor writer arrayed against racket
forces in unions—but in sympathy
with him as a fellow newspaper
man victimized by the very hard
driving output which has brought
him to national attention.

Newspapers, labor unions and

\$10 a share, 100 shares to each
dochenture.

By the Enquirer board's offer,
debentures would be redeemed May
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him to national attention.

Newspapers, labor unions and Indie radio station WMCA have put up some \$41,000 as a jackpot for the arrest and conviction of the thug. WMCA's contribution the thug. is \$2.500.

the thug. tw MMCA's contribution is \$2.500.

Riesel, who is 41 and with a long record of speaking out against corrupt labor union practices, was attacked at 3 a.m. Thursday (5) after coming out of Lindy's Restaurant to get to the car of his assistant Betty Nevins on West 51st St. This was about an hour after his broadcast over WMCA in a pinchitting chore for Barry Gray's midnight-to-2 a.m. show. Riesel's special objects for attack have been alleged gangster elements of Local 138 of the Union of Operating Engineers, particularly William C. DeKoning Sr. and Jr., the former recently out of prison on an extortion rap and the latter the union's head.

The extraordinary incident has

union's head.

The extraordinary incident has been a Page 1 story locally and nationally, and has served further to focus interest on racketeering elements in trade unions. Federal and local officials have gone into action to track down the thug.

Riesel is at the eye, ear, nose and throat division of St. Clare's Hospital on East 71st St., where it was said he is not in danger of losing his eyesight. His column ran in the N.Y. Post until six years ago, when he switched to the Mirror.

Maher Mag Shifts
Chuck Suber has been named publisher and Jack Tracy executive editor of the three Maher fan publications—Downbeat, Country & Western Jamboree, and Record Whirl, following the exit of editorpublisher Norman Weiser, who has joined Playboy magazine.
Tracy is editor of Downbeat, Leo Zabelin of Jamboree, and Les Brown edits Record Whirl.

Roland Gammon, writer and lecturer who recently hung out his own religious public relations shingle, is getting competition from his blonder wife, Jean. Mrs. Gammon is Scandinavian Airlines' newly-created company personality, "Sally Ann Simpson," and as such lectures to Women's clubs, appears weekly on DuMont-TV and doubles as SAS publicity rep. Not to be outdone by her husband's book on the world religions, "Truth Is One," she has just published her own first volume, "Shopping Your Way Through Scandinavia."

Bernard Sobol's New Book
Bernard Sobol's "Pictorial Review of Burlesque" will be published by Putnam in the fall Former N.Y. Mirror critic authored "Burleveue" for Farrar & Rinehart in 1930, the only authoritative book on the subject. It's a collector's item today.

Despite Sobel's erudite background as a drama oracle and also a tutor at Purdue his avocational penchant for the strippery phase of show biz has seen him sought out for treatises on the subject by the Italian Encyclopedia, the Oxford Companion to the Stage, etc.

Myers' 'Signorina'

Henry Myers' biographical novel, "The Signorina" (Crown \$3.95), can be described as an opera within ar opera. Author performs a revealing job in the story of Maria Garcia from her early youth until her death at the age of 29. So imbude is Myers with his characters that he, at times, injects himself into the story to assure its authority.

authority.
"The Signorina" is a fascinating yarn, recounting as it does the trials and tribulations of the main trials and tribulations of the main character under the dogmatic rule of her father until she marries the 70-year old Eugene Malibran to escape the iron grip of her parent. It's his fifth novel and an option on it has been taken by William Hammerstein for a Broadway musical.

Hammerstein for a Broadway musical.

Jessel's 'Speech' Thesanurus
George Jessel's new book, "You
Too Can Make A Speech" (Grayson; \$2.95), with a foreword by columnist Leonard Lyons, is a slight misnomer. It's wishful thinking in the main because the contents would indicate that very few, if any, could make a speech of the generous quotes from his own speeches. There are also excerpts from afterdinner talks by Jack Benny, Eddie Cantor, Danny Thomas, Danny Kaye, Burns & Allen, Sam Goldwyn, Dore Schary, William Paley, William Goetz, Ronald Reagan and James Cagney.

These talks usually resolved around a Friars' function on either coast, whereat Jessel usually was the head speaker—or "toastmaster general of the U. S." as the cover heralds him. It's a fitting nomeclature. None will dispute Jessel's prowess with the words at all sorts of functions, from charity drives to sophisticated show biz dinners.

Jessel starts off "square" enough with speeches for confirmation, sweet 16," weddings, valedictory, bachelor, golden wedding, fraternal but when he gets into the roastmaster," a peculiarly indigenous thing to show biz-type dinners generally and Friar's functions particularly, he gets into the body of the book. He name-drops; the humor is sharp; and its prime appeal is not how "you too can make a speech" but the wordly-wise wit of men of stature and professional prowess, most of them identified with professional entertainment.

As such it is interesting reading. It is a continuation of some of his

of stature and professional prowess, most of them identified with
professional entertainment.

As such it is interesting reading.
It is a continuation of some of his
"speeches" which were reprised in
Jessel's last year's book, "This
Way, Miss," which was autobiographical in its purpose to guide
his 13-year-old daughter Jerilyn
on what had transpired in the days
of her years. Holt published that;
Grayson publishes this.

Jessel makes a confession that
he abjures bachelor dinners; never
attends them and officiated only
at one, when the Variety gang
gave one in 1954 for Tnow Lt.)
Syd Silverman.

Abel.

Ilka Chase's Newest
"The Island Players" by Ilka
Chase (Doubleday; \$3.95), is the actress' latest novel with a show biz
background; this time a stock company in the Caribbean.
As usual, amour with sophisticated overtones is Miss Chase's
dish of tea, and readers will enjoy the additional fillip of substituting actual personages for the
author's characters, although there
is the usual disclaimer. Down.

ethical newspaper reporters in the honest and honorable pursuit of their duties," the wire continued. The bill is "loosely drawn" and contains "the seeds of abuse by those intent on concealing from the press and the public improper acts or statements," the Publishers Ass'n contended. It urged a veto. The measure amending the

The measure, amending the Penal Law, excepts the normal operation of telephone or telegraph company employees. It prohibits unlawful possession of instruments struments.

Purdom's 'Barker'

"Harley Granville Barker," by
C. B. Purdom (Harvard; \$6), is a
praiseworthy attempt by an erudite
gentleman of the British stage to
analyze and elevate the standing of
an eminent predecessor. Despite
Purdom's scholarly, though sometimes discursive efforts, Barker
remains an enigma. As a brilliant
young actor and a Shavian protege,
husband of actress Lillah McCarthy, and later a producer in his
own right, Barker emerges most
successfully in Purdom's account.
From the final period of his subject's life, when Barker married
the wealthy Helen Huntington and
was ill-satisfied with his passive
life in letters, the author is not
able to educe much beyond the
portrait of an unhappy dilettante.
It is clear from this prolix tome,
buttressed with much of Barker's
correspondence, that the man was
a genius who fell short of great
expectations.

Purdom is father of actor Edmund Purdom to whom this book
is dedicated. Elder Purdom is at
work on an edition of Shaw's letters to Barker. He is also a producer in England, builder of the
Welwyn Theatre, and one-time
general secretary of British Actors' Equity.

CHATTER

Harry Sions, senior editor of Holiday magazine, flying to the Coast Sunday (15), on the first stop of a three-week visit to San Francisco, Los Angeles and New Orleans, to interview writers on future pieces for his mag.

Virginia Elizabeth Linke, asst. editor at Grosset & Dunlap, engaged to Philip Niles Robertson.

Richard G. Hubler has completed his first major novel, "The Man In The Sky." Duell Sloan & Pearce will publish in the fall.

his first major novel, "The Man In The Sky." Duell Sloan & Pearce will publish in the fall.

Manning Coles's new novel. "The Far Traveller," has a European filmusical production as a central theme. Doubleday will publish. Author's agent John Tiffany Eliott will lecture next Wednesday afternoon (18) at the Brooklyn Academy of Music on "The Literary Market Place."

Coronet staged a literati cocktailery for Joe E. Lewis yesterday (Tues.) on occasion of the magrunning excerpts of his biog, "The Joker Is Wild," by Art Cohn.

Dean Jennings, Saturday Evening Post writer, has been in Miami Beach confabbing with Jackie Bright for a story on the American Guild of Variety Artists.

Monroe Gensler, who resigned last week as director of department store advertising for the N.Y. Morld-Telegram & Sun, joined the Associate advertising director.

Third novel (as yet untitled) by Charles Mercer, radio-tv ed of the Associated Press, to be serialized by Woman's Home Companion. Locale is Africa. Putnam will publish.

Oren Arnold, a Phoenix (Ariz.) radio-tv and public-speaking personality, has authored "The Wilds West Joke Book" which Fell has just published with illustrations by Ernie Reestrom.

Donald Elder, who grew up with the Lardner family in Niles, Mich., has authored "Ring Lardner" for

Donald Elder, who grew up with the Lardner family in Niles, Mich., has authored "Ring Lardner" for Doubleday publication in June, the first biography on the American humorist, playwright and song-smith.

or show biz has seen him sought out for treatises on the subject by the Italian Encyclopedia, the Oxford Companion to the Stage, etc.

Cincy Enquirer's Conversion Clincinnati Enquirer directors have agreed to redeem \$1,500,000 worth of convertible debentures and set 30 days for holders of them to accept the offer or convert the debentures into the a.m. and Sunday paper's common stock.

Halsey-Stuart Co., Chicago investment firm, holds all but \$24,-000 of the debentures and research purchasers. From 10 to 15 offers were reported to have been made.

Roger Ferger, president and publisher were reported to have been made.

Roger Ferger, president and publisher of the self-styled "employe and civic owned" daily, said like board's redemption offer resulted from wide publicity given the recent Halsey-Stuart cancerater abitter battle for management control of the paper.

Debenture holders have the option to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversions alone could and most certainly would be used to have line to convert them into stock at the conversion alone could and most certainly would be used to have line to convert them into stock at the conversion of the care the conversion of the and conversion to the Sevarses to the conversion of the care the conversion of the care

SCULLY'S SCRAPBOOK

Hollywood.

Always after the Academy Awards have been distributed there is a let-down feeling in all the Hollywood studios. The feeling among even the winners is "What are we going to do for an encore?" The losers of course just say, "What's the use?" Right here is where Frank Merriwell Scully steps in, slaps both groups on the back and says, "Cheer up! Drink these Bulganin Martinis and take a bunch of these stories home as a bonus. They're all yours."

all yours NEW TITLE Call Be Bookie

all yours."

OLD TITLE

Sonja Scratchpad

Sonja Henderson got tired of rollerskating for tv at Long Beach,
Cal. The races were not phony to her. She got bumped so often she

Sonja Scratchpad
Sonja Henderson got tired of rollerskating for tv at Long Beach, Cal. The races were not phony to her. She got bumped so often she thought she was a burleycutie.

Officer Flip Reekin, a special cop who worked in the arcna, told her he knew a good job for her in a liquor store in a desert resort, "where you can make some nice dough taking bets on the side."

"Which side," she wanted to know. "My right side hurts so from all those bumps, I wouldn't want to take no bets on that side."

"All you hafta do," explained Reekin, "is to take bets over the phone from rich people who have credit. Your profit comes in not givin' 'em track odds. You scrape off some for yourself and some for the cops."

"What cops?"

"Me," said Reekin, "I'll be workin' there, too."

"Oh," said Sonja. "I get it, you're me protection?"

"Right," said Reekin, "Right as rain."

So they set up their free enterprise in a swank desert resort and did right well, as liquor salespeople specializing in hot racing tips, till an honest cop with a dry mouth fell in love with Sonja. He would take a free drink now and then, but he wanted no part of the bookie racket. Besides, Reekin assured him there were not enough parts for him to get a part.

The honest johnlaw's name was Rabbitt W. Surface. He was the copper who shot Dan McGrew in the Klondike and had to hide out in California for fear he'd get his from Mrs. McGrew. He told Sonja to get away from those scratchpads.

"Why?" she wanted to know.

"Because I love you," said Rabbitt.

"Well, Flip does, too, and he don't make me quit my business on account of a little thing like love."

"Well, I'm different." said Rabbitt.

With that he gave her a buss that made her feel she had been smacked with a carload of isotopes.

"Oh no, you're not!" she said. "You're just like all the men. Wantin' somethin' for nuttin'."

With that he pulled out a marriage-license and swooped her to Las Vegas.

"Here, whatever we do, is legal," he said.

She kissed him. "You sure are different," she admitted.

This is

OLD TITLE

OLD TITLE
Hands Under the Table
Bill Holdup was a wrangler who got caught in a college football rally and ended as a star halfback. He didn't know a quarter from a sawbuck, but he was the best paid amateur in college football. His mother taught him to keep his hands under the table and that's where he found the money was.

It looked as if he'd have to marry Suzy Cue, the Homecoming Queen, but he kept right on running after the last touchdown and caught a freight out of town instead. Suzy mourned for him for 10 minutes and then took up with Sandy Mellon, the son of the richest guy in town.

Holdup never came back. So she married Sandy.
That's the switch.
This is a picture for people who have already seen "Picnic" three times and don't want to see it again.

OLD TITLE

The King's Informers

Anna was a kink in Siam. She got in everybody's hair. Her job was to teach the kids at court how to spot a dame who was out to alienate Poppa's affections and slip her a Michel Phinn before she could do it.

But it didn't work out that way. As the prospects reached short supply the king began ogling Anna. She wasn't so hot. She was an Aryan. She spoke a garbleo Siamese. "But who cries for caviar in a famine?" the King cried.

He decided to add her to his vanishing herd. But the kids in the court tipped off the British minister. He was bigtime in diplomatic circles in those days. His name was Sir Gerald du Hatch. He was a widower, as his wife had been eaten by a Bengal tiger some years before.

before.

When Sir Gerald learned of the King's desegregation plans, he stepped in and took Anna off the King's hands.

He got some bad scratches from the King's nails while doing so, but they healed when treated with Peru balsam.

That of course was after he and Anna had escaped to Peru.

This is a picture for people who are never bored with what British diplomats do.

old diplomats do.

OLD TITLE

All Went Black

Dr. Colgate (Soapy) Moap suspected there was something wrong with himself when he began reading headlines in reverse. For "Arab Unity Threatened by Unrest" he seemed to be reading, "Arab Unrest Threatened by Unity."

Then a patient came to see him suffering from the same complaint. It was Nearing Black, the city editor of the town's biggest newspaper. Examination revealed that Black had grown edgy from dishing out too much eyewash, and that he had been trying to reverse headlines in order to give them the element of surprise that was supposed to make a passing event newsworthy.

"Oh, so you're the guy who has been driving me, a psychiatrist, crazy! You with your 'Dulles and Brink May Merge,' Tke Still East of Eden,' and all that sort of thing."

"I did nice things too," confessed Black. "Only yesterday I talked two Hollywood stars into announcing that they were not divorcing their spouses and marrying each other. They had longrange contracts and percentage deals and didn't need the divorce publicity."

"That was nice of you," agreed the psychiatrist, "but did you write this headline, 'Bull Attacks Farmer But Another Bull Saves Him?'"

"No, that seems like too much bull even for me."

"You know what's the matter with you? You're crazy! See if you can't get a job monitoring radio programs. That way you won't have to read and if you hear a newscaster saying, 'These are the morning headlines—'Apologist for Chinese Reds Praised by Knowland,' 'Egyn' Trades Nile for Nylon,' Truman to Quit Running Things by 1960— and now for the details, don't pay any attention to this ringing in your ears. It's just a return of an old symptom and will pass."

"Like Peace, and Prosperity."

"Yes, like Peace and Prosperity."

Broadway

CHATTER

Broadway

Harry Lee Danziger, indie film producer, back from London last week on the S.S. United States. Alleen Brenon (& Morgan Associates) planed to the Coast Monday (9) to work on the firm's accounts there.

London producer Jack Hylton back to his home base after a fortnight's gandering of the new Broadway entries.

Retired dramatic actor Gaston Bell, now 78, all mended at his home in Woodstock, N. Y: He had a broken shoulder.

Variety Club Foundation to Combat Epilepsy, headed by Wiliam J. German, launching its annual fund drive on April 15.

Grant is among first of advertising agencies to move to 3d Avertising agencies agencies agencies agenci

Marsh, Cleveland Plain Dealer film critic.
Edith Lindeman, film editor of Richmond-Times Dispatch, back at her desk after a week in Gotham. Ditto Alex Barris of Toronto Globe and Mail.
Arnold Picker, U. A. foreign chief, and Roy Disney, prez of Walt Disney Productions, back from Europe Saturday (7) on the Cristoforo Colombo.
George Choos. producer of

wait Disney Productions, back from Europe Saturday (7) on the Cristoforo Colombo.

George Choos, producer of vaude flashes and Broadway musical comedies, currently at Lenox Hill Hospital for emergency treatment of his asthma. He's 75.

Steve Murray, who was in vaude in old days as "a fool and his violin," has opened Stephano's, Italian restaurant in East 60 St., and is sweating it for his liquor license. Lena Horne, her musical director-husband Lennie Hayton; producer-director Otto Preminger and playwright S. N. Behrman off to Europe Friday (6) on the Liberte. Martin Starr, Mutual Hollywood commentator, appointed "greeter" to delegates attending forthcoming annual convention of the Variety Clubs International at the Waldorf-Astoria May 9-12.

Robert Q. Lewis was birthday-surprised at his East End diggings last Thursday (5) on the eve of his quickle Paris sailing, accompanied by the inevitable tape-recorder for any-on-the-spot pickups and interviews.

quickie Paris sailing, accompanied by the inevitable tape-recorder for any-on-the-spot pickups and interviews.

Frederick Loewe, who cleffed the "My Fair Lady" score, and Morris W. Stoloff, Columbia Pictures musical director, sailed for Cannes and Naples, respectively, Monday (9) on the Cristoforo Colombo.

N.Y. State Attorney General Jacob K. Javits will be principal speaker at the Cinema Lodge-Bnai Brith luncheon honoring Robert K. Shapiro and Max E. Youngstein at the Sheraton Astor April 24.

Louis W. Schine scheduled to return today (Wed.) to Schine Circuit headquarters in Gloversvillc, N. Y., after recuperating at Boca Raton, Fla., from the effects of an operation performed in New York five weeks ago.

Broadway publicist Marvin Kohn sailing today (Wed.) on the Queen Mary, his first European trip, to huddle with clients Ben Lyon and Bebe Daniels in London and with another client, singer Gilbert Becaud, in Paris.

Harry Hershfield toastmastering the N.Y. Republican County Committee's annual \$100 per plate dinner April 16 at the Waldorf. Affair will be a testimonial to group's chairman, the former N.Y. Secretary of State Thomas J. Curran. Irvin Marks was buried at the American Cemetery in Neuillysur-Seine last week, upon instructions to the American Consul in Paris from the late showman's sister, Mrs. J. M. Gates, who resides in Little Rock, Ark. Marks died at the American Hospital, Neuilly. Many show biz roads leading to Monaco this weekend. Among those flying over are RCA's Manie Sacks, Ikc Levy, Mr., and Mrs. Jules C. Stein, Conrad N. Hitton (as President Eisenhower's delegate) and Arnold Grant (as Mayor Robert F. Wagner's representative).

Vienna

By Emil W. Maass (Tel. A-45-0-54)

Filmstar Hannerl Matz married actor Karl Hackenberg,
Film journalists chose "Garden of Eden" as best 1955 picture.
Paul Strauss, Americam, conducted symphony orchestra in Konzert Haus.

zert Haus.
Rondo Film began shooting "The
Sacred Heritance," with Alfred

son, produced by Volks Theatre. Hans Stahl did the German-

language version. Donau Film began shooting the Wild

Monau rim began shooting "Rosemary Comes from the Wild West" with Erika Remberg in the lead. Her home is in Sumatra. Met Opera's Brenda Lewis back in Volksopera, singing in "Kiss Mc Kate." Already slated for next Marcel Prawy musical production.

Paris

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44)

Patachou signed for a musical show to play the Adelphi in London this season.

Marcel Carne fractured his ankle while directing "Le Pays D'Ou Je Viens" but goes on working in a wheelchair.

Pierre Fresnay will play a hotel potter in his next pic, "Les Clefs D'Or" (The Golden Keys). Pic will be directed by Leo Joannon.

Hans Richter's surrealistic U.S. pic, "Dreams That Money Can Buy," booked into the specialized art house Studio Parnasse here.

Attempts to get legit back on an 8 p.m. starting schedule have been completely given up here, and they will continue at the 9 p.m. or 9:25 p.m. time.

Jean-Pierre Mocky will play the male lead in the Gallic legit version of Robert Anderson's "Tea And Sympathy" which will star Ingrid Bergman and bow at the Theatre Athenee next season.

Accords between France and Spain re film coproductions have been suspended due to the physical and financial difficulties. However, film exchanges between the two countries have been stepped up.

up. Marcel Marceau back and will give a complete pantomime show, including full-length pieces, at the Theatre Ambigu in a spec called "Paris Qui Ris, Paris Qui Pleure". (Paris Laughs, Paris Cries). It begins in May.

Shuberts Vs. 'Lady'

Continued from page 1 bring in and is earning around

to pring in and is earning around. \$14,000 weekly operating profit.

The financing setup somewhat paralleis the RCA-NBC bankrolling of "Call Me Madam" several years lago for \$250,000, for which it received 35% of the profits. Of the balance, producer Leland Hayward got 21%, songwriter Irving Berlin got 15%, original star Ethel Merman got 10%, librettists Howard Lindsay and Russel Crouse got 7½% each and stager George Abbott got 4% (in addition to their respective royalties based on the gross).

An unusual angle of the "Lady" setup is that a royalty of 3% of the gross goes to the estate of George Bernard Shaw, on whose play, "Pygmalion," the musical is based. Another 1% off the top goes to Mrs. Gabriel Pascal, widow of the film producer of "Pygmalion" and other Shaw works. Lerner, Loewe and stager Moss Hart share 11% of the gross as royalty.

In addition, Hugh Beaumont (H. M. Tennent, Ltd.), the London producer, gets a \$300 weekly fee in consideration for having released costar Rex Harrison to play the key role of Henry Higgins, the phonetics professor. Harrison was under contract to continue in the Tennent production of John van Druten's "Bell, Book and Candle," which appeared likely to run indefinitely in the West End. The actor gets 10% of the "Lady" gross up to an undisclosed ceiling. Since Levin's deal for the "Pygmalion" musical rights were due to expire shortly, it was essential to get Harrison out of "Bell, Book and Candle" without delay. Another consideration of the deal was that Tennent received the London rights for "Lady," to present it in association with Levin and CBS.

A device worked out by Shaw estate attorneys to insure the rights for five years hence is to hold the 3% royalty apyments in trust, as consideration for a possible extension of the deal mas they-eyar lease. Levin arranged to have the 3% royalty apyments in crust, as consideration for a possible extension of the deal.

The Shaw executors are not permitted to make any deal for more than a five-year lease. Levin arranged to have the 3% Sacred Heritance," with Altred and other purposes, Levin en-Solm directing.

Walt Disney expected here to shoot films along Danube and on Lake Neusiedl in the province Burgenland.

"Winterset," by Maxwell Ander- (Tues.) for a Florida vacation.

London

(Temple Bar 5041/9952)

Robert Ottaway, editor of Picturegoer, British fan mag, to Hollywood on mission for his paper.
Dorothy Dandridge due in today (Wed.) for her upcoming stint at the Savoy.
Metro tossed a Savoy cocktailery for Sam Zimbalist, Jennifer Jones and John Gielgud.
Walton & O'Rourke, just opened at the Palladium, slated for a trek to Sao Paulo, Brazil, this summer. Cesar Danova due here for next month's preem of the Austrian production, "Don Juan," in which is stars.

month's preem of the Austrian production, "Don Juan," in which he stars.

Dickle Henderson, star of the London production of "Teahouse of August Moon," heads current Savoy cabaret bill.

Josh White starts a new BBC radio series next week in which he'll trace the evolution of Negro fclk music in America. Clement G. Cave, Radio Luxembourg's general manager, airing to N. Y. next month for talks with American radio toppers.

Reg Armour, Republic International veepee, introduced the company's new British chief, H. Victor Green, at a Savoy party last night. The Ink Spots are expected in London this month to undertake a series of variety engagements. Agent Tim Daniels is handling tour.

Julia, making her cabaret bow as a solo vocalist at the Colony, did a live tele shot from the cafe in the "On the Town" Saturday night feature.

A. R. Mingaye, studio organizer

a live tere continued in the "On the Town" Saturday menter the "A. R. Mingaye, studio organizer for the National Assn. of Theatrical and Kine Employees, named a member of Cinematograph Films Council.

Brenda de Banzie, David Kosoff and Anton Diffring took off for Paris and Marseilles over the weekend for locations on "House of Secrets."

Brenhara Lyon, daughter of Beb

Secrets."

Barbara Lyon, daughter of Bebe Daniels and Ben Lyon, engaged to Russell Turner, a BBC-TV producer. Wedding is expected to take place in July.

French actress Genevieve Page named as replacement for Katri Karelia in "The Silken Affair," now in production at Elstree with David Niven in the lead.

Miami Beach

By Lary Solloway

By Lary Solloway

Mickey Katz held over for third
week at Club Chalet in the
Lucerne.
Victor Borge opened two-week
run at Coconut Grove Playhouse
Monday (9).
Bobby Sherwood commuting between the Roney Plaza and New
York for tv dates.
London nitery operator Al Burnett around town signing local talent for his Stork Club there.
"The Big Payoff" and "Talent
Scouts" skedded for emanation
from Beach Auditorium this month.
Empress Hotel closing down its
Regency Room this week; Jerry
Lester and Gracie Barrie play closing date.

Omaha

By Glenn Trump

Pat Delaney holds at White
Horse Inn of Regis Hotel.
Fred Waring opened the spring
tour of his "Hear! Hear!" show at
new City Aud Music Hall Sunday
(8).
Doug Marsh Quartet replaced
Bertie and Bob Hellman at Cotton
wood Room of the Blackstone
Hotel.
L. William Baker signed the

Hotel.

L. William Baker signed the Mariners for April 19 and Harry Belafonte for May 9 in the new City Aud Music Hall.

Lieut. Hal Charnofsky of Los Angeles organized the "Offutt Players," a little-theater group, at Air Force base here.

Australia

By Eric Gorrick (MA 7778, Sydney)

More ozoners will be erected in the Adelaide zone next summer under indie management.
Ray Films, indie distrib unit headed by Ray Rushmer, extending activities to the New Zealand field.

Quensland oxidities.

Gld. Queensland exhibitors say they will continue to press for a 25% right of rejection covering British films.

Dickers are reported going on for presentation of "Cinerama" here this year. Major problem is securing a suitable house.

Vic Greene to London on Republic chore. William Heodenreich of Ray Films replaces him locally.

reich locally locally.
Garnet Carroll, indie legit producer, dickering for more top U.S.
Continentals
Skylets
Eddie Fitzpatrick

shows. Current hit is "Kismet" at Princess, Melbourne.

First ozoners in New South Wales may start to operate next summer via combined Hoyts-Greater Union Theatres.

"To Catch a Thief" (Par) has smashed alltime record at the Prince Edward, Sydney, Par's showcase.

showcase.

Google Withers and John Mc-Callum are scoring in New Zealand with "Simon and Laura" and "Deep Blue Sea" under the Williamson banner.

Norman Louden will step into the top publicity seat at RKO made vacant by resignation of Joe Joel. Louden was formerly War-ner's publicity chief.

Lisbon

By Lewis Garyo (Tel. 32479)

(Tel. 32479)

Shaw's "Saint Joan," starring Mariana Rey Monteiro, a hit at Teatro Nacional.

Portuguese girl line, the "Ballet Luso-Carioça" (12), managed by dancer Anibal Sansao, off to Mekares to work in cabarets there and other North African spots.

Marguig de Clueve Ballet will be

Marquis de Cuevas Ballet will be at the S. Carlos opera house May 15-30, and then tours North of Spain. Cuevas troupe plays the Liceo Opera House, Barcelona, April 12-May 10.

April 12-May 10.

Robert Shaw Choral and Concert Orchestra, from U. S., now touring the Near East, will appear at the Cinema Tivoli April 25-26 under banner of impresario Varela Cid, thence to Madrid and Barcelona, and later Switzerland and Germany.

thence to Madrid and Barcelona, and later Switzerland and Germany.

Rosario & Spanish Ballet Co. plays the Teatro Monumental here in September; in the meantime Rosario is going to Switzerland and Paris for a two months tour. Also Mariemma's Spanish ballet has been booked for a fortnight at the Theatre de l'Etoile, Paris.

Fado singer Amalia Rodrigues signed by the Estoril Casino to a year's contract and will not sing anywhere else in Portugal except in the restaurant, theatre, Wonder Bar and Yacht Club attached to the Casino. Amalia is due to appear end April at the Olympia, Paris.

Argentine impresario Ignacio

pear end April at the Olympia, Paris.

Argentine impresario Ignacio Marias and Spanish impresario Grau Sunol have joined forces to organize and finance a new Spanish ballet company led by Roberto Iglesias, a former Mexican, now U.S. citizen who, with his wife, Aida Ramirez, has been working for some time in the States. The stars on the distaff side are Flora Albaicin, gypsy dancer formerly with Antonio; Maruja Blanco, who was ballerina of the Liceo Opera House, Barcelona, and Maria Merida, singer and dancer, who toured U.S. acouple of years ago with the "Songs and Dances from Spain" company. Setup has a ballet corps of 12, two pianists, two guitarists, a singer and a conductor.

Variety Bills

Continued from page 60

Luke Salem
Jacques Donnet Orc
Leon & Eddie's
Freddy Calo Orc
Flash O'Farrell
Marian Wilkens
Denise
Atoma

Luke Salem
Jacques Donnet Orc
Eddie's
Sakony Hotel
Sose Cortes Orc
Johnny Silvers Orc
Johnny Silvers Orc Denise
Atoma
Kenliworth
Carroll & Gorman
Michael Marvin Orc
Gene Basilios
Antona
Ben
Novack
Orc
Murray
Franklin's
Roberta
Sherwood
Danny
Rogers
Murray
Franklin's
Roberta
Sherwood
Danny
Rogers
Murray
Franklin's
Roberta
Enie Dilorenzo
Place
Place
Place
Place
Mary
Mack
Pat Halladay
Wick-Wacks
Antona
Kaye
Gavle
Roney
Plaza
Eadie & Rack
Calo
& Musette
Noro Morales Orc
San Souci Hotel

Chavez Orc
Fletcher Peck 3

Sea Isle Hotel
Harry Harden Orc
Pasty Abbott
Malayally Fair
Marquez
Sailie Blair
Novo Morales Orc
Horrades Orc
Horrades Orc
Horrades
Horr

HAVANA

Tropicana
Gloria & Rolando
Xiomara Alfaro
Miguel Angel Ortiz
S Suarez Orq
A Romeu Orq
Maurice Chevalier
Lolarice Chevalier
Lolarice Orq
Fajardo Orq

Gene Sheldon

Ceferino Barios Sonia Calero Nancy Lopez Victor Alvarez Ramon Iglesias Rivero Ore Ballet R Ortega Ore

Seville Chavez Orc Fletcher Peck 3

Nacional Fernanda Montel Parisien Ore Cuban Ore

RENO

Riverside Arthur Ellen Johnny O'Neill ruxellos Starlets (8) Bill Clifford Ore Mapes Skyroom

Hollywood

Macdonald Carey aired in from N.

Dale Robertson planed in from N.

Dale Robertson planed in from N. Y.
Allyn Joclyn bruised in horseriding accident.
Betta St. John in town after four months in Europe.
Robert Riley elected to Technicolor's board of directors.
Bob O'Donnell in from Texas to look over films for Interstate Theatre circuit.
George Murphy will represent the Government at International Film Festival in Cannes.
Leland Hayward returned from Cuba where he arranged for filming of "Old Man and the Sea."
Frank Ehrhart, former Mocambo manager, bought the Garden of Allah Hotel in association with Bill Door.

Minneapolis

Peggy Lee will star in Industry on Parade show at Minneapolis auditorium April 11-15. Opening of "The Bad Seed" at Lyceum delayed a day, to April 17, because of transportation hassle.

Benny Goodman and orchestra booked for U. of Minnesota prom April 21, with Doc Evans and his dixieland group to appear same night in another U. ballroom. Minneapolis Centennial committee to present musical history of city on stage in November. Don Log theatre head, has been signed to direct, Foster Wakefield to handle music.

Boston

By Guy Livingston

McGuire Sisters current at Blinstrub's.

Thrush Helen Hush booked into the Shamrock in Charlestown.

Ken Barry current at Al Taxier's Bradford Roof where chirp Libby Dean is held over.

Big contingent of Hubbers, who flew to Miami to escape the snowstorms and pre-Easter lull, returning this week.

Charlie Locke's new nitery, El Morocco, opened Friday night (6), a 200-seater downstairs in former Ada Bullock restaurant.

Barry Jones, here to bally "Alexander the Great," revisiting dark Coplex Theatre where he played repertory in days of E. E. Clive.

"Wake Up Darling" gets special preview at the Plymouth Monday (16) and opens Tuesday (17) to avoid conflict with "Ziegfeld Follies" opening April 16 at the Shubert.

Pittsburgh

Pittsburgh

By Hal V. Cohen

Shirley Jones' 83-year-old grandmother fell and broke' her hip.
Herkie Styles, who played Copa
week before last, back there again
with Bill Farrell.
Jules Curleys celebrated thelt
22d wedding anni and the Gabe
Rubins their 10th.
Mrs. Barbara Lee flew in from
San Francisco for birthday of her
dancer-son, Billy Lee.
Carol Lee Swartz from nearby
Weirton in chorus of "Strip for
Action" at Nixon this week.
Dancers Cabot and Dresden
picked for Grace Kelly-Prince
Rainier wedding shows in Monte
Carlo.

Palm Springs

By Frank Scully
(Tel. 4077)
Mrs. Dave Rose house-guested
Mrs. Ray Milland.
Rosalind Russell, Fred Brisson
and their son Lance at Racquet for
holidays.
Earle C. Anthony spends his winters here but neither he nor NBC
have an outlet in the arca.
Phil Harris and Desi Armaz in
on deal to build a new golf course
at Indian Wells, below present
Thunderbird.
Ginny Simms, Gary Crosby Rob-

Inunderbird,
Ginny Simms, Gary Crosby, Roberta Linn, Bob Hope and Frank
Sinatra pitched in with Les Brown
as attraction for seventh anni police show.

Hayana

Billy Daniels at Tropicana.

"Good Morning, Miss Dove" at Trianon and Payret.

Spencer Tracy here for filming of "Old Man and the Sca."

"Bad Seed" to be put on at Salon Blanck by Cuban group.

Maurice Chevaller coming to Montmartre and Auditorium.

Sam Goldwyn Jr. began filming of "The Sharkfighters" at Isle of Pines. Nena Aleman named his assistant.

assistant.

OBITUARIES

time.
Little, who was born John Leonard in England, came to the U.S. at an early age and attended the U. of Iowa where he formed his first band and dropped his pre-medical studies. Intimate quality in his voice and pianistics catapulted him to a position as a front rank maestro who had his own radio pro-

to a position as a front rank maestro who had his own radio program for many years.

A member of ASCAP, he was associated with the composition of "Jealous," "Little by Little," which he used as his theme, "Shanty in Old Shanty Town," "You're a Heavenly Thing" and others.
Following the big band era, Little broke up his organization and headed a trio. He was one of the pioneers in this respect, since he helped open a new field of employment for big band maestri in cocktail lounges and in cafes. Several years ago, Little decided to work as a single and he had played five engagements at the Palace Theatre. He entertained troops overseas under auspices of USO-Camp Shows. He had been booked to open at the Elmwood Casino, Windsor, Ont., at the time of his death. Little was "around the dial" in the late 1920s and early 1930s, especially out of Chicago. Canable

Little was "around the dial" in the late 1920s and early 1930s, especially out of Chicago. Capable of playing and singing for friends into the wee hours, Little was one of the several key personalities to popularize "crooning," predating or contemporaneous with such figures Rudy Vallee, Russ Columbo, Whispering Jack Smith, Hiske O'Hare, and Charlie Hamp, another q.t. vocalist who got part of his compensation by becoming a sales vice president of the Chicago toothpaste company which sponsored him. Little belonged to a generation of microphone-hugging artists who set the scene for the artists who set the scene for the relaxed bri Perry Como brigade-Bing Crosby to

Perry Como.

It is probably not an exaggeration to declare that the group of which Little was a prototype rang down the curtain on the "coonshouting" and "mammy-singing" brigade, though Al Jolson continued undiminished. But the Jolson imitators were doomed by the whispering microphonists.

Little was a widower, his wife, Tea Little, having died in 1934. Survived by a son and daughter.

MRS. ADOLPH ZUKOR
Lottie Kaufman Zukor, 80, wife
of Adolph Zukor, chairman of the
board of Paramount Pictures, died
April 7 in New York, after a long
illness,
Rorn

illness.

Born in Hungary, she was brought as a child to the U.S. in 1883. In 1897 she married Mr. Zukor, who was then in the fur business in Chicago. In 1899 they came to N.Y. In 1953, Zukor celebrated his 50th anniversary in the film industry. Through the years, Mrs. Zukor was active in charitable works and belonged to about 30 philanthropic organizations.

tions.

Besides her husband, a daughter,
Mrs. Mildred Zukor Loew, son Eugene James Zukor, who is a Par
Sudio exec in Hollywood; three sisters, and a brother, Albert Kaufman, of Beverly Hills, who is also
a pix biz vet, five grandchildren
and four great-grandchildren survive.

RUDOLPH F. BLASH

Rudolph F. Blash, 70, founder of the Webster-Chicago Corp., manufacturers of phonographs and tape machines, died of a heart attack April 6 in Fort Lauderdale, Fla. He was board chairman of W.C. which he organized in 1914. The largest manufacturers of phonos, record changers and tape recorders, the company grosses around \$35,000,000 annually.

W-C pioneered in sound films and the development of automatic record changing equipment. During the last war, the company concentrated on electronic devices for the armed forces. A projected merger between W-C and Emerson Radio & Phonograph Co. fell librough in 1953.

His wife survives.

MORIZ VIOLIN

Moriz Violin, 76, pianist-composer who once studied under Johannes Brahms, died in San Francisco April 1 after a short illness. An Austrian by birth, he was a pupil of Brahms in the early

LITTLE JACK LITTLE

Little Jack Little, 55, vet bandleader, songwriter, and later a
vaude and cafe performer, died
April 9 in Hollywood, Fla. Police
believe he committed suicide. He
had been ill of hepatitis for a short
time.

Little, who was born John LeonLittle, who was born John Leonard in England, came to the U.S. at
an early age and attended the U.
of Jowa where he formed his first
band and dropped his pre-medical

BERT POWSEY

Albert E. ("Professor") Powsey, 89, onetime high-diving stantman whose act was a familiar one to patrons of seaside resorts and fairgrounds, died March 23 in Liverpool, Eng. His high dives topped entertainment programs for some 18 years at Southport, Eng.

Powsey was especially noted for his spectacular "dive-of-flames." For this feat he wore a suit covered with pieces of gasoline soaked cotton. Seconds before the dive, one of his sons ignited the material and he appeared as a flaming torch in an 80-foot dive to the sea below.

below.

Surviving are his wife, the former Rose Emma Ellis who made a global tour as the first woman deep sea diver, and eight children.

FRED R. LE VARGE
Fred R. Le Varge, 73 chief electrician at the Bushnell Memorial Hall, Hartford, for the last 14 years, died March 31 in that city. Prior to joining the Bushnell staff, he handled Broadway productions of The Theatre Guild for 17 years and also toured with Guild shows on the road.
A native of Norwich, Conn., Le Varge started his 55-year theatrical career as an electrician with the Charlie Robinson burlesque shows. Subsequently he was associated with the Shuberts, William A. Brady and Singer's Midgets among others.

WILLIAM B. JAMES
William B. James, 77, former
vaude performer who trouped as
a juggler in the turn known as
Woods & James, died April 1 in
Long Branch, N. J. Before retiring, he toured with various minstrel shows and was also seen at
such vaude showcases as the Palace Theatre, N. Y., and Tony Pastor's.

James who was a long a long and the land to the land

James, who was a longtime em-ployee of Walter Reade Theatres, more recently was head doorman of the chain's Paramount Theatre in Long Branch. Surviving are a son, a sister, niece and a nephew.

LLOYD INGRAHAM
Lloyd Ingraham, 81, retired
screen director and actor, died of
pneumonia April 4 at the Motion
Picture Country Hospital near
Hollywood.

Hollywood.
Ingraham entered motion pictures in 1912, after a career as a legit actor and director for Oliver Morosco and other stage producers. On the screen he not only played leading roles but directed such stars as Mary Pickford, Mae Marsh, Douglas Fairbanks, Douglas Marsh, Pouglas MacLean and Mr. and Mrs. Carter DeHaven.
Surviving are his wife, two sisters and a brother, songwriter E. Roy Ingraham.

ISRAEL ROSENFELD

Israel Rosenfeld, German-born film pioneer, was killed in an auto accident in the British sector of Berlin March 28. A U.S. citizen, he began his film career in 1918 with the German Decla Bioscoop Co., producing many stient and talker films. Rosenfeld was a film producer and distributor in Germany until he came to the U.S. in 1933. In 1941 he formed Simpex, a N.Y. film import-export company, Silm 1941 he former film company, Harmonie Film.

His wife survives.

ROBERT ETRIS

ROBERT ETRIS

Robert Etris, 32, film industry pioneer, died April 11 in Philladelphia. He helped film "The Birth of a Nation," parts of which were shot in Fairmount Park, Philly.
Etris was connected with the Lubin Co. in Philadelphia for about 12 years in addition to other picture compspies and film exchanges. He later became manager of the Knickerbocker Theatre, Washington, D.C., which collapsed in 1922, killing 97 persons, After the theatre was rebuilt, he held the same post until his retirement two years ago.

o years ago. A daughter survives.

medienne Gracie Allen and herself a veteran of vaudeville, died April 3 in San Francisco. A native of Frisco, Pearl and sisters Gracie, Bessie and Hazel formed a team which toured the country in the golden days of vaudeville.

When Gracie and George Burns teamed in a comedy act, the other three sisters returned to Frisco and opened a dancing school which Pearl operated until her retirement in 1948.

Her sister survive.

GEORGE F. HAGGERTY
George F. Haggerty, 52, onetime vaude performer, died of a heart attack last week in New York. He was stricken on the eve of appearing in the Circus Saints and Sinners show Friday (6) at the Waldorf-Astoria Hotel, N. A veteran comedian, Haggerty was seen in a number of Broadway legit productions and also acted in radio and television. In recent years he was secretary to actor Frank Fay.

Two brothers survive.

ALAN GREEN

Alan Green, 57. bandleader and drummer, died recently in Folkestone, Eng. He led a band at the London Palladium in 1932 and long toured with the Mecca ballroom circuit. He retired in 1951 due to ill health while playing at Butlin's holiday camp in Skegness. Surviving are his wife, son and a daughter, June, who at one time was vocalist with his band.

BENJAMIN M. BARNETT

BENJAMIN M. BARNETT
Benjamin M. (Ben) Barnett, 60.
veteran Twin Cities bandleader,
died recently of a heart attack in
Minneapolis. He conducted in several loop theatres in the heyday of
vaude and also batoned for the
Aqua Follies. In addition, he was
a longtime member of the Ice
Follies orch.
Surviving are his wife, daughter
and son.

M. P. J. VERMIN

M. P. J. Vermin, 58. chairman of the Nederlandse Bioscoop Bond, died March 25 in Amstelveen, Holland, on the eve of resigning his post due to poor health. He planned to submit his resignation March 26 at the Bond's annual meeting.

Vermin held the chairmanship of the Dutch film organization for 10 years.

FRANK P. MORSE
Frank P. Morse, vet legit publicist, died April 1 in Kensington,
Md. He had just returned from a
Caribbean vacation.
He was longtime publicity chief
for Henry Miller attractions and
penned a book, "Backstage With
Henry Miller." Before joining
Miller, Morse was dramatic critic
of the Washington (D.C.) Star.

JULIUS FRANKEL
Julius Frankel, 58. Cincinnati
theatre owner, died March 26 in
Santa Monica. He lived in Beverly Hills for the past 10 years.
He was the son of the late Isaac
Frankel, pioneer Cincinnati exhibitor. Besides his theatre holdings, he was a partner in a Cincy
realty firm.
Wife, daughter, and son survive.

ALBERT SWERDLOVE
Albert Swerdlove, 58, New England film exec, died of a heart attack April 4 in New York while on a business trip there. He was president-treasurer of Federal Film and Screen Guild of Boston and also headed Classics Inc. of New England.
His wife, a brother and a nephew survive.

DAVID R. HOCHREICH
David R. Hochreich. 60, pioneer filmmaker, died March 31 in Forest Hills, N.Y. He started his career as a salesman for Fox Film Corp. Later he was president of the Vocafilm Corp. of America.
Company produced the film, "Babe Comes Home," which featured Babe Ruth and Ann Harding.

PEP GOLDEN
Pep Golden, 60, former Cincinnati dance instructor, died March 27 in Los Angeles. He located in L.A. in 1948 after 25 years in Cincinnati. Hal LeRoy was one of his public his pupils. Wife, t two sisters and three

brothers survive.

LEO M. SCHALLMANN
Leo M. Schallmann. 63, former
Chicago theatrical agent, died
April 5 in Madison, Wis. He and
his late brother, Hyman, operated
an agency together there for many
years.
His wife, a son, three brothers
and four sisters survive.

HUGH KENT

A daughter survives.

PEARL B. ALLEN
Pearl B. Allen, 70, sister of co-Hugh

died April 3 in Flemington, N. J., after a long illness. He was once married to Bland Johaneson, onetime N. Y. Mirror film critic.

CHESTER L. CLUTE
Chester L. Clute. 65, screen actor, died April 5 in the Motion Picture Country Hospital near Hollywood after a heart attack. He had been active in films since 1930. His last appearance was in RKO's "My Favorite Spy" in 1942.

WILLIAM H. CAREY
William H. Carey, 31, film editor, died April 1 in Hollywood following a heart attack. His last assignment was on George Stevens'
"The Giant."
His mother, brother survive

CREDO F. HARRIS
Credo F. Harris, 82, radio pioneer and founder of station
WHAS, Louisville, died April 3 in
that city after a long illness.
Details in radio section.

Morris Metzer, superintendent of the film lab of Associated Screen News, died April 4 in Montreal following a long illness. Born in England, he came to Canada as a youth and was in charge of the lab at ASN for 27 years, pioneering in a number of innovations in the film industry. Wife and two sons survive.

Maurice Collette, 70, retired v.p. and director of the Batten, Barton, Durstine & Osborn ad agency, died April 3 in Bronxville, N. Y. Before retiring in 1952, he was associated with the du Pont account since 1930. Surviving are his wife, a son and two daughters.

Caleb W. O'Connor, 76, public speaking teacher and composer of more than 200 songs and college marches, best known being Yale's "Down the Field," written in 1904, died April 3 in Washington.

Wife, 32, of Edward N. Hallack, chief director of KRLD-TV, Dallas, was killed April 1 in an auto accident near Rockwall, Tex. Couple's one-year-old son also died in the crash.

David Devoto, assistant manager of RKO Pathe studios, died of a heart attack April 1 in Hollywood. He formerly served as purchasing agent for David O. Selznick Productions for six years.

E. Oscar Weinstein, 55, cello and sax player in dance bands and for several years cellist for the Omaha Symphony Orch, died April 3 in Beverly Hills, Cal. Survived by wife, son and daughter.

Philip E. Fitzpatrick, 55, chief engineer of the Mastbaum Thea-tre, died April 5 in Philadelphia. Surviving are his mother and four

Neiman Eisman, 67, a theatrical scene designer and member of the Showmen's League of America, died March 31 in Chicago.

Peter G. Moon, 40, v.p. of Functional Music Inc., and general manager of station WFMF, Chicago died in that city April 1. Daughter survives,

Harold Nagel, 50, orchestra leader who appeared at many top New York hotels, died April 1 in N.Y. His wife and two brothers

Perry Leonard Listef, 69, pioneer film technician, died April 4 in Hollywood. He is survived by his wife, a son and daughter.

Lee Sands, 46, former radio-twriter for Milton Berle, Rudy Vallee and Morey Amsterdam, among others, died April 6 in New York. His mother and sister survive.

Charlotte Lyses, 78. French actress and first wife of actor-manager-playwright Sacha Guitry, died April 7 in Saint-Jean-Cap-Ferrat, France.

Fred Wilson, 83. stagedoorkeeper at the Grand Theatre. Wolver-hampton, Eng., for past 20 years, died March 8 in that city. He was formerly a character actor.

George Goodfellow, 80, longtime partner of the vaude comedy duo, Goodfellow & Gregson, died March 6 in Taunton, Eng.

Kathleen Seller, 38, radio and television writer, died April 4 in Hollywood. Her brother survives.

Harry Hatch, to and radio broad-aster, died recently in Dudley

Crest Theatre, Dallas, died April 2 in that city.

Father of Hal Kanner, musical arranger and director with Joan Wheatley, died April 4 in New York

Abe Bronson, 61, Runyonesque character who was a familiar figure to show folk, died April 4 in New York.

MARRIAGES

Hannerl Matz to Karl Hackenberg. St. Florian, Austria, March 26. Bride is an actress; he's an actor.

Suma Lamonte to Victor Seaforth, Brixton, Eng., March 24. Bride's a member of Johnny & Suma Lamonte juggling act; he's an impressionist.

Vy Day to Lloyd Day, Glasgow, March 31. Bride's a dancer; he's a Canadian-born singer.

Pegi Brown to Alan Maidens, Toronto, April 3. Bride is stage and tv actress. Linda Glavey to Stanley Grover,

Washington, April 7. He's a legit, radio and tv actor. Ruth Shumaker to Gerald Wag-

ner, New York, April 7. Bride is reporter for Washington Post-Times Herald; he's manager of Lopert Theatres in Washington.

Patricia Owens to Sy Bartlett,
Palm Springs. Cal., April 7.
Bride's an actross; he's producer.
Rosemarie Donovan to Jack
Hanrahan, Cleveland, April 7.
Bride is WEWS singing-sccretary;
he's a KYW-KYW-TV flack.

Joan H. Katz to Richard P. Levy, New York, April 8. He's a mem-ber of the sales staff of WCAU-TV in Philadelphia.

Rosemary (Rory) Meyer to Julius La Rosa, Frances Creek, Wis., April 7. He's a singer; bride formerly was secretary to Perry Como. Eva Gabor to Dr. John Williams, ew York, April 8. Bride is an stress; he is a Beverly Hills

physician.

Nancy M. Turner to Harold F.

Stone Jr., New York, April 7. Bride
is a daughter of RKO Teleradio
exec Terry Turner; he's with
WNEM-TV, Bay City, Mich.

BIRTHS

Mr. and Mrs. Donald Coyle, daughter, Paterson, N.J., April 2. Father is director of sales and research for ABC Television.

Mr. and Mrs. Peter Wade, son, Mount Kisco, N.Y., March 29. Father is ABC Radio sales service manager.

Mr. and Mrs. Dick Heffner, son, New York, March 30. Father is a tv produçer.

Mr. and Mrs. William Lucas, son, New York, April 1. Mother is Joan Morton, a dancer.

Mr. and Mrs. Donald Wayne, son. New York. April 2. Mother is film publicist Elaine Wayne; father

is a mag and screen writer. Mr. and Mrs. Dino Maiuri, son, Mexico City, March 29. Father is a pic scripter; mother is a pic ac-tress (Irasema Dilian).

Mr. and Mrs. Stanley M. Bcr-man, daughter. New York, April 2. Mother is Anita Phillips, radio ac-

Mr. and Mrs. Moose Charlap, daughter, New York, March 29. Father is songwriter.
Mr. and Mrs. Edward Muhl, daughter, Hollywood, April 5. Father is production veepee at Universal.

Mr. and Mrs. Maurice Richlin, daughter, San Fernando, Cal., April 6. Father is a tv writer.

April 6. Father is a tv writer.
Mr. and Mrs. Richard Young,
son, Albany, March 22. Father is
a 20th-Fox booker there.
Mr. and Mrs. Harry Carroll,
daughter, Chicago, April 5. Father
is in the WBKB traffic department
in that city.

Mr. and Mrs. John Moriarity, daughter, Pittsburgh, April 1. Father's with SW Theatres in Pitt. Mr. and Mrs. Charles King, son, Philadelphia, March 24. Father is a WF1L-TV announcer.

Mr. and Mrs. Shelly Gross, son, Philadelphia, April 3. Father is a WFIL-TY announcer.

Mr. and Mrs. Vern Bennett, daughter, San Francisco, March 29. Father is pianist at the hungry i, Frisco night spot.

Mr. and Mrs. Roger Tuttle, daughter. New York. March 31.

T. N. Childress, 69, owner of the Father is an NBC announcer.

JOHNNIE RAY



FILMS

RADIO

VIDEO

MUSIC

STAGE



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Vol. 202 No. 7

NEW YORK, WEDNESDAY, APRIL 18, 1956

PRICE 25 CENTS

Hooligan Attack On Nat Cole Ricochets | COLOR PUSH FOR Vs. Racists; Even Dixie Press Irate

The hooligan attack upon Nat (King) Cole by a group of white southerners may ultimately benefit Negro entertainers working in the south, according to spokesmen from talent agencies. The response to the ganging up on the Negro singer in Birmingham last Tuesday (10), indicates that open attacks on entertainers attempting to carry out the terms of their contracts will not be tolerated.

Despite, however, favorable press reaction, Cole pulled out of his scheduled booking in Atlanta last night (Tues.). Cole told the Atlanta promoter, B. B. Beamon, that "it's not a matter of protection. Someone might try it again, even with 100 policemen on hand," Beamon cancelled the date, quoting Cole's statement that he "was airaid to come to Atlanta."

According to the agency men, the most heartening response has been the editorials in southern newspapers which deplored the attack. Virtually every major newspaper was outspoken against the White Council which organized themsele which took place at Birmingham's Municipal Auditorium.

One aftermath of the event was the failure of the White Council to muster big meetings since the attack. The Birmingham chapter got 90 members at a confab Thursday (12), whereas previous shindigs were usually attended by several thousand.

Another factor that some agencies feared would result from the

Another factor that some agen-cies feared would result from the (Continued on page 91)

'Lady' First Unanimous N. Y. Legit Crix Choice;

N. Y. Legit Crix Choice;

'Diary,' Tiger' Also Win

For the first time since its inception in 1927, the New York
Drama Critics Circle turned in a unanimous vote in selecting "My Fair Lady" as the best musical to hit Broadway in the past 12 months.
"Diary of Anne Frank": got the nod as the best American play and "Tiger at the Gates" won out in the foreign import category.
"Diary" got into the American play lineup after a motion was passed that a Broadway entry be so considered if it emanates from any foreign source other than dramatic. Daily News critic John Chapman refused to go along with the motion, however, and gave the play his vote as the best import. In line with the confusion over (Continued on page 18)

1,000,000 Disk Seller

Perry Como has racked up his

Perry Como has racked up his 10th golden disk at RCA Victor with his current coupling of "Hot Diggity" and "Juke Box Baby." Platter topped the 1,000,000 sales mark last week and is still going strong.

"Hot Diggity," incidentally, is the fourth 1,000,000 seller turned out for Como by tunesmiths Al Hoffman and Dick Manning. The other golden disk tunes penned by the team were "Papa Loves Mambo," "Bibbidie-Bobbidie-Boo" and "Chi-Ba-Ba." "Hot Diggity" is published by Como's own firm, Roncom Music.

John Daly Raps Congress Nix On **Video Coverage**

Chicago, April 17.
One of the most outspoken attacks on Congressional refusal to allow radio-tv coverage of sessions was delivered at the NARTB today (Tues.) by John Daly, v.p., of ABC. Daly was in an explosive mood as he delivered his tirade. He said: "It may be that Congressional leaders are penalizing us for fear their members will misbehave and disgrace them," Daly said. "Yet they want to use us when it suits their convenience. Particularly (Continued on page 91)

'TEAHOUSE' A MUSICAL TO HUB TOOTER UNION

Boston, April 17.

It hasn't taken the local musicians' union long to cash in on the success of "Teahouse of the August Moon" in Boston. The tooters have classified the John Patrick-Vern Sneider comedy as a "musical," with a \$120-per-week rate per man, rather than the straightplay rate of \$85. Moreover, the show has to use seven men instead of the regular five men normally required for the Colonial Theatre, where it's playing. "Tea-(Continued on page 16)

MASS MARKET

Chicago, April 17.

Sparked by NBC-RCA's official dedication on Sunday (15) of the network's WNBQ here as the world's first all-tint television station, this is the year of the "colorful convention" for the nation's broadcasters. There's no doubt about it—the aura of tint and the potentialities of an all-rainbow spectrum permeates the entire atmosphere of the annual get-together of the National Assn. of Radio-Television Broadcasters.

The big color push is on (incepted as of the moment that NBC President Robert W. Sarnoff pushed the button that transformed last Sunday's NBC black-and-white "Wide Wide World" showcase into a blaze of dazzling hues) and the immediate repercussions of the allout "tint sprint," both at the NARTB convention and on a variety of industry fronts, suggests that the "payoffera" for RCA's \$75,000,000 investment in the color video sweep-stakes is on the pronto horizon.

There was an electric excitement attending prexy Sarnoff's push-button transformation of "WWW" into a blaze of color as WNBQ set the all-tint pace among America's tv stations. But there (Continued on page 82)

No Wall Streeter, Sez Dick Rodgers

The widespread belief that he's

The widespread belief that he's a shrewd business man irritates Richard Rodgers. "It's not true," he says. "I'm not a business man. I know little about business and I care less."

The composer-producer regards himself as primarily an artist, and he readily admits he's one of the most fortunate men alive. "I'm grateful for all that music and the theatre have done for me." he explains. "I can't begin to tell you what pride and thankfulness I feel when I hear my music played.

"A few days ago, a 13-year old girl—I may not be able to tell you about this without breaking up—wrote me a letter saying that my music had brought pleasure to her life. I don't think anything more (Continued on page 82)

20th Readying Backlog Sale to TV; Only U and Par Now Stand Aloof

Want Boston Theatre Named for Fred Allen

Named for Fred Allen
Boston, April 17.
A resolution urging that the
Shuberts name one of their Boston theatres in memory of Fred
Allen was filed in the State Senate here last Tuesday (10) by Sen.
John Adams, of Andover. The legislator declared that throughout
his career, Allen always claimed
Boston as his hometown. He asserted that the naming of a theatre in the late comedian's honor
would be a fitting tribute.
Allen, born John Florence Sullivan in Boston, worked at the Boston Public Library before becoming a vaude performer. He was a
frequent Hub visitor and corresponded for many years with Boston schooldays friends.

Metro 30-Mins. Wedding Film; **Big Bally Due**

A 30-minute CinemaScope subject of "The Wedding in Monaco" will be issued by Metro in May, with key cities set to get the short on May 13. The special Metro film believed to be the "only comprehensive coverage of the nuptials" of Metro star Grace Kelly and Prince Rainier III which takes place civilly today (Wed.) and religiously tomorrow (Thurs.).

Metro is going all out in its promotion of the picture. It is pre(Continued on page 91)

(Continued on page 91)

STEVE ALLEN AS NBC **DEFI TO ED SULLIVAN**

Chicago, April 17.

The Sunday night 8 to 9 "guessing game" is over, with NBC-TV giving Steve Allen the nod as next fall's successor to the "Comedy Hour" in a bid to whittle down those Ed Sullivan ratings. Thus ends speculation as to whether NBC would divry up the hour segment into half-hour shows.

Allen will head up the full-hour variety layout. Whether he will bring over the various components (Continued on page 91)

Following the example of several other majors, 20th-Fox is about to unload a batch of its pre-1948 features to television.
Company has split its library into 10 packages of 50 pix each and is expected to close a deal for the first group in the near future. While several of the tv distribs are in the running, the one closest to 20th is said to be Hygo TV, headed by Joseph Seidelman.
According to present plans, 20th will lease its films to tv rather than sell the negative rights as did RKO and Warner Bros. Definite decision on terms and policy will be made any moment, now that 20th prexy Spyros P. Skouras has returned from the Coast.
According to present indications, 20th is talking in terms of \$2,000,000 plus a percentage for the first group of 50. That would average out to \$40,000 a piece. Skouras is on record as stating, some months back, that—if and when 20th statted making its oldies available to—it would do so piecemeal.
Skouras at that time also indicated that the distribution of such features might be handled by 20th's own distribution outfit (a la Columbia and Screen Gems). That idea apparently has been junked, even though 20th still has a distribution setup to handle films it makes specifically for the tv medium.

In the past, several groups of features originally released via 20th have gone to tv. Included were the Sol Wurtzel and Charlie (Continued on page 90)

Marlowe Out of 'Waltz' After Swapping Face Slaps With Costar Marj. Lord

With Costar Marj. Lord

San Francisco, April 17.

When Marjorie Lord slapped her
costar Hugh Marlowe, after the
end of the second act of "Anniversary Waltz" at the Alcazar here
last Thursday night (12), he returned the slap. That was the central fact in a branigan spread over
local newspapers last Friday and
Saturday (13-14), and resulted in
the hurried substitution of the
male lead in the show.

Story broke when Marlowe started calling the papers. The actor
told Bob Hall, of the Call-Bulletin,
"Tm off-balance. She swats me on
the side of the face. She did it
emotionally. So I slapped her
right back, in the heat of emotion.
And I told her, 'I wouldn't let
(Continued on page 18)

23d Annual VARIETY

Radio-Television and TV-Film Showmanagement Awards [Pages 25 to 32]

Okay for Yank Pix-to-Russia Seen As Johnston Awaits Soviet Offer

Eric A. Johnston stated in New York over the past week that he's now awaiting word from Moscow on the Soviet desire to import Hollywood films. Prior to his Southeast Asia tour, Johnston said, the Russian ambassador and his cultural attache visited him in Washington on the matter.

Johnston asked for the specific: Did Russia actually want to buy films and under what circumstances? We wanted the details, Johnston related. American ambassador is back in the Red capital but has yet to communicate the answers to Johnston's queries.

The Motion Picture Export Assn. president confirmed that the U. S. State Department has recommended Yank film sales to the Soviet but stressed that the MPEA has the final voice on any actual deal, this assuming, of course, that Russia comes through with a specific bid.

On the American front, Johnston

bid.

On the American front, Johnston said he hoped to have an immediate conference with the MPAA committee appointed to study a revamp of the Production Code. But this had to be put off because two members of the group, Barney Balaban and Abe Schneider, are out of town.

town.

As for domestic business, the MPAA chief said he's been "getting an optimistic feeling" since last Jan. I from both studio and New York homeoffice sources. This, of course, relates to the MPAA member companies in production and distribution; he has no contact with theatres.

MPEA Okay Seen
On the basis of private comment
by some members of the MPEA
board and other influential executives, MPEA likely will formally
approve a films-to-fussia project
whenever the subject is put to a
vote

whenever the subject of vote.

One official stated: "I don't want to do any business with the (one word deleted—ed.) Reds but if the others want to send them our pictures I guess I'll go along with it." By "others" he was referring to MPEA company reps. That many (Continued on page 90)

(Continued on page 90)

Of 20 Delinquents But One Blames Pix or TV

Minneapolis, April 17.

It was the nearly unanimous opinion of 20 youths interviewed at the Hennepin County Home School for Boys, whose offenses covered everything from causing trouble in schools to stealing cars, that lurid films, video shows and comic books do not cause juvenile delinquency.

Survey was undertaken

Survey was undertaken by E. P. Sedio, the home school's super-intendent. Youths interviewed ranged in age from 11 to 18.

Only youth who claimed he got in trouble as a direct result of a film was a 14-year old committed

film was a - - for fighting.

"In a gangster picture you see a cat slug a guy and you want to follow his example," he said.

ART FORD'S FEATURE FILM

'Greenwich Village Story'
Dickers With Distribs

Disk jockey Art Ford has written and directed a 70-minute feature film, "The Greenwich Village Story." Picture, filmed entirely in Gotham's Greenwich Village, was made under the banner of The Film Group, a company organized for the project by Ford and producer W. C. Kohler.

An August release date has been "and a say the film although no deal has as yet been made with a distribution organization. According to a spokesman for The Film Group, negotiations are currently taking place with a number of film companies.

Oriental Splendors Theme Of Fourth for Cinerama: **Shoot Nepal Coronation**

Hollywood, April 17.
Lowell Thomas, who'll produce fourth Cinerama production "From Timbuktu to Katmandu" in Asia; Africa, has named Otto Lang, formerly with 20th, as director of merry with 20th, as theetoot of Technicolor production. They plane Friday in chartered constellation with two full camera crews for Katmandu, capital of Nepal, to photograph 10-day coronation ceremony of King Mahendra.

Newest Cinerama film will por-tray oriental splendors now van-ishing under western influence. Expedition will take four months.

Never Mind the Weddin'; It's Back to Work for Meg

Although the acting career of Grace Kelly is up in the air as she goes to the Monaco altar this week, not so with Margaret Truman, who weds N. Y. Timesman Clifton Daniel Saturday (21). A couple of weeks after her honey moon, Miss Truman will appear in a straight role on NBC-TV's "Matinee Theatre."

By coincidence, Maybelline has taken three participations on the daytime dramatics during May.

CANTOR BEFORE CAMERAS

Stars in '5th Season' For 20th-First in Decade

Hollywood, April 17.
Eddie Cantor has signed to star in "The Fifth Season," his first film in 10 years. Gregory Ratoff will produce and direct film based on legit farce; 20th-Fox will release.

Cantor's last film was "Show Business" which he also produced at RKO.

Okav By Hearst

William Randolph Hearst Jr. has pledged support of the sale of Hollywood films to Russale or nonywood films to Russia, according to industry exers who've been concerned over the public reaction to such trade.

trade.

Specifically, the Hearst papers will give editorial endorsement to any deal made with the Soviet, it's said. This could mean a strong p.r. plus for the industry, discouraging "doing business with the Commies" raps that homeoffice officials have been wary of.

Hookers & Hookah In North Africa

By HAZEL GUILD

Tripoli, Libya, April 10.
Tripoli, with its permanent population of over half a million now including about 10,000 U.S. airmen stationed at the Wheelus Air Base and another 10,000 transient filers passing through every month, offers lots of inducements to part the tourist from his dollars.
Though the anti-French North African incidents have dented tourist business, area still imparts an air of glamor and mystery to (Continued on page 82)

House Probe of Commie Activity in Coast AFM Leaves Show Biz Alone

Leaves Show Biz Alone

Hollywood, April 17.

Show biz is playing no part in the renewed Coast Red probe, although some 35 musicians have been summoned to testify before the House Un-American Subcommittee. Pattern set at initial sessions yesterday (Mon.) indicates the committee is concentrating on establishing proof that the Reds set up and took over the independent Progressive Party in 1952.

There were no queries regarding show biz and the committee is reiterating that it is not concerned (Continued on page 90)

FLY PRINCESS KELLY FILM FOR THURS. (19)

American newsreels covering the Grace Kelly-Prince Rainier III civil wedding ceremony in Monaco today (Wed.) are sparing no expense to get the film back to the U.S. in a hurry.

In fact, the wedding will be included in tomorrow's issue of the reels. Coverage is via a pool arangement due to a lack of space for individual lensers.

Immediately following completion of the ceremony today, film will be rushed to a waiting helicopter which will take it to Nice. From there, a jet plane will, carry the negative to Paris to make con. (Continued on page 81)

(Continued on page 81)

Nix Robeson Can. Tour For 'Red Front' Auspices

For 'Ked Front' Auspices
Ottawa, April 17.
For a time it looked as though
Paul Robeson would be allowed to
enter Canada for a 17-city concert
tour, but immigration officials
have refused him an entry permit
"under present auspices." Explanation came in the House of Commons when Immigration Minister
J. W. Pickersgill said it was not
federal government polley to admit known Communists as immigrants or visitors and although
'one or two other artists" had bean
admitted recently, from now on
such visitors would be refused entry, especialy under the auspices
of "Communist-front organizations."

Queried by another member of

Queried by another member of parliament, Pickersgill claimed Jerome Concerts & Artists Ltd., Canadian bookers for the project-ed Robeson tour, was "a Commu-nist-front organization."

Goody Enough

As Goodman (Goody) Ace sums up the recent Broadway

"'My Fair Lady' got won-derful notices.
"'Mr. Wonderful' got fair notices."

THE SILVER LINING

It is meagre solace that from some heinous crime or event often emerges affirmative social values which (almost) makes the basic offense worthwhile. But even that "almost" should never come to pass in an age of enlightenment and in a supposedly civilized land like the United States of America.

Twice within as many weeks goons struck out. The acidthrowing incident involving Victor Riesel has been followed by the assault on Nat (King) Cole.

Labor goons are one breed, although the element of freedom-of-the-press indicates that the hoodlums bid fair to be hoisted by their own dastardy. But in a climate where, traditionally, it has been established for decades that art has no frontiers the it has been established for decades that art has no frontiers the highhanded event last Wednesday (11) in Birmingham's Municipal Auditorium is an effrontery to all showmen and the very industry which so often is called upon and always responds to disaster events which, often as not, benefit the very region in which Cole was humiliated; assaulted on stage in full view of an all-white audience; and forced to cancel some bookings because of the physical hurts he suffered.

The fact that he was given an ovation, which told him very vividly that they didn't condone this sort of hoodlumism, when he was forced to curtail his concert because, of his back and head injuries, is little reassurance for the basic ignominy. Nor is the arrest of the six "white trash" hatrioteers much consolation.

This is a grim page on the record of the current American scene. The matter of the manner of integration, whether it should be "slowed," and whether or not the National Assn. for the Advancement of the Colored People has been "too vigorous" in its program, is something for the sociologists. But there is no sociological discourse needed to dwell on these six of ay goons, apparently very much "from Dixie," taking it upon themselves to mount the podium of the Municipal Auditorium to "boycott Negro music as decadent." Hitler tried that with Gershwin and Berlin, and it's now a matter of very recent history how effective "Porgy and Bess," Lionel Hampton, Sidney Bechet and Louis (Satchmo) Armstrong have been as America's goodwill ambassadors outside and inside the Iron Curtain. ica's goodwill ambassadors outside and inside the Iron Curtain.

Actually Nat (King) Cole is no example of "decadent Negro music" for, if anything, he is a sweet-singing balladeer, a con-sistent Hit Parader because of his svelte lyric style. The Alabama goons apparently were so itching to foster disturbance that they overlooked this fact.

Strangely enough, that brand of the basic American beat, which has its roots as much (and more) in Market Street, State Street and 52d Street, as in Beale Street, might more likely be ascribed to such white exponents as Turk Murphy and Eddie Condon, Dave Brubeck and Benny Goodman.

Yes, perhaps tragedies like Riesel and Cole are needed to bring to consciousness traditional American sportsmanship. It shouldn't be necessary, but as that savant of the bistros and the kilocycles, Red Buttons, is given to observe, "Some strange things are happening" in this land of ours these days. Abel.

Sime and the SickTroupers

the old American Mercury in 1926. Another temptation to feminisce is provided us by our long-time stringer up in Saranac Lake. How he came to be connected with this entertainment family weekly and the role played by founder Sime Silverman is explained below in the words of the Adirondack mountainer himself.

the old American Mercury in 1926.

Another temptation to reminisce is provided us by our long-time stringer up in Saranac Lake. How he came to be connected with this entertainment family weekly and the role played by founder Sime Silverman is explained below in the words of the Adirondack mountaineer himself.

Sime and Saranac By HAPPY BENWAY

About 27 years ago my column was born. I at that time was "curing" at the NVA Annex Sanitarium at 80 Park Ave. here when the late Sime Silverman, accompanied by Ruth Morris, paid the Annex a visit, I had met Sime a few times in New York, so we chatted a little and as he was leaving my room he happened to notice the room of Charlie Quinn and on his door was a sign, "Billboard." Sime looked at it, and turned to Ruth Morris and said, "How come, no VARIETY?" The late William Morris' and said, "How come, no VARIETY?" The late William Morris' and said, "How come, no VARIETY?" The late William Morris' sand said, "How come, no VARIETY?" The late William Morris' sand said, "How come, no I was interested. I told him that my knowledge of newspaper work was limited, but that I had done a column for two years for the At-

Nostalgia has gotten a big play in the book publishing trade for 10 years and more, Harper's late Frederick Lewis Allen setting something of a pattern and pace with his "Only Yesterday." Approaching its 50th milestone, this publication, during 1955, did a good deal of looking backward on its own. Apologies for giving space to long-past news proved unnecessary. Readers apparently were enchanted.

When Hugh Kent died recently, this page two nostalgia department was restored as an excuse to republish extended sections of the lock Kent did about Variety for the old American Mercury in 1926.

Another temptation to reminisce is provided us by our long-lime stringer up in Servana. I lete

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10 YEARS WITH WRONG DATA

Hong Kong Film Star Demands

Stressing that producers throughout the world basically face the same problems, Eric Johnston recalled the Hong Kong filmmakers' main beef to him when he was recently there.

"They said the business was being ruined," the MPAA topper reported, "because the salary demands of the stars were too high."

Metro Again Aims At CinemaScope

Reverting to a policy line worked

Reverting to a policy line worked out about a year ago, but never put into practice, Metro is again thinking of making CinemaScope pictures in black-and-white. Company is understood to be planning to make monochrome C'Scopers whenever the subject warrants it has already decided on the first film. However, pic will be lensed in color, with black-and-white prints to be struck from the tint negative. tint negative.

tint negative.
Policy of tint shooting is aimed at several years from now, when these pix may be sold to tv. Telecasting by then is likely to be pre-

these pix may be sold to tv. Telecasting by then is likely to be predominantly in color:

When Metro originally came up with the idea, it was talked out of it by 20th-Fox prexy Spyros P. Skouras who argued that lack of color would depress the value of CinemaScope. There is said to be nothing in Metro's C'Scope contract with 20th to prohibit the Culver City lot from using CinemaScope in any way it chooses.

In some individual contracts, particularly abroad, 20th has insisted on and specified that the incure would have to be in color. However, it's been argued by some that the arbitrary restriction is foolish in the sense that some pictures may actually benefit from monochrome "mood" treatment. Quite apart from that, skipping color reps a tremendous saving in print costs since the difference between color and b&w prints runs very high. In the instance of 20th, the outfit's dedication to color is said to cost it around \$3,000,000 extra a year.

Producers, in discussing the

said to cost it around \$3,000,000 extra a year.

Producers, in discussing the color, vs. b&w issue, have opined that the theory—that the public wants tint pix—isn't foolproof. They cite a variety of b&w grossers to support their contention that the question of color should be determined primarily by subject matter.

FRED COE'S INITIAL FILM LIKELY FOR WB

Although the first feature production contract he signed was with the United Artists, television producer Fred Coe may work with Warners on his first picture.

Coe, operating as an independent, signed to make three films for UA at an unspecified time and on a non-exclusive basis. But he has a story with a new slant on the "Billy the Kid" character and wants Paul Newman, who's contractually pinned down by WB, to play the part. As a result, Coe may set up shop at WB for the picture.

Coe's plan is to work on the-attical features in the summer months and operate in ty the rest of the year.

Another Reginald Rose TV Script For Screen

Drop U.S. Office Idea: Lion Int'l Sets Distrib Deal With Eliot Hyman

LION INCLOSES DISTING

Deal With Eliot Hyman

Britain's Lion International Films, foreign sales outlet for British Lion, John Woolf and others, has given up the idea of setting up its own office in the U. S. Instead, the company has made a deal with Eliot Hyman for the American distribution of five features, whenever the subject maps to make monochrome opers whenever the subject on the However, pic will be ded in color, with black-and-e prints to be struck from the negative.

Blicy of tint shooting is aimed everal years from now, when e pix may be sold to tv. Telemg by then is likely to be preinantly in color: hen Metro originally came up the idea, it was talked out of y 20th-Fox prexy Spyros P. Irras who argued that lack of r would depress the value of mascope. There is said to be image in any way it chooses. Is some individual contracts, is some individual contr ert Morley. Pic has just been com-

BRITISH 'SHORTAGE' MARS NATIVE QUOTA

Washington, April 17.
Domestic product shortage is the explanation being given by British exhibitors for failing to abide by the quota system. The law provides that 30% off first features and 25% of second features shown in British film houses must be producer by that country.
However, reports the British Board of Trade for the year ending Sept. 30, 1955, some 529 exhibitors failed to achieve the quotas on first features and 642 falled to meet in for supporting programs.

first features and 642 falled to meet in for supporting programs.

"The reason given by some exhibitors for not meeting the prescribed quotas," reports Nathan D. Golden, director of the U. S. Commerce Department motion picture division, "is that the number of new British film productions has not been large enough to enable them to make the quota except by showing 'old' films. First run theatres and some of the second run theatres are extremely reluctant to show old films merely to meet the prescribed quota."

FRENCH LIKE CINERAMA

B. Ysaye Sets Deals Outside Paris Using Cheaper Gear

Paris, April 17.

Jean Bouchel Ysaye, director of the Empire Theatre now housing the first Cinerama entry, has become head of Cinerama development for the Continent. "This Is Cinerama," now in its eleventh month here, has already played to over 700,000 patrons and taken in an outsize \$1,200,000. Second "Cinerama Holiday" due in September.

TV Script For Screen
Television writer Reginald Rose, who has adapted two of his previous teleplays for the screen, will perform the same task on "Dino," which has been acquired by the Indie team of David Kramarsky and Bernice Block. The story, dealing with a settlement house, will be filmed in New York.

Rose's tv-to-pix conversions included "Crime in the Streets," which Allied Artists is releasing shortly, and "12 Angry Men," which will be filmed in N. Y. in June for release by United Artists, with the writer and Henry Fonda teamed as the production unit.

ment for the Continent. And Streetend Cinerama is eleventh mow in vie eleventh mow in vow in own in the leventh mow in the seventh position.

Television writer Reginald Rose, dither and taken in mouth here, has already played to over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third played to over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third pour some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and taken in some spots, is pushing up to third over 700,000 patrons and take

By GENE ARNEEL

Eric A. Johnston has finally pinned down the origin of the (a) widely-used but (b) not necessarily accurate portrait of the domestic theatre business at its peak level—the supposed 90,000,000 weekly admissions of 1946. That figure was cited at a Washington hearing some time ago and it was attributed to an industry year book. The publication was asked where the figure came from and the answer was from the Motion Picture Assn. of America, of which Johnston is president. That was a puzle since MPAA hadn't been keeping any count in 1946 on tickets sold.

As Johnston now tells it, more

sold.

As Johnston now tells it, more prodding produced the fact that Arthur De Bra, head of community relations for MPAA, mentioned the 90,000,000 weekly attendance round-figure in a talk before a women's group. There was no basis for this. De Bra simply wanted to impress upon his audience the influence of films and "took some literary license," said Johnston.

ston.

Over the subsequent years the 90.000,000 count (and how far it's right or wrong nobody knows) has been used by statisticians within (Continued on page 16)

DEBUNK '46 PEAK Cannes Big Magnet This Spring; **Product Scouting Currently Vital; Prestige Higher Than Venice**

Cannes film festival, which gets under way April 23, shapes as one

of the most important in years, at least from the point-of-view of

With so many of the artie exhibs

now also in distribution and in-

terested in latching on to product

American attendance.

Kelly & 'Dance' Pic Wow **Zurich Art House Fans**

Zurich, April 10.

In view of its cosmopolitan char acter and the discrimination of its acter and the discrimination of the public with a flair for offbeat filmfare, Metro chose Zurich for the world-preem of Gene Kelly's three-episode, all-dance tinter, "Invitation to the Dance," in which he has the triple-function of director-star-choreographer. Opening at the highly selective artic Studio 4, a 400-seater, was launched with a big splash and, to top it all, Metro obtained Gene Kelly from Paris for a p.a. at the opening (7). Not for a long time has a Hollywood personality assisted at a preem here. Accordingly, Kelly's Zurich stunt created quite a stir in all local papers as well as among the fans, who crowded around him at the airport, in front of and in the theatre and on the streets the fol-Continued on page 81) public with a flair for offbeat film-

In Swiss World-Preem

the exodus to Cannes has been stimulated this year. Also, there are reports of a number of important new productions to be unveiled at the fest. With French production definitely on the upgrade while the Italo pix are slipping, Cannes looms more prominently as the show-case for the new films. Indie dis-Marc Spiegel to Cannes

Official American industry rep at the Cannes fest this year will be Marc Spiegel, the Motion Picture Export Assn.'s Continental chief.

There is a possibility, that in his contacts with the Russians at Cannes, Spiegel may further explore the shape of future film relations with the Soviets.

tribs, while not underestimating the value of seeing the fresh European product on parade, continue to complain that producers on the Continent are outpricing themselves in their guarantee demands which, they say, are wholly out of line with the realities of the U. S. market market.

On the prowl at Cannes this year, too, will be the major companies which are con'inuing to watch the progress of successful foreign films in the U.S. with interest. Successes like "Dlabolique" (Continued on page 16)

RKO Admissions and Gross Income

[1946 THROUGH 1955]

Some idea of how the theatre business has been moving is provided by corporate data from RKO Theatres covering the peak year of 1946 through 1955, as follows: Operating

| | | ross come | Before Ta | | Theatres Operated |
|------|-------|--------------|------------|--------------|----------------------|
| 1946 | \$50. | 489,684 | \$10.034.7 | 77 94.137.20 | 0 84 |
| 1947 | | 218,244 | 8,747,5 | | |
| 1948 | 44 | 405,120 | 6,929,4 | 71 79.817.00 | 0 86 |
| 1949 | 41 | 362,752 | 5,715,2 | 80 72,217,30 | 0 89 |
| 1950 | 36 | 480,081 | 3,340,6 | 37 63,540,50 | 0 85 |
| 1951 | | 917,093 | 2,635,4 | 74 53,797,10 | 0 84 |
| 1952 | | 521,002 | 2,303,8 | 04 49.284,20 | 0 81 |
| 1953 | 34 | 075,569 | 2,303,5 | 40 47,162,80 | 0 79 |
| 1954 | | 614,823 | 3,850,4 | 61 41,996,10 | 0 74 |
| 1955 | 31, | 355,343 | 3,946,0 | 34 37,986,10 | 0 70 |
| | | | | | |

National Boxoffice Survey

Biz Holding Even; 'Suit' New Champ, 'Alex' 2d, 'Holiday' 3d, 'Okla.' 4th, 'Carousel' 5th

Business in key cities covered by Vartery this season is holding on a fairly even keel, with newer product generally shaping big. Weather, which was typically April, tended to cut into trade in some sectors where rainfall was steady. Some exhibs blamed income tax blues and opening of baseball season for any offish trend. But actually it was the fault of the product.

"Man in Gray Flannel Suit" (20th) is new boxoffice champ, easily outdistancing its nearest rivals in smash fashion. Playing in some 15 keys, this pic is displaying sock original strength and real stamina.

stamina.

stamina.

"Alexander the Great" (UA), which was nosed out of No. 1 spot a week ago, is winding up second. This film is doing big to great biz in a majority of the eight key cities where dating this round. "Cinerama Holiday" (Indie), with a boost from closing notices in some spots, is pushing up to third place.

Business in key cities covered by in Rain" (WB) round out the Top

in Rain" (WB) round out the Top 12 pix.

"Picnic" (Col), "Harder They Fall" (Col) and "Rock Around Clock" also from Columbia, are runner-up p't this week.

"The Swan" (M-G), due at N.Y. Music Hall April 26, is sock in opening weeks in Minneapolis and Philly. "Jubal" (Col), also new, big in Detroit and Seattle, is nice in Denver and good in Minneapolis. "7 Wonders of World" (Indie), latest Cinerama pic, did absolute capacity its first four days at N.Y. Warner Theatre. "Serenade" (WB), still big at N.Y. Music Hall in fourth week with a hefty assist frem Easter stage show, is rated scck in Providence and good in Philly. "Citizen Kane" (RKO) is smash in Chi on a reissue playdate. "Colden Arm" (UA) which has

Philly. "Citizen Kane" (RKO) is smash in Chi on a reissue playdate.

"Golden Arm" (UA), which has about finished its main key city first-run dates, looms big in Toronto and good in Omaha. "Song of South" (BV), out on reissue, is rated sturdy in Chi.
"Backlash" (U), nifty in Chi, looks nice in Washington. "Tribute To Bad Man" (M-G) looms fancy in Denver. "Never Say Goodbye" (U), okay in Buffalo, is solid in N Y.
"Man Who Never Was" (20th), nice in St. Loo, is socko in N.Y. "Ladykillers" (Cont), fast in Toronto, looks great in Denver, N.Y. and Boston.

(Complete Boxoffice Reports on Pages 8-9)

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EASTER WEEK DISAPPOINTING; RAISE CRY: 'GOTTA RE-ENGINEER DISTRIBUTION'

The shape of things to come for the picture business' is too challenging for the crystal ball-gazers, they admit, but that some form of distribution overhaul is on the horizon is being regarded as a possibility more and more. Significant changes in exhibition are being discussed, too.

A major company v.p. this week made this observation: "Production has progressed almost constantly. But distribution hasn't changed in 40 years. We still make 300 prints of a picture, send them through the clease mill the same way and the costs are murder. What this business needs is some fresh thinking in selling and merchandising our pictures. Maybe the way to do it is hire a dozen Ph. D.'s from Harvard and have them look for a new scientific way of finding where the public is and getting our pictures to the right places at the right time. Business during Easter Week was under Holy Week around the country. When something like this happens, it's time to change."

Other execs are giving "unit separate staff is set up to work on a single picture, such as Paramount plans with both "War and Peace" and "The Ten Commandments."

4-Wall Deals

In the case of "Commandments," for wade

mount plans with both "War and Peace" and "The Ten Commandments."

4-Wall Deals

In the case of "Commandments," four-wall deals are to be made with theatremen. Under the supervision of Charles Boasberg, Par in effect will take over an entire theatre, handle all the promotion and pay the exhibitor his upkeep plus a percentage of the gross as profit. With this approach, it's felt, sales and ad-pub personnel can give a film all the individual attention that a product costing in the millions deserves. Many in the business believe that some values of a picture are dissipated when it's simply one of many being sold by the same staff.

There's no thought among film officials that unit selling is to assume trend proportions in a short period. But it's held conceivable in five years, by which time, some execs feel, economic pressures will force the industry to change its present practices.

Traditionalists among the distributors and exhibition generally will rebel at the idea, but the belief also has been expressed by a necessarily anonymous industryite of stature that longer runs in fewer theatres are in the offing. How many houses will econstitute exhibition in the future? He figures on 5.000.

"This may make me sound like a prophet of gloom but actually it's not a gloomy future that I envision." The man said. He made the point that exhibitors have over-crowded the nation with theatres and the competition among themselves is harder on them than television. Many houses will be stronger.

This ties in with the intra-trade dropped but the survivors will be

dropped but the survivors will be stronger.

This ties in with the intra-trade feeling that the public has too few pictures from which to select, this as the obvious result of multiple bookings. A sounder economy would evolve, it's suggested, if the number of theatres were cut down and with each in a given area playing different films on a long-run basis. There can be no question but that potential ticket-buyers would see more pictures if they had more opportunity, time-wise. All the customers can't be lassoed if the merchandise is available for only a couple of days. Use More U.S. Product Chicago, April 17.

Chicago, April 17.

Scarcity of big b.o. art pix, traceable to industry problems in founder of theatres were cut down and with each in a given area playing different films on a long-run basis. There can be no question but that potential ticket-buyers would see more pictures if they had more opportunity, time-wisc. All the customers can't be lassoed if the merchandise is available for only a couple of days.

And the marathon runs in lesser number of theatres wouldn't impair distribution rental but would cut down on the overhead. Or, so the theory goes.

Frizell Novel To RKO
Before Publication

"Ten Days in August." unpublished novel by Bernard Frizell, has been bought by RKO for a reported \$50,000.

Book, to be brought out by Simon & Schuster later this month, is about the resistance movement during the Nazi occupation of Paris. Harold Matson agented the deal.

No Sadism, Please

British censorship regula-lations have forced producer Bert Friedlob to shoot two dif-Bert Friedlob to shoot two dif-ferent opening sequences for his current "Beyond a Reason-able Doubt," for RKO release. For U. S. release, opening se-quence will show Dana An-drews and Sidney Blackmer watching the electrocution of a convicted murderer. Since Britain frowns on such scenes, director Fritz Lang is shooting a different opening in which the actors merely dis-cuss the execution.

Arizona Nuisance Tax End Steps Up Film Prospects

Phoenix, April 17.

Buddy Adler, 20th Century-Fox executive producer, predicts a tremendous increase in film production in Arizona, now that the state legislature has passed a measure exempting nonresidents from the witholding provisions of the state income tax law. The bill, passed last week (4), now awaits only the signature of Governor McFarland to make it law.

The practice of witholding state income taxes of picture people, even though they worked in Arizona only a day or two and the tax collected eventually was returned to them, has been a source of serious annoyance to film companies.

According to Adler, his production chart on the recent 10-day shooting schedule here of "Bus Stop" revealed that no time was lost due to weather, the only perfect weather report he has had on any picture made anywhere.

Revise Schulberg Boxing Film Sell as Distaffers Stay Away in Packs

"The Harder They Falk." Columbia's adaptation of the Budd Schulberg novel. is being given a campaign overhaul as the result of a reportedly spotty boxoffice reception in about 10 situations. Film was given generally strong reviews, including Variety's, but ads focusing on prizefighting appear to have discouraged femme ticket-buyers. As a consequence a switch will be made to emphasis on the racket angles. While "Fall" does deal with boxing, a criminal element associated with that sport forms the basis of the story.

Imports Scarce, Chi Arts Use More U.S. Product

DIVIDES HIS GAUL BY 4

Harrison Remaps 20th's Sales Areas, Commanders

Sales supervision setup of 20th-Sales supervision setup of 20th-Fox has been revamped, with new general sales manager Alex Har-rison creating four divisions con-trolling eight districts taking in the 33 U.S. and six Canadian

Isoli Creating in the analysis of the Atlantic and Northeastern districts. Martin Moskowitz will be responsible directly to Harrison, with Arthur Silverstone as assistant general sales manager. Realignment sees C. Glenn Norris taking over supervision of the newly created division which includes the Canadian, Central and Midwestern districts.

Martin Moskowitz will supervise a newly formed Eastern division, taking in the Atlantic and Northeastern districts. Abe Dickstein, 20th branch manager in N. Y. since Feb. 5, 1951, has been upped to the Atlantic district managership. Alex M. Arnswalder succeeds Dickstein as 20th's New York branch manager. Arnswalder had been Dickstein's assistant. Four divisions are constituted as follows: Eastern, under Moskowitz takes in two districts—Canadian branches, midwest and central. Southern division, under Harry B. Ballance, comprises two districts—Southwest and central. Southern divi-sion, under Harry B. Ballance, comprises two districts — South-east and Southwest. Western divi-sion, under Herman Wobber, in-cludes west, with Reville Kniffin as assistant division manager su-pervising L.A., San Francisco, Portland, Seattle, Salt Lake City and Denver.

'Plain & Fáncy' May Go to Col

Deal is on the fire for Columbia to acquire the screen rights to "Plain and Fancy," musical comedy with book by Joseph Stein and Will Glickman, lyrics by Arnold B. Horwitt and music by Albert

Will Glickman, lyrics by Arnold B. Horwitt and music by Albert Hague.
Other film companies showed interest in the legiter but agreement on price couldn't be reached. Col now has the "in" to the extent that title of the play has been registered by this outfit with the Motion Picture Assn. of America.
"P and F" ran slightly over a year at the Mark Hellinger Theatre, on Broadway. A national company worked a few months and the Broadway company is now on a limited tour.

CROWN PROWLS EUROPE FOR CO-PROD. DEALS

Alfred Crown, Allied Artists v.p., leaves on the Queen Elizabeth today (Wed.) to scout additional coproduction deals in Europe and confab with the company's execs in London and Paris.

Sailing with him is Lee Katz, AA's European exec production rep, who had been on the Coast for studio talks.

Teaching' Comedy

Hollywood, April 17.
A school for comedy writers and performers has been opened here by Ron Carver, a performer with vaude, nitery, tv and film antecedents. It's a writer a transfer or the performer with vaude and film antecedents. periother with value, intery, to and film antecedents. It's a unique attempt to apply basic principles of teaching to the thorny problem of polishing comedy techniques. Curriculum consists of four courses:

(1) techniques, (2) memory (sic) training, (3) comedians' workshop and (4) writers' workshop.

Classes will be limited to 10 students each with Carver and tv writer Robert Marko sharing the instruction chores.

Carver's main textbook is Lupino Lane's "How to Be a Comic," which was described in Variety's Golden Jubilee issue,

Rock 'n' Roll or Spring? Minneapolis, April 17.

Nineapons, April 17.

New theatre vandalism dutbreak is being reported here concurrent with the present juvenile "rock 'n' roll" craze. Whether there's any connection between the two is a matter of local exhibitor speculation.

on. W. R. Frank says that in re-W. R. Frank says that in re-cent weeks there has been much slashing of seats again. Number of other exhibitors have been encountering simi-lar vandalism, with teenagers becoming more unruly and disorderly again. There has been some damage to screens, too.

RKO Nixes Space Rental Offer Of **Allied Artists**

RKO has turned down a bid by RKO has turned down a bid by Allied Artists for the former to lease studio space to the latter, Steve Broidy, AA president, disclosed in New York last week. He revealed further that discussions had taken place concerning a sharing of distribution facilities overseas but nothing came of this aither. either.

AA has limited offices outside the United States and the company's increasingly elaborate production plans mean stress and strain for sound stages. Space has been rented from other lots, including Samuel Goldwyn's and Republic's, but the costs of these deals to AA apparently is becoming a problem.

Some time ago a Coast realtor

Some time ago a Coast realtor was to construct a large studio in the San Fernando Valley, with AA to have access to it. But Broidy is now doubtful that this will come

about.
The chief exec had a favorable report to offer on AAs' money fromt. Domestic gross climbed to \$8,663,000 for the 39 weeks ended March 31, whereas the entire previous fiscal year brought total revenue from the U. S. market of only \$8,050,000. Company is now facing "its brightest future," stated Broidy.

AA has no "fixed policy" gov.

AA has no "fixed policy" governing the sale of dated product to television; "time will-tell if it is advisable to sell more pictures to he commented.

ACTORS GUILD MEMBERS 4,226-59 FOR PACT

Hollywood, April 17.

By one of the largest majorities in its 23-year history, Screen Actors Guild has approved the new bargaining contract with major theatrical film producers. Vote was 4,226 to 59.

A,226 to 59.

Contract cealls for a five-day week for actors, raises minimum wage scales by more than 30%, with the first hike retroactive to last February 1 with a second raise in most categories effective Feb. 1, 1958, and contains other improvements in working conditions.

N. Y. to Europe

Fanny Bradshaw Corinne Calvet Al Capp
J. J. Cohn
Alfred Crown
Paul Derval
Milt Ebbins Billy Eckstine
Gant Gaither
Don Hartman
Arthur Hornblow Jr. Shirley Jones Goddard Lieberson Stella Maret Andre Mertens Kim Novak Steve Previn Harry Saltzman Nat Shapiro

N. Y. to L. A.

Jane Froman Herb Golden Herb Golden Victor Jory Andre Kostelanetz Doreen Lang Jerry Pickman Helen Rose Sol C. Siegel Bill Silbert

Berlin Festival. 'A'-Classed, Has 20 Acceptances

Total of 20 countries, including the U. S., so far have promised to participate in the sixth international film festival in (West) Berlin this year. Deadline for entering films is May 15. To date, none of the Iron Curtain countries have indicated they'll compete.

Festival runs from June 22 through July 3. This is the first time the Berlin event will be run under the classification of an "A" festival, as determined by the International Federation of Film Producers Assns.

Each feature film will be judged by an international jury of one rep each from the U. S., Britain, France, Italy and Japan and two from Germany as the host coun-

'No Love Lost' Dept.

From the 1956 Berlin film festival folder section detailing travel facilities:

"When travelling to Berlin by train or car through the Soviet Zone of Germany, a transit visa will however be needed. Foreigners...get the transit visa at the 'Ministry of Foreign Affairs' of the socalled German Democratic Republic (DDR)."

try. Apart from the award of "Golden Bears" by the jury, the public this year again will be invited to vote on its favorite choice, and prizes will be handed out on that basis also.

Fest will have a special showing of comedies from various countries under the motto "Humor of the Nations."

GERMANS RIBBON 'MARTY'

Only U.S. Film To Cop a Bambi Award

Frankfurt, April 17.
Only Yankee film to win a Bambi award, German equivalent to the U. S. Oscar, was "Marty" (UA). Bambi awards are given annually by the film magazine "Filmrevue" after polling German film-critics and fans. Pic was selected as the best foreign film shown in Germany during 1955.
All other prizes, best actor and

All other prizes, best actor and actress and best film, went to German pictures. "Himmel Ohne Sterne" (Heaven Without Stars) led the list of best films.

L. A. to N. Y.

Greg Bautzer Robert S. Benjamin Julie Bennett Julie Bennett
Jocelyn Brando
Charles Braswell
Vanessa Brown
Merian C. Cooper
Alfred E, Daff
Howard Dietz
Irving Greenfield
Miriam Hopkins
Katy Jurado
Art Linkletter
Arthur M, Loew
Kevin McCarthy
Benjamin Melniker
Gene Martel
Charles C. Moskowitz
William Nutt
Joel Preston William Nutt
Joel Preston
Charles M. Reagan
Tex Ritter
Mickey Rooney
Mike Rosen
L. K. Sidney
Spyros P. Skouras
Lew Wasserman
John Wayne
Mae West
James Whitmore

Europe to N. Y.

Jean-Louis Barrault Sonia Cortis Maurice Elsenberg Paul Gallico Brenda Lewis Robert Q. Lewis Oreste Munio Podhorzer Madeleine Renaud Roger L. Stevens

RAPS 'FORTUNE-AND-%' SCRIPTS

Berram Bloch, 20th-Fox story editor in the east, leaving at the end of the month to devote himself to a number of personal projects. No successor named yet . . Yuri Gouk, cultural attache at the Soviet Embassy in Washington, says there'll be no further contact with the MPEA's Eric Johnston until he gets the word from Moscow. Whole matter of film sales to the Soviets, and details of the Russian offer now are up to the Ministry of Culture . . Sue Grotta named director of press relations for the Society of Motion Picture and Television Engineers.

Television Engineers.

Ted O'Shea, Magna Theatre Corp. sales chief, angrily denies last week's report that Magna was feuding with Mike Todd because latter wouldn't allow his "30 Days Around the World" Todd-AOer to be booked into the Rivoli. "The theatre was never offered to him," emphasized O'Shea.

phasized O Snea.

Youth will have its fling with RKO's upcoming "Strike A Blow."

Some of the credits: director, John Frankenheimer, age 25; producer,

Stuart Millar, 25; author, Robert Dozier, 25. Set for the lead role is

James MacArthur, 17-year-old son of Helen Hayes and Charles Mac-

Asking price for the film rights to John O'Hara's "10 North Fredrick St." is said to be \$500,000. James DiGangi upped to associate producer on Jonathon Productions' "Man Is Ten Feet Tall," presently being filmed in Gotham for Metro release . . Samuel Goldwyn's "Guys and Dolls" reported nearing \$10,000,000 gross mark for 875 dates in the United States and Canada . . Metro shelled out \$150,000 for the option on Walter Lord's as-yet-unwritten factual story "East Wind, Rain," which will be published in Life around Dec. 7 and then issued in book form by Henry Holt & Co. Title was the Japanese code for the attack on Pearl Harbor . . Cole Porter in Europe composing a special musical score for the Sol C. Siegel production, "Les Girls."

"Welcome, Mr. Marshall," Spanish-made satire on European reac-tion to the Marshall Plan, acquired by Cy Braunstein's Screen Art Sales. Pic, which won Cannes prize, comes in three versions, includ-ing dubbed one.

Munio Podhorzer, head of United German Film Enterprises, return-Munio Podhorzer, head of United German Film Enterprises, returning at the end of this week from a three-months stay in Germany and Austria, giving the o.o. to current product. Podhorzer reps many of the top German production and distrib outfits in the U. S. . . . Sidney Leong and Mrs. Leong in N. Y. before going to the Coast. He's the son of Henry G. Leong, firstrun operator in Hong-Kong . . Contrary to earlier expectations, Charles Einfield will not get back his Enterprise Productions from the Bank of America. Bank took over the outfit to recoup its investment in Enterprise pix, including "Arch of Triumph," "No Minor Vices," etc. Films have been sold to tv . . French producer A. Caracao here with a print of the Max Ophuls CinemaScoper, "Lola Montex."

A. N. Spanel, board chairman of International Latex—one of the Stanley Warner "diversification" properties—made a Commander of the Legion of Honor by French minister plenipotentiary Count Jean de Lagarde.

CinemaScoper, "Lola Montez."

A. N. Spanel, board chairman of International Latex—one of the Stanley Warner "diversification" properties—made a Commander of the Legion of Honor by French minister plenipotentiary Count Jean de Lagarde.

There's a new International Visitors Centre on Fifth Ave., with Jacqueline Manrique in charge. One of the proposed services is to "creatively rewrite in foreign languages advertising copy, publicity releases, point of sale material and radio-television scripts." Language differences are tricky, argues the lady, reminding businessmen in U. S. that a director is a manager to us that Europeans exploit when we say operate, that the domestic market to them always means kitchen help and, finally, what we call advertising, Europeans call propaganda for publicity, adds Variery). . . which prompts this column to wonder how the European males, especially those in Germany and Switzerland, will react to the scene in 20th's "Man In the Gray Flannel Suit" which shows Gregory Peck wiping the dishes while Jennifer Jones washes them . . . 'tain't the European concept of the lord & master.

Warner Pathe newsreel's Jack LeVien has been invited to Israel to help set up a press camp there . . When U. S. distrib Sidney Kaufman wanted to dub narration passages in the Yugoslav picture, "Legends of Anika," during his stay in Belgrade, he couldn't find anyone to do the job. Result: The film, which opened here this week, has Kaufman's voice on the track . . German film star Hannelore Bollmann in from Munich and now on the Coast to do work on Republic's "The Congress Dances" . . Robert Corkery, in charge of Latin America for the Motion Picture Export Assn., laid low with a stomach bug he contracted while in Brazil . . . Highest praise the N. Y. critics seem to be able to bestow on a foreign femme player these days is that she looks like Ingrib Bergman.

Reservations piling up for the Variety Clubs International Convention. At least 1,200 barkers and wives expected for the May 9-12 shinding at the Waldorf-As

By HY HOLLINGER

The spiralling cost of literary properties for conversion to the screen is becoming so "fantastic" that a revolt of the film-makers is inevitable if they want to turn out profit-making pictures, according to Robert Lantz, executive v.p. in charge of production of Figaro, Inc.; which is launching a ninepicture program in four years for United Artists release.

Not only do the literary agents.

United Artists release,
Not only do the literary agents
want a "fortune plus a percentage,"
Lantz maintains, but with stars
and directors also demanding the
same arrangements, the result is
that film budgets "are getting completely out of line." "Where is it all
going to come from?" Lantz asks.
The only answer, the Figaro executive feels, is for the pendulum to
swing the other way, for under
present conditions a producer, especially an independent, cannot exist comfortably. ist comfortably

pecially an independent, cannot exist comfortably.

Beyond Fixing

Lantz's beef re film properties is not confined to the cost factor. He's also convinced that the bulk of the material world-wide is "terrible." Much of it, he asserts, "is censorable beyond repair." Lantz, after a hiatus as a talent agent, is back in the story-buying field, a task he formerly performed for Columbia in Europe. "After being away from the story field for several years," he said. "I. was amazed by the type of material being offered for the screen."

He blames the calibre of the material partially on the effect of television. "Tolevision," he said. "has absorbed so many writers that they don't have the time to write books, plays or original screenplays." He feels the situation is deplorable because a film's "real chance lies in the story" since, except for a few performers, "stars have lost their appeal" as boxofflee attractions.

Lantz does not wholly condemn the writers for their interest in video, for he admits that once property is tested successfully on to "the price shoots up" for a film sale. However, he maintains that the film industry is overdoing the purchase of tv properties. "The majority of tv scripts on little incidents will come to grief on the screen," he said. "'Marty' will be the exception rather than the rule." He does not rule out television as a property source but is of the opinion that the medium can provide only occasional yarns that can (Continued on page 16).

Kaufman said last week that apart from the New York opening, he had some 18 dates for "Leg-ends" lined up in such places as Pittsburgh, Youngstown, Ohio; Deroit, Chicago and San Pedro, Cal. all spots where a Yugoslav langeg group exists.

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Kaufman said last week that.

New York Sound Track LITERARY AGENTS By-and-Under-Beautiful Sea Newest European Film Kick

Occupational Hazards

Nicole Maurey and publicists for RKO's "Bold and the Brave" have reason to be unhappy about Grace Kelly's

Bits for RNO's both and the Brave' have reason to be unhappy about Grace Kelly's wedding.

The French actress came in from Paris Thursday (12) and being garbed in only a trim ba'hing suit as she stepped from the plane the news photographers had something to shoot at. A score of lensmen were on hand; the arrival was well-covered—possibly because Miss Maurey wasn't.

But then the afternoon and following-morning newspapers came out and there wasn't a single photo of Miss Maurey. For, as she arrived, Miss Kelly

For, as she arrived, Miss Kelly was leaving for Monaco and the press gave all its pictorial attention to the princess-to-be.

18 Possibilities In **U.S. For Yugoslavs**

Attempt to establish Yugoslav pix in this country launches today (Wed.) with the opening of the Grand Prize release. "Legends of Anika," at the 72nd Street Playhouse in New York. Theatre is located in a section, where many Yugoslavs live.

"Legends" is one of three Yugo features brought to the U.S. by Sidney Kaufman, Grand Prize topper, who is the Yugoslavs' exclusive film rep in this country. He has selected a total of 10 pix to bring in. Hope is to establish a number of showcases that will feature Yugoslav films only.

ture Yugoslav films only.

Kaufman said last week that, apart from the New York opening, he had some 18 dates for "Legends" lined up in such places as Pittsburgh, Youngstown, Ohio; Detroit, Chicago and San Pedro, Cal., all spots where a Yugoslav language group exists.

European filmmakers are going under water with a vengeance.

Slew of feature-length submarine pix is in the offing, and the trend seems to be infectious. 20th-Fox plans to do "Boy on a Dolphin," which will be shot in the Mediterranean and which will have a lot of underwater scenes.

Currently in New York, and the

Currently in New York, and the subject of hot bidding among the majors, is "The Silent Sea," underwater tinter made in France by Jacques Yves Cousteau, originator of the aqualung. It's understood that Cousteau nixed a \$250,000 outright sale bid from Universal. Negoliations are currently going on with Columbia and Metro, and 20th also has seen the film.

It's understood that Columbia is close to making a deal for "Silent World," shelling out \$150,000 in an advance guarantee, plus a percentage

in an advance guarantee, plus a percentage.

Likely to beat "Silent Sea" into N.Y. is "The Miracle of the Reef." also in color, made over a three-year period in Florida and the Bahamas. It's a Butterfield & Wolf Picture. Pic features some very unusual underwater photography in the Disney nature film vein.

Tely contributes two niv one

in the Disney nature film vein.

Italy contributes two pix, one the documentary, "The Lost Continent," a CinemaScope tinter which has excited European critics to a high pitch. Film probably will go out via IFE Releasing Corp. It is not an underwater film, but is the first CinemaScope documentary. Shot below the sea, however, is "The Sixth Continent," also an Italian production.

Still in the nature documentary

Still in the nature documentary no. following the Disney pattern, 20th's "The Living Swamp," is 20th's "The Liv termed a featurette.

termed a featurette.

Documentaries in the U.S. theatres haven't been outstandingly successful in the past, even though there have been some glaring exceptions. RKO's "The Sea Around Us" did good business, and of course so did the Disney nature pix can be sold effectively if they have some sort of story woven into them.

TOO MUCH KELLY?

Some Audience Crosstalk Heard In Manhattan Cinemas

That barometer of public sympathies anent politics, personalities and pertinent issues of the day—reaction to newsreel clips in theatres—has registered unkindly toward Grace Kelly. The scemingly unlimited and often unflattering press coverage has been blamed by exces in the film trade.

Shots of Miss Kelly, prior to her departure for Monaco, drew some

Shots of Miss Kelly, prior to her departure for Monaco, drew some vocal disapproval by patrons at several New York houses, including the Radio City Music Hall last Friday (13) night where hisses and boos greeted the screen appearance of Prince Rainier's connubial

But those with a stake in Miss But those with a stake in Miss Kelly as a picture property are not too concerned. They feel the rebels are a "sophisticated few" and everything about the fairy tale princess is a "thrill" to the general

It'll will be another year before shows all will be skedded at ap-

pefore shows all will be skedded at apthe sized of the same time.

O'.Shea said 25 roadshows of the same time.

O'.Shea said 25 roadshows of the same time.

O'.Shea said 25 roadshows of the said o

way.

Ted O'Shea, sales v.p. of Magna Tedeate Corp., said in N. Y. last week that Magna itself probably would handle the regular release of the picture. He disclosed, too, that American Optical had found a tway of reducing the 70m Todd-AO negative to standard 35m.

For some time, it had been thought that Todd-AO, shot in 30 frames per second rather than the usual 24 frames, couldn't be "printed down." However, the obstacle has now been overcome. "Oklahoma" also was lensed in a CinemaScope "cover" version which will be available.

Abroad, where handling of the pic has been assigned to RKO, the first roadshows should break in late May or early June, O'Shea is distribution might be farmed out to some other outfit for the sub-london, but the European road-london, but the European road-london, but the European road-london, but the European road-london is a conding to Collabora. The four day meeting is being held to develop the company's release. The condition might be farmed out to some other outfit for the sub-london, but the European road-london, but the European road-london, but the European road-london is a condition and Baltimore. Toronto and Milaukce will open this month this month to devery thing about the fairy tale everything about the fairy tale everything about the fairy tale everything about the fairy tale overything about the fairy tale overything about the fairy tale everything about the fairy tale everyth

Year Before 'Oklahoma' General Dates

Obstacle of Print-Down of 30 Frame Todd-AO Version Overcome; Other Angles to Property

roadshows of "Oklahoma," Rodgers & Hammerstein musical, will have been exhausted and distribution of either the print-down of Todd-AO or the CinemaScope version of the film will get under

(SONG)

Strong Joan Crawford vehicle, Good prospects.

Hollywood, April 13

FILM REVIEWS

Hollywood, April 13.
Columbia release of William Goetz production. Stars Joan Crawford, Cliff Robinson, Columbia release of William Goetz production. Stars Joan Crawford, Cliff Robinson, Columbia Coper, Marjorie Bennett, Frank Gerstle, Leonard Mudic, Maurice Manson. Directed by Robert Aldrich. Sfory. screenplay, Jock Jevne, Lewis Meltzer, Robert Blees; camera. Charles Lang; editor, Michael Luciano music, Hans Salter, conductorna. Jacques Provers with English lyrics by Johns Mercer; sung by Nat "King" Cole. Previewed April 11, '56, Running time, 107 MIMS.

| Millar | Joan Crawford Cliff Robertson |
|-----------------|----------------------------------|
| Burt Hanson | Cliff Robertson |
| Virginia | Vera Milcs |
| Mr Hanson | Lorne Grecne |
| T.17 | Ruth Donnelly |
| Dr. Couzzens | . Shepperd Strudwick |
| Mr. Wetherby | Selmer Jackson |
| Nurse Evans | Maxine Cooper |
| Waitress | Mariorie Bennett |
| Mr. Ramsey | Frank Gerstle |
| Colonel Hillyer | Leonard Mudie |
| Dr. Masterson | Maŭrice Manson |
| Desk Clcrk | Bob Hopkins |
| | |
| | |

Joan Crawford has a strong dramatic vehicle, her best in some time, in this William Goetz production for Columbia. It's the type of melodrama stressing the femme angle that has always appealed to the actress' following so they should fall in line for it.

generally the scriptory of the search of the search of the scriptory of the search of

nicely as a nurse at the sanitarium.
Charles Lang's photography does
a flawless job of lensing the players and settings. The title tune, by
Joseph Kosma and Jacques Prevert, with English lyrics by Johnny
Mercer, gets sterling vocal treatment by Nat "King" Cole. Hans
Salter cleffed the score, with Morris Stoloff conducting.

Stranger at My Door

Excellent entertainment val-ues starting with sound story (original) and religioso angle, Good family trade item.

Hollywood, April 17.

Republic rclease of Sidney Picker pro-ction. Stars Macdonald Carey, Patricia edina. Skip Homcier; features Stephen ootton. Louis Jean Heydt, Howard return Louis Jean Heydt, Howard william William William Cacherbury, reted by William William Cacherbury, rry Shipman; camera, Bud Thackery, lior, Howard Smith, music, R. Dale utis. Previewed April 13, '56, Running inc, 45 MiNS.

| Hollis Jarret Macdonald Carey |
|---------------------------------|
| Peg Jarret Patricia Medina |
| Clay Anderson Skip Homeier |
| Dodie Stephen Wootton |
| John Tatum Louis Jean Heydt |
| Doc Parks Howard Wright |
| Ben Silas Slim Pickens |
| Rev. Hastings Malcolm Atterbury |
| · |

Republic has an exceptionally well-done family trade offering in this pioneer action-drama. There's a good measure of suspense and some strong inspirational values to

some strong inspirational values to raise it considerably above the level of the average program entry. The Barry Shipman screen origi-nal is filled with characters and situations entirely acceptable and believable, plus a religioso theme

that does its pulpiting without soap-boxing. The writing, with very good direction by William Witney which takes the time to develop the people in the story through mood as well as characterization, puts the exceptional imprint on this release.

print on this release.

Sidney Picker, as associate producer, contains his overseering to values that go with what's being told, yet allows leeway for some extremely tense suspense and actionful sequences. Just one of these is the footage concerned with an "outlaw" horse and results in some of the most exciting scenes of a killer-nag on rampage against humans yet lensed. Credit Bud Thackery for fine photography here, and elsewhere.

A country preacher's faith that

Thackery for fine photography here, and elsewhere.

A country preacher's faith that God can redeem those apparently lost is the theme and the people involved are completely credible in living up to the characters they play. Skip Homeier, seeking a hideout after looting a midwest town with his gang, comes to the farm worked by Macdonald Carey, man of God, and decides he'll be safe there for a few days. Carey, a widower, has a young son, Stephen Wootton, and a young seond wife, Patricia Medina. He welcomes the challenge of an outlaw being close, figuring he can convert him. He, and the mysterious workings of the Lord, do, but it's the intervening portions of the story and the way they show the weaknesses and the goodness of people that provide the drama and point to the plot.

The above mentioned players arm plaudits for characters com-

point to the plot.

The above mentioned players earn plaudits for characters compellingly performed and right along with them are Louis Jean Heydt, as the sheriff, Howard Wright, a doctor, Slim Pickens, horse-trader and millwright, and Malcolm Atterbury, a circuit rider.

Technical support is firstrate all down the line.

Brog:

The Rack

Another screen re-telling of a tv story. Too downbeat for pop entertainment tastes.

Hollywood, April 16.

Metro release of Arthur M. Loew Jr.

rootes, Walter Pidgeon, Sdmond O'Brien.

Cones, Walter Pidgeon, Sdmond O'Brien.

Leachman. Robert Burton, Robert Simon.

Trevor Bardette. Directed by Arnold

Laven. Screenplay. Stewart Stern; based

on the teleplay by Rod Serling; camera.

Paul C. Vogel; editors, Harold F. Kress.

Paul C. Vogel; editors, Marold F. Kress.

Deutsch. Previewed April 6, '50. tunning

time. 19 MINS.

Cabt. Edward W. Hall. Jr. Paul Newman.

tisen. Previewe April 6, 38. Running e, 99 MinN.

t. Edward W. Hall, Jr. Paul Newman Sam Moulton. Wendell Corey Edw. W. Hall, Sr. Walter Pidgeon State of the Corey Edw. Walter Pidgeon State of the Core State of

The court martial of a Korean War collaborationist is a topical subject but, as delivered here, poor material for an hour and 40 minutes of screen time. It's well enough done within the melodramatic category, but too depressing and dreary to be suitable for popular screen tastes.

"The Rack" is a film elongation

and dreary to be suitable for popular screen tastes.

"The Rack" is a film elongation of Rod Serling's teleplay of the same title, screen-scripted by Stewart Stern and directed by Arnold Laven under Arthur M. Loew Jr.'s production helming. They deliver expertly in the respective functions, as do the stars and featured players, so the chief quarrel is with the choice of the downbeat subject for screening.

Paul Newman is the collaborationist put on the court martial rack by Wendell Corey, prosecuting for the Army, Newman, with a hero's record before becoming a prisoner of war, is the son of Walter Pidgeon, old time Army officer. Defending him, on the grounds mental torture took the hero beyond the point where he could be responsible for his actions, is Edmond O'Brien. Also starred are Anne Francis, as the war who testifies against the collaborationist. All play their roles to the dramatic hilt.

Story is inclined to play it a bit cozy, leaning over backwards to a present a full lineup of pros and cons and, actually, comes up with the roles of the core for the annex with the respective the core for the annex with the respective the core for the annex with the

cons and, actually, comes up whin no solution as to what should be done or at what point a man becomes a collaborator with the enemy. Windup of the case finds Newman guilty, although certainly the verdict could have gone either way on the basis of the testimony, Clearing the hero would have added at least one upbeat note,

Supporting players do their work

The Scarlet Hour (SONG)

Disappointing introduction of three new-faces as star possi-bilities. Stock plot spoils the

Hollywood, April 12.

Paramount release of Michael Curtis production. Stars Carol Ohmart, Tom Tryon, Jody Lawrance; guest star Nat "King" Cole: features James Gregory, Edaine Stritch, E. G. Marshall, Edward Binns, Scott Marlove, In Directed by Curtical College of the College

| Paulie Carol Ohmart |
|-------------------------------|
| Moreh Tom Tryon |
| Wethy Jody Lawrance |
| Palnh James Gregory |
| Dhyllie Bycker Elaine Stritch |
| Lieut lennings E. G. Marshall |
| Cot Allen Edward Binns |
| Tince Scott Mariowe |
| Tom Bucker Billy Gray |
| |
| |
| Tom Raymond Jonnstone wille |
| |
| Mre Tynhury Maureen Hurley |
| Inspector Paley James Todd |
| |
| ', |

"The Scarlet Hour" is Paramount's answer to the exhibitor cry for new faces. It introduces three possibilities in the leads, as well as a number of lesser-knowns in character roles. Unfortunately, the gamble isn't backed with the kind of entertainment values that make for a strong showcasing. However, the picture will rate sufficient exposure via a programmer playoff to give some indication what public reaction will be to the newcomers.

what public reaction will be to the newcomers.

Three writers fashioned a rather commonplace crime thriller that gains no more than casual interest as it unfolds. Producer-difector Michael Curtiz is up against the hurdles of stock melodramatics and players not yet camera-wise, and doesn't always surmount them. If the script by Rip Van Ronkel, Frank Tashlin and John Meredyth, from a story by the first two, isn't realistic, the lensing is. The Vista-Vision process uses a new Japanese lens, the Fujinon, which parmits graphic photography with much less light assistance than needed with regular lenses, Lionel Lionel handled the cameras expertly. pertly.

Lionel handled the cameras expertly.

Carol Ohmart, Tom Tryon and Jody Lawrance are the newcomers on display. The dramatics are sometimes beyond their present ability to handle, but all show possibilities, with perhaps Tryon and Miss Lawrance registering the most promising. The plot is the one about a bad woman, Miss Chmart, who uses Tryon's infatuation for her to plot a jewelry hipaking in which her suspicious husband, James Gregory, is accidentally killed. Tryon comes to realize what kind of a woman he is involved with and finale finds him turning to Miss Lawrance, who has indicated she will wait for him after he is through with and finale finds for the plant of the law.

law,
Gregory, Elaine Stritch and
Billy Gray, as friends of Miss Ohmart; E. G. Marshall and Edward
Binnes, detectives; Scott Marlowe
and Jacques Aubuchon, the hijacked thieves, and David Lewis,
who plotted the original theft in
a contrived situation that permitted Miss Ohmart and Tryon to
overhear, are among character
players delivering in routine fashion.

ion.

Footage makes good use of location lensing in Los Angeles environs, including the Beverly Hills' Crystal Room, where Nat "King" Cole sings "Never Let Me Go," tune by Jay Livingston and Ray Evans. Leith Stevens did the scoring to okay effect and technical credits measure up. Brog.

Outside the Law

Satisfactory melodramatics for general supporting playdates.

Hollywood, April 9.

Universal release of Albert J. Cohen production. Stars Ray Danton, Leigh Snowden, Grant Williams; features Onslow Stevens, Raymond Bailey, Judson Pratt, Jack Kruschen, Floyd Simmons Directed by Jack Arnold. Screenplay Danny Arnold; based on story by Feter R. Brooke; camera, Irving Glassberg; ed. tor, Irving Birnbaum; music supervision Milton Rosen. Previewed April 5, '56 Running time, 21 MiNS.

| ١ | Running time, \$1 MINS. |
|-----|---|
| ١ | Johnny Salvo Ray Danton |
| ł | Maria Craven Leigh Snowder |
| 1 | Don Kastner |
| 1 | Alec ConradOnslow Steven |
| | Philip BormannRaymond Baile; |
| 1 | Maury SaxonJudson Prat |
| | Phil SchwartzJack Kruscher |
| ı | HarrisFloyd Simmon |
| . ! | Harris Floyd Simmon Milo Mel Wellc Warden Alexander Campbel Mrs. Pulenski Karen Vern |
| | WardenAlexander Campbel |
| 1 | Mrs. Pulenski Karen Vern |
| | Mr. Pulenski Maurice Done Bill MacReady Jesse B. Kirkpatrici |
| | Bill MacReady Jesse B. Kirkpatric |
| , | Parker Arthur Ranson |
| | Pomeroy Richard H. Cuttin Bus Station Clerk George Mathe |
| | Bus Station Clerk George Mathe |
| ٠ | Mama GomezAmapola del Vand |
| • | · |

added at least one upbeat note.

Supporting players do their work satisfactorily. Also in the expert class are Paul C. Vogel's lensing, the background score and editing, the background score and editing, bright programmer.

entry. Additionally, it gives further showcasing and experience to three of Universal's newer talents, Ray Danton, Leigh Snowden and Grant Williams, all of whom do okay by their lead assignments.

A story by Peter R. Brooke, with Danny Arnold doing the scripting, is used by Albert J. Cohen's production helming as a springboard for a thriller show. Under Jack Arnold's direction the pace holds up, as does sufficient interest in what's transpiring, over the 81-minute course. Excellent feature assists come from the playing by Undson Pratt, Jack Kruschen and Floyd Simmons.

Danton, paroled into the army, is an experience and experience of the same, and the same production of the playing by Judson Pratt, Jack Kruschen and Floyd Simmons.

Judson Pratt, Jack Kruschen and Floyd Simmons.

Danton, paroled into the army, is an ex-prisoner called back from overseas to help round up the bogus money boys when a G.I. buddy, involved in the ring, is killed. His chore is to romance Miss Snowden, the buddy's widow, to see if she can furnish any leads. She's in the clear but the importing firm where she works isn't. Helping to tip the scales in favor of the law is Williams, in the ring and insanely jealous of Miss Snowden. He goes down in a blast of gunfire at the finale. Danton gets Miss Snowden and the events also bring about a reconciliation with his father, Stevens, chief Treasury agent, towards whom the young man is particularly bitter because he believes his father could have holped him stay out of jail for a youthful crime. helped him sta youthful crime.

Trying Glassberg handles his cameras well and the editing by Irving Birnbaum, the music supervision by Milton Rosen and other contributions are good. Brog.

Star In the Dust

Good suspense western with well-motivated script.

Hollywood, April 17.

Universal release of Albert Zugsmith production, Stars John Agan Mamie Yam Forduction, Stars John Agan Mamie Yam Forduction, Stars John Agan Mamie Yam Stuart, Terry Gilkyson, Paul Fix, Harry Morgan. Directed by Charles Haas. Screenplay, Oscar Brodney; based on the novel, "Law Mam" by Lee Leighton; camera (Technicolor), John L. Russell Jr.; editor, Ray Snyder; music, Frank, Skinner. Previewed April 12, '56. Running time, 88 MINS.

| diffe, ve miles. |
|---|
| Sheriff Bill Jorden John Agar |
| Ellen Ballard Mamie Van Doren |
| Sam Hall Richard Boone |
| Nellie Mason Coleen Gray |
| George Ballard Leif Erickson |
| Orval Jones James Gleason |
| Nan Hogan Randy Stuart |
| The Music Man Terry Gilkyson |
| Mike, MacNamara Paul Fix |
| Lew Hogan Harry Morgan |
| Jess Ryman Stuart Randall |
| Rigdon Robert Osterloh |
| Ben Smith Stanley Andrews |
| Jiggs Larribee John Day |
| Leo Roos Stafford Repp |
| Pastor Harris Lewis Martin |
| Timothy Brown Renny McEvoy |
| Ed Pardee Jesse Kirkpatrick |
| Mary Tremain James Parnell |
| Mary Tremain James Parnell Doc Quinn Anthony Jochim |
| |

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The Animal World (DOCUMENTARY—COLOR)

Engrossing study of animal world since its origin two billion years ago; for selected bookings.

Hollywood, April 13.

Hollywood, April 13,
Warner Bros. release of an Irvin Alien
production, written-directed by Allen,
Camera (Technicolor). Harold Wellman
naturalist photographers throughout
world; music, Paul Sawtell; are director,
Bert Tuttle; editing, Gene Palmer, Robert
A. Belcher; animation, Willis O'Brien,
Ray Harryhausen; special, effects, Arthur
Ettz, John Storm, Freviewed April 6, %6,
Running time, 31 MiNS.

Ett., John storm, Freweed April 6, '56, Running time, 11 Miss.

Irwin Allen's followup to his Academy - winning documentary, "The Sea Around Us," is marked with the same interesting and often fantastic revelations of Nature and her work. Its 81 minutes of Technicolor-printed content relates the story of struggle, survival and death in the animal world that began two billion years ago when life first feebly flickered in the primeval seas, and depicts down through the eons of time the most significant and dramatic chapters of animal history and the animal world's relationship to man. Film is particularly adaptable to special bookings, where its chances for good returns are bright.

Allen, who made documentary through his Windsor productions in association with Warners, spent two years and one-half in putting this together, and nearly two years in actual production. Special footage, in addition to his own, was turned out by scientists, zoologists and naturalist photographyes in 27 countries throughout the world, or specific assignment by producer, who also, wrote and directed film which combines cold scientific fact with top showmanship. In addition to startling photography, both microscopic and standard, film makes potent use of special effects and 12 minutes of animation covering the dinosaur period.

Feature has both its violent and lighter moments, all shaken to gether to give spectator a vivid imgenter to give spectator a vivid imgether to give spectator a viv

and 12 minutes of animation covering the dinosaur period.

Feature has both its violent and lighter moments, all shaken to gether to give spectator a vivid impression of the subject. Some of the most interesting scenes are the fights between various types of dinosaurs, animated with surprising realism by Willis O'Brien and Ray Harryhousen. Real-life scenes show a lioness bringing down an impala and two lions attacking a zebra; giraftes fighting; charge of a rhino upon the camera; a ferret and cobra in combat; a giant eel and octopus locked in death embrace. Actual birth of baby starfish is caught, and there's the film vignette of a bear cub and favn to delight the eye. Realistic sound effects accompany various sequences.

Technical credits are topfaight right down the live Contraction.

quences. Technical credits are topflight right down the line. Outstanding are Harold Wellman's color photography; Paul Sawtell's atmospheric music score; Gene Palmer and Robert A. Belcher's knowhow editing. Subject is narrated tellingly by Theodore Von Eltz and John Storm.

Toy Tiger (COLOR)

Entertaining 'family comedy, with U's Tim Hovey an engaging moppet star.

Hollywood, April 17.
Iniversal release of Howard Christie
duction. Stars Jeff Chandler, Laraine
y, Tim Hovey; features Cecil Kellaway,
hard Haydn, David Jansser, Judson
ltt. Directory of the Change of the Change
to prederick Kohner, Marcella
view of the Change of the Change
on: editor. Milton Carruth; music
nervision. Joseph Gershenson. Freeved April 9, 368. Running time. By
wed April 9, 368. Running time.

Jeff Chandler
Laraine Day
klason Carlim Hovey
Laraine Carlin Carlin Carlin
Laraine Carlin Carlin Carlin
Laraine Carlin MINS.
Rick Todd
Gwen Taylor
Timmie Harkinson
James Fusenot
John Fusenot
Larry Tripps
Mike Wyman
"Owly" Kimmel
Freddy Doobin

Universal has a most entertaining family comedy in "Toy Tiger," its second screen outing with little Tim Hovey, engaging moppet initially seen in the same companys" Private War-of Major Benson:" While slanted mostly to strike the Inney of the family trade, the comedy is such that others will get a full share of chuckles, too. With the names of Jeff Chandler and Laraine Day on the adult end, pic shapes as a welcome bill-topper for regular dual situations.

shapes as a welcome bill-topper for regular dual situations.

Little Mr. Hovey, breezing through his role with a natural ability, gives the adults a run for their experience and makes this ore fun for all. Of course, the way he shows up is due in sizable measure to the manner in which director Jerry Hopper stages the scenes in the amusing script by Ted Sherdeman, suggested by a story by Frederick Kohner and Marcella Burke. Adults Chandler and Miss Day, plus some choice characterizations by Cecil Kellaway, Richard Haydn, as schoolmasters, and others, do their full share to make the film well-rounded, general entertainment.

The good Howard Christie pro-

make the film well-rounded, general entertainment.

The good Howard Christie production shifts in scene between a plush New York advertising office and an upstate boarding school for kids. Chandler, art director of the firm and unaware that executive veep Miss Day is a widow with a young son (Hovey) at the school. Circumstance fixes it so that he's dispatched to nearby the chool to woo Judson Pratt, an artist gone arty, back to the advertising fold, and is conned into posting as young Hovey's fictional explorer father, a character the youngster has made up to satisfy a loneliness. Audiences might be able to figure the outcome of all this but it's fun to sit back and participate as the script and players bring it off.

George Robinson's cameras do a

George Robinson's cameras do a good tint job on the lensing, with print by Technicolor, and the art direction and set decoration dress the footage well. Editing keeps the unfoldment smooth and Joseph Gershenson's music supervision

| Linus Quincannon | Tony Martin |
|------------------|-------------|
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| | |
| | |
| | |
| | |
| Iron Wolf | Ed Hashim |
| | |

deficiencies, it's a passable programmer that should take care of lowercase bill-filling needs.

Martin, who has quit his captaincy in the Army in disgust over a particularly brutal Indian massacre under Custer, is persuaded to undertake a scouting (sort of private eye) detail to find out what happened to a secret shipment of 800 repeating rifles sent to a post on the Bozeman Trail. There ensues some incredible derring-do, in which the writing never permits Lesley Selander's direction to become believable, before Martin is able to expose Ron Randall, post captain. as the traitor who sold out to the redskins.

Martin is not cut out for the type of histrionics required of the lead role. Peggie Castle lends blonde beauty as a gal who had to get to the outpost to check up on whether or not her kid brother had actually been killed in an Indian fight. John Bromfield is a stiffedneck shavetail requisitioned by Martin for his undercover detail and Randall is a stiffed-ip, teeth-clenched heavy. John Doucette is most believable as a sergeant serving Martin.

Photography by Joseph F. Biroc was not given a good display at the preview, but the scenery came through anyway. Editing by John F. Schreyer and the score by Les Baxter are okay. The title tune, by Samw Cabn and Hal Rorne

was not given a good display at the preview, but the scenery came through anyway. Editing by John F. Schreyer and the score by Les Baxter are okay. The title tune, by Sammy Cahn and Hal Borne, it a least affect and the score by Less and the score of th by Sammy Cahn and Hai bott is a lesser effort, poorly sung. Brog.

Safari (C'SCOPE—SONG—COLOR)

Victor Mature, Janet Leigh in jungle thriller with Mau-Mau angles for sensationalizing. Okay prospects.

Columbia release of Adrian D. Worker (Warwick) production. Stars Victor Matter and Columbia release of Adrian D. Worker (Warwick) production. Stars Victor Matter and College and College

| Ken Victor Mature |
|--|
| Linda Janet Leigh |
| Brian Sinden John Justin |
| Sir Vincent Brampton Roland Culver |
| Roy Shaw Liam Redmond |
| Jeroge Earl Cameron |
| Jerusalem Orlando Martins |
| Odongo Juma |
| Kakora Lionel Ngakane |
| O'Keefe Harry Quashie |
| Renegade Siim Harris |
| Chief Massai Cy Grant |
| Charley John Wynn Blake Arthur Lovegrove |
| Aunty May Estelle Brody |
| Kenny Christopher Warbey |
| Wambui John Harrison |
| Kikuyu Glyn Lawson |
| African Frank Singuineau |
| Police Inspector / Charles Haves |
| Special Mau MauBartholomew Sketch |
| District Commissioner John Cook l |
| Henderson Bob Isaacs |
| |

outcome of all this but it's fun to sit back and participate as the script and players bring it off.

George Robinson's cameras do good tint job on the lensing, with print by Technicolor, and the art direction and set decoration dress the footage well. Editing Keeps the unfoldment smooth and Joseph Gershenson's music supervision provides a fitting background score provides a fitting back

Cette Sacree Gamine (That Darned Kid) (FRENCH; C'SCOPE; COLOR)

(FRENCH; C'SCOPE; COLOR)
(Songs; Dance)
Solrads release of Lutelia SLPF-Son die SELB production. Stars Brigitte Bar dot. feature and the stars of Lutelia SLPF-Son die SELB production. Stars Brigitte Bar dot. feature and Lancret. Francise Fabian, Michel Serrault, Misha Aurel Directed by Michel Boisrond. Screenplay vadim; camera (Eastmancolor). Jo Brun Vadim; camera (Eastmancolor). Jo Brun George Reich: Marci, Chorcegraphy George Reich: Marci, Stars, Ranning time, 90 MiNS.

ning time, 90 MMS,
Brigitte Brigitte Bardo
Jean Jean Bretonnier
Jerome Raymond Bussiere
Lili Francolse Fabiar
Lili Bernard Lancre
Bernard Lancre
Inspector Michel Servaul
Ballet Master Misha Aue

Lighthearted comedy benefits from an unpretentidus production though it is wrapped in the C'Scopedimensions. Akin to the U.S. comedies, plot is slight but it has some engaging, inventive comic bits and unfolds its 90 minutes without a lag. Songs and dances are naive but spring from plotting, rather than being dragged in, an improvement here. In short, this looks like a new trend, with U.S. influence but definite Gallic taste. It may be worth dubbing for dualer C'Scope spots on its simple entertainment values.

Familiar plot has a charm singer taking on the care of a shapely, innocent but trouble-making young girl to help out his esteemed boss, the father of this gamin. The father is sought by the police. She falls for the singer and vice versa, but complications keep them apart until the finale. Among them are a band of counterfeiters operating in the father's club, a talking parrot, the singer's psychoanalyst girl and-sundry difficulties caused by the girl's candor.

Michel Boisrond uses a light touch in his direction and he gets plenty of laughs. Brigitte Bardot, now rated a star here, is the spindly but well stacked innocent. Although somewhat ingenuous, her sprightliness and naturalness manage to make her role palatable. She dances well and looks good enough to be the cause of the escapades. Jean Bretonniere is an engaging leading man and lends a pleasant voice to the ordinary songs in the pic. Misha Auer adds yocks as a zany ballet teacher taken to ramming down doors with his head while Raymond Bussieres is a proper, haughty valet. Eastmancolor and C'Scope are well utilized. This looks in for good local returns. Boisrond, looms to be a new comedy-situation director to be heard from additionally. Mosk.

Vertigine Bianea
(White Vertigo)
(ITALIAN-COLOR)
ROME, April 10.
ENIC release of a Film Luce Istituto
production, Official film of the 1956 Winter Olympic Gamea, under the auspices
of the International Olympic Committee.
Or the International Olympic Committee.
Ferroni and Glorgio Steganli; camera
(Ferraniacolor), Rino Filippini, Marco
Scarpelli, Enzo Serafin; music, Francesco
Lavagnino; editor, Giuliana Attenni, At
Mittopolitan, Rome, Running time, 195
Mitts.

done a top job in covering the sports festival, taking advantage of the color stock and lensing tricks, plus an obviously lavish budget, thereby capturing some of the most beautiful as well as the most exciting footage yet shot at the Games.

most beautiful as well as the most exciting footage yet shot at the Games.

While one may object to technique of rapid cuts back and forth between two events, used twice in pic, and to rather inadequate coverage of the figure skatling tests (with only a few quiekrishots of the U.S. winners), the remainder is both exciting and beautiful. Some of the highlights are the closeups of the fatigued endurance skiers struggling up a hill, the near-crash (caught in slow-motion closeup) of the U.S. 2-Bob, steered by Tyler, Toni Sailer's triple-medal descents and some of the most sensational spills seen. Pic finales with sequence showing the ski jumping, caught from all angles. Lensing under difficult conditions is tops, with a special nod going to Giuliana Attenni, the editor, and her two collaborators for a fine job. Francesco Lavagni-

editor, and her two collaborators for a fine job. Francesco Lavagnino has composed a musical score which strongly contributes to the combined effect. Hawk.

Gli Innamorati

(ITALIAN)

(ITALIAN)

Rome, April 10.

Rank release of a Noria Film production. Stars Franco Interlenghi. Antonell Lualdi. Cosetta Greco. Sergio Raimondi features Gino Cervi. Valerte Moricon by Mauro, Bolognini. Screenplay. Bolog Franco Franco Interlenghi Adriana Antonella Lualdi Nando Sergio Raimondi Marlsa Valeria Moriconi Otello Nino Marirecti

Otello Constant Cosetta Greco Ines Husband Cosetta Greco Infection Cosetta Greco Infectica Greco Infection Cosetta Greco Infection Cosetta Greco Infec

Metropolitan, Rome. Running time. 165

Italy has come up with an exciting colorful feature-length document of this year's Winter Olympic Games, alt rates a plus in almost every department, and should draw sports-lovers and others to the box-office in most countries. Looks good for some special situations in the U.S. though its length appears a handicap.

Director Giorgio Ferroni and his big team of color cameramen have

Terror at Midnight Lightweight programmer for the action market.

Republic production and release; asso ate producer, Rudy Ralsion, Stars Scot-rady, Joan Vohs; fcatures Frank Faylen bhu Delner, Virginia Gregg, Rie Roman bho Gallaudet, Kem Dibbs, Directed by ranklin Adreon. Screenplay, John K. ulter, from story by Butler and Irving ulman; camera, Bud Thackery; editor, nny Matrinelli: music, R. Dale Butls. radeshovn, V.Y., April 13, '56, Running mc, 70 MHS.

| Neal Rickards | Scott Brady |
|---------------|-------------------|
| Susan Lang | Joan Volts |
| Fred Hill | Frank Faylen |
| Lew Hanlon | John Dehuer |
| Helen | Virginia Gregg |
| Sgt. Brazzi | Ric Roman |
| George Flynn | John Gallaudet |
| Nick Mascotti | Kem Dibbs |
| Speegle | . Percy Helton |
| Lt. Conway | . Francis DcSales |
| Capt. Allyson | John Maxwell |
| | _ |

Action and mystery fans will find "Terror at Midnight" passable entertainment. B.o. prospects generally aren't too encouraging. Weakish, too, are the marquee val-ues of stars Scott Brady and Joan

Vons.

Yarn, screenplayed by John K.
Butler from a story by himself and
Irving Shulman, relates the misfortunes of a glrl innocently involved in a hot car ring and a
brace of murders. Plot developments offer some minor exploitation angles which exhibs can use
for what they re worth.

for what they're worth.

But for the most part the script varies little from routine action material to be found in the average half-hour telefilm. Brady, a cop just upped to detective sergeant, finds himself in an embarrassing situation when girl friend Miss Vohs turns hit-and-run driver and later becomes a prime suspect in two killings.

Obviously Brady displays some

pect in two killings.

Obviously Brady displays some fancy sherlocking to clear his fiancee and bag the real culprits, John Dehner and Kem Dibbs, who head the hot car mob. Intentionally or otherwise much of the story, dialog and performances has a tongue-in-cheek quality that provides more of a mirthful than melodramatic touch.

melodramatic touch.

Prize anti-climactic line comes at the film's finale when Miss Vohs plaintively inquires of Brady: "I'm worried about you, Rick. Does this mean you've lost your sergeant's badge?" In light of that as well as similar lines they're called upon to mouth, both Brady and Miss Vohs do about as well as can be expected.

Bouting support is capalled by

Vohs do about as well as can we expected.

Routine support is supplied by Frank Faylen, a garage proprietor killed by wife Virginia Gregg when she suspects him of being unfaithful; Dehner and Dibbs are stock heavies and standard characterizations are also turned in by Ric Roman and John Gallaudet, among others, in lesser roles.

Franklin Adreon's direction is okay on the action sequences, camerawork of Bud Thackery is competent as is Walter Keller's art direction and the R. Dale Butts score. Tony Martinelli edited to a tight 70 minutes. Physical values of associate producer Rudy Ralston reflect a modest budget.

Gilb.

La Meilleure Part (The Best Part) (FRENCH-ITALIAN) (C'SCOPE; COLOR)

Paris, April 10.

Columbia release of Trident-Silver-Noria Films production. Stars Gerard Philipe; features Gerard Oury, Michele Cardoue, Michel Francoia, Umberto Spadaro, Directed by Yves' Allegret. Screenplay, Joseph Vves' Allegret. Gastmancoid Carry Alexander Camera Gastmancoid Carry Alexander. Running time, 95 MiNS.

Running time, 93 MINS.
Perrin Gerard Philipe
Micheline Michelc Cardoue
Engineer Gerard Oury
Doctor Michel Francois
Worker Umberto Spadaro

C'Scope, used in two French films, C'Scope, used in two French films, usually narrows its chances for the U.S. and widens it for home markets unless it is exceptional in entertainment or offbeat values to warrant dubbing. This is because C'Scope limits pix good only for arty situations. This film does not possess the necessary qualifications and Columbia has a risky pic, at best, for any U.S. possibilities.

best, for any U.S. possibilities. Film has some fine visual attributes in having been photographed on a dam building site. It concerns the men involved and particularly a devoted engineer who is fighting heart disease as he strives to complete the dam. Strikes, accidents and his health are against him.

Soher pic does not get the

and his health are against him.

Sober pic does not get the needed injection of character to make this dramatically palatable.
Director Yves Allegret has given it more documentary than moving style, and the film plods along without the needed lift. Gerard Philipe is fine as the dedicated engineer but never gets a chance to develop his role beyond the sketchy phase. Others are acceptable and technical credits are excellent.

New York Sound Track

Continued from page 4

ducer Hermann Schwerin, head of Fono Film, to the Coast by car ducer Hermann Schwerin, head of Fono Film, to the Coast by car ducer Hermann Schwerin, head of Fono Film, to the Coast by car ducer Hermann for foreign distribution. Remaining 500 will be disposed of by Hyman who owns the negative rights . . . French underwater explorer and film producer, Jacques Yves Cousteau, due back in N. Y. to finalize a major distribution deal for his "The Silent World."

RCA motion picture equipment—"the gift of Philadelphia friends of Grace Kelly"—being installed in the palace at Monaco, according to RCA International v.p. and operations manager A. F. (Al) Watters. It includes a 35m projector and complete stereophonic sound system. Private cinema is being built currently in the Principality's palace, for usage post-May 1.

Paul Lazarus is sunning in Mexico City, heads for the Col studio at the end of the month . . . Arthur Mayer will talk about "War and Peace in the Motion Picture Industry" at an exhibitor meeting in Washington today (Wed.) . . "The Harder They Fall" had a budget of \$1,900,000, plenty tall and due to extended shooting in Chicago and here . . George J. Schaefer is the producer's rep on "Patterns" . . . Frank Sinatra will collect \$125,000 plus 25% of the profits for essaying "Pal Joey" . . Before heading for Europe, Don Hartman unconn firmedly signed Daniel Mann to direct "Desire Under the Elms" . . Bob Perilla, Col column contact, got his M.A. this week at N. Y. U.

Danny Kaye left last week for tour of Europe and the Near East as a UN ambassador at large. Accompanied by planist Sammy Prager, will be gone about six weeks. Comedian will visit Yugoslavia, Portugal, Spain, Turkey and Israel.

Loew's Inc. brass, headed by prexy Arthur M. Loew, returned from the Coast. It was attended by all but three of the 13-man board. Returnees included treasurer Charles C. Moskowitz, sales v.p. 1 Charles M. Reagan, pub-ad chief Howard Dictz, v.p. Benjamin Melniker, and Irving Greenfield, secretary of the corporation.

Despite Few New Films, L.A. Trade Good; 'Suit' Wow \$32,000, 'Carousel' Big 30G, 'Rock' 14G, 'Alex' 10G, 3d

Los Angeles, April 17.

Despite only a few openers this round, firstrun biz here is staying at a good level, with "Man in Gray Flannel Suit" setting the pace. It looks rousing \$32,000 in first session at the Chinese. "Carousel," out on regular run, is seeking smart \$30,000 in four theatres.

A dull \$14,000 is seen for "Rock Around Clock" in three locations. "Wages of Fear" is silght \$11,000, also in three spots.

Holdovers and extended-runs are showing some slackening tenden cues but the pace of most of them is largely on the profitable side. Estimates for This Week.

Chinese (FWC) (1,908; \$1.40-\$2)

"Man Gray Flannel Suit" (20th). Rousing \$32,000. Last week, "Carousel" (20th) (8th wk-6 days), \$12,400.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1,500—"Carousel" (20th) and "Terror At Midnight" (Rep). Smart \$30,000. Last week, in different units.

Hillstreet, Wiltern, Hollywood (SW-FWC) (2,752; 2,344; 756; 80-\$1,500—"Rock Around Clock" (Col) and "Over-Exposed" (Col). Dull \$14,000. Last week, Hillstreet, "Gri Gri" (Indie), \$6,000; Wiltern, with Warner Downtown, New Fox, "Come Next Spring" (Rep) and "Hidden Guns" (Rep), \$13,300. Hollywood with Los Angeles, Upown, Loyola, "Comanche" (UA) and "High Society" (AA) (reissue) (2d wk), \$13,500.

Warner Downtown, Iris, Uptown (SW-FWC) (1,757; 816; 1,715; 80-\$1,25)—"Wages of Fear" (Indie). Slight \$11,000. Last week, Iris, with Ritz, "Marty" (UA) and "Summertime" (UA) (2d runs) (3d wk), \$7,500.

Four Star (UTAC) (868; 90-\$1.50)—"Gaby" (M-G) (2d wk). Good

with Ritz, "Marty" (UA) and "Sumnertime" (UA) (2d runs) (3d wk),

75.00.

Four Star (UTAC) (868; 90-\$1.50)

—"Gaby" (M-G) (2d wk). Good

650. Last week, \$7,900.

El Rey (FWC) (861; 90-\$1.50)

Doctor At Sea" (Rep) (2d wk).

Vice \$4,400. Last week, \$5,200.

State, Vogue (UATC-FWC) (2,104; 885; 90-\$1.50)

—"Cry Tomorrow" (M-G) (2d wk). Okay \$13,100. Last week, \$2,900 plus \$77,100 in one nabe, eighf ozoners.

Fox Wilshire (FWC) (2,296; \$1\$1.80) — "Alexander the Great".

UA) (3d wk). Solid \$10,000. Last

veek, \$14,000. Last

veek, \$14,000. Last

veek, \$14,000. Last

veek, \$1,700.

Fine Arts (FWC) (631; \$1-\$1.50)

—"Patterns" (UA) (3d wk). Mild

3,400. Last week, \$3,700.

Fine Arts (FWC) (631; \$1-\$1.50)

—"Patterns" (UA) (3d wk). Mild

3,400. Last week, \$3,700.

Hollymod Paramout (F&M)

Howaii (G&S) (1,106; 80-\$1.25)

Horbidden Planet" (M-G) (3d

vk). Neat \$4,200. Last week,

1,430; \$1-\$1.50)

—"Court Jester"

wki. Neat \$4,200. Last week, \$5,500.

Hollywood Paramount (F&M) (1,430; \$1-\$1.50) — "Court Jester" (Par) (5th wk). Good \$9,200. Last week, \$9,300.

Warner Beverly (SW) (1,612; \$1-\$1.75)—"Picnic" (Col) (8th wk). Steady \$11,500. Last week, \$11,900. Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (22d wk at Egyptian, 17th at U.A.J. Fine \$30,000. Last week, \$31,100.

Warner Hollywood (SW) (1,364: \$1.20-\$2.52.65)—"Cincrama Holiday" (Indie) (23d wk). Into current stanza Sunday (15) after solid \$29,300 last week.

'Jubal' Torrid \$22,000 In Det.; 'Miracle' Light 15G, 'Oklahoma' 22G, 9th

Detroit. April 17.

Biz is below average here this stanza. Only newcomer doing well is "Jubal." sock at the Palms. "Oklahoma" at the United Artists leads the holdovers, being sharp in ninth week. "Miracle in Rain" looms slow at the Michigan. "Hot Blood" runs cold at the Broadway-Capitol. "Picnic" is fairly strong in sixth week at Madison. "Man in Gray Flannel" is dragging in third round at the Fox.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1\$1.25) — "Man in Gray Flannel" (20th) and "Glory" (RKO) (3d wk). Down to \$14,500." Last week, \$17,000.

Michigan (United Detroit) (4-

1,000.

Michigan (United Detroit) (4-); \$1-\$1.25)—"Miracle in Rain"
B) and "No Man's Woman"
p). Slow \$15,000. Last week,
(Continued on page 18)

Broadway Grosses.

Estimated Total Gross
This Week\$607,800
(Based on 23 theatres)
Last Year\$549,000
(Based on 19 theatres)

'Serenade' Socko \$12,000, Prov. Ace

Providence, April 17.

Majestic spurted to great start with "Serenade" to lead the town. Also on the hot side are Strand's "Rock Around Clock" and State's "Forbidden Planet". RKO Albee also shapes nice with second week of "The Conqueror."

Estimates for This Week Albee (RKO) (2,200; 65-90)

"The Conqueror" (RKO) (2d wk). Big \$8,000. First was \$16,000.

Majestic (Fay) (2,200; 65-85)

"Serenade" (WB). Socko \$12,000.

Last week, "Miracle In Rain" (WB) sand "Stranger at Door" (WB) \$11,000.

State (Loew) (3,200; 65-80)

"Forbidden Planet" (M-G) and "Fort Yuma" (UA). Fairish \$9,500.

Last week, "Cry Tomorrow" (M-G) (3d wk), \$6,000.

Strand (Silverman) (2,200; 65-80)

"Rock Around Clock" (Col) and "Blackjack Ketchum" (Col). Hot \$9,000.

Last week, "Anything Goes" (Par), \$7,000.

'Suit' Sockeroo \$13,000, Cincy; 'Vegas' Hot 15G, 'Holiday' Big 19G, 43d

Holiday Big 196, 43d

Cincinnati, April 17.

Meet Me II Les Vegas, shaping strong at the Palace, is out in front. Keith's is heading for a great session on "Man in Gray Flannel Suit." "Miracle In Rain" shapes slow at the big Albee. "I'll Cry Tomorrow" is winding up a profitable five-week run for the Grand. "Cinerama Holiday" looks to climb to sock take in 43d Capitol round. Estimates for This Week

Albee (RKO) (3,100; 84-\$1.10)—

"Miracle In Rain" (WB). Slow \$9,000. Last week, "Carousel" (20th) (2d wk), \$13,500 at \$4c-\$1.25 scale.

(20th) (2d wk), possesscale.

Capitol (Ohio Cinema Corp)
(1,376; \$1.20-\$2.65) — "Cinerama
Holiday" (Indie) (43d wk). Great
\$19,000 in sight, best for some
time, with lift from two excursions
(Continued on page 18)

'Jubal' Tall \$16,000, Denver; 'Bad Man' 12G

Denver; 'Bad Man' 12G Denver, April 17.

"Jubal" paired with "Battle Stations" is heading for a fine take this session at the Denver, and stays on. "Tribute To Bad Man" looks fancy opening round at the Paramount. "The Ladykillers" is os strong in fourth stanza it will go a fifth. Current week is pushing ahead of third week. "Threshold of Space" is rated smooth at the Center.

Estimates for This Week.

old of Space" is rated smooth at the Center.

Estimates for This Week

Centre (Fox) (1.247; 60-\$1)—
"Threshold of Space" (20th), Smooth \$11,000. Last week, "Carrousel" (20th) (4th wk), \$11,000.

Denham (Cockrill) (1,750; 60-\$1)—
"Anything Goes" (Par) (3d wk).
Fine \$7,000. Last week, \$9,000.

Denver (Fox) (2,525; 60-\$1)—
"Jubal" (Col) and "Battle Stations" (Col). Fine \$16,000. Holding. Last week, "Man in Gray Flannel. Suit" (20th) (2d wk), \$12,000.

Esquire (Fox) (742; 75-\$1)—
"Wages of Fear" (DC) (2d wk).
Fair \$2,000. Last week, \$3,000.

Orpheum (RKO) (2,600; 60-\$1)—
"Cry Tomorrow" (M-G) (3d wk).
Modest \$7,000. Last week, \$13,000.

Orpheum (RAS) (M-G) (3d wk) (M-G) (3d wk) (Modest \$7,000. Last week, \$13,000 (2,200; 60)

Modest \$7,000. Last week, \$1. Paramount (Wolfberg) (2,20) \$1)—"Tribute To Bad Man" (and "Houston Story" (Col). and "Houston Story" (Col), Fast \$12,000 or close. Last week, "Alexander the Great" (UA) (2d wk), \$11,500. Vogue (Sher-Shulman) (442; 75-\$1)—"Ladykillers" (Cont) (4th wk). Good \$2,500. Last week, \$2,000.

'Alex' Great 10G, Cleve.; 'Suit' 11G

Cleveland, April 17.

Either the weather's too good or too rainy to suit exhibitors here looking for an alibi for the slight business dip. Grosses are still above average for many hold-overs. "Miracle in Rain," only newcomer, figures to be only fair at Allen. Stillman's "Alexander the Great" on third powerful round is city's leader. "Meet Me in Las Yegas" shapes just good at State in second and not as potent as "Man in Gray Flannel Suit," now in third session at Hipp.

Estimates for This Week
Allen (3,000; 70-\$1)—"Miracle in Rain" (WB). Fair \$9,400. Last week, "Carousel" (20th) (4th wk), \$8,500.

Hipp (Telem't) (3,700; 70-\$1)—

week, "Carousel" (20th) (4th wk), \$5.500.

Hipp (Telem't) (3,700; 70-\$1)—
"Man in Gray Flannel Suit" (20th) (3d wk): Smart \$11,000 or close.

Last week, \$14,000.
Ohio (Loew) (1,244; 70-90)—
"Littlest Outlaw" (BV). Nifty \$8,000 or over. Last week, "Anything Goes" (Par) (m.o.), \$4,000.

Palace (RKO) (3,285; 70-90)—
"Harder They Fall" (Col) (2d wk).
Thin \$7,500 after \$11,500 last week.
State (Loew) (3,500; 70-80)—
"Meet Me in Las Vegas" (M-G) (2d wk). Good \$10,000. Last week, \$11,000.
Stillman (Loew) (3,500; 70-81,250)

\$11,000. Stillman (Loew) (3,500; 70-\$1.25) —"Alexander the Great" (UA) (3d wk). Fancy \$10,000. Last week, \$12,000.

'Swan' Mighty \$15,000, Mpls.; 'Jubal' Okay 9G, 'Diabolique' Wham \$7,000

opposition such as the Shipstad-Johnson "Ice Follies" and the Sportsman's Show now out of the way, the boxoffice sailing is prob-ably easier. Another favorable fac-tor is improved weather. This tor is improved weather. This helps to explain why the three important newcomers, "The Swah," "Diabolique" and "Jubal" are enjoying so much prosperity. There's also a trio of holdovers. It's the 41st stanza for 'Cinerama Holiday' and third and second for "Carousel" and "Meet Me in Las Vegas," respectively. For first time Radio City had a Sunday opening, "The Swan" shaping big in first session.

Estimates for This Week

ters" (UA) and "Timetable" (UA), \$4.500 in 11 days at 65c-85c.

Radio City (Par) (4,100; 85-\$1.25)

"The Swan" (M-G). Heavily advertised with local Sunday newspaper carrying a full-page color spread. And play being received by the Grace Kelly wedding along with the film's merits and Alec Guinness' cast presence spell money in till. Smash \$15,000. Last week, "Carousel" (20th) (2d wk), \$14,000 n 10 days.

RKO Orpheum (RKO) (2,800; 75-\$1)—"Jubal" (Col). Plenty of marquee lure with crix and patrons' praises bringing 'em in. Fast \$9,000. Last week, "Backlash" (U), \$8,700.

respectively. For first time Radio (City had a Sunday opening, "The Swan" shaping big in first session.

Estimates for This Week (Century (S-W) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (41st wk). Big \$14,000. Last week, \$15,000.

Gopher (Berger) (1,000; 85-\$1)—"Meet Me in Las Vegas" (M-G) (2d wk). Has been somewhat of a box-office disappointment here. Fair \$5,000. Last week, \$7,500.

Lyric (Par) (1,000; 85-\$1.25—"Carousel" (20th) (m.o.). Here after 17 big Radio City days. Still robust \$6,000. Last week, "Robber's Roost" (UA) and "Storm "Rose Tattoo" (Par) (6th wk), Fear" (UA) split with "3 Bad Sis-\$4,000.

'Miracle' Fine \$13,000, D.C.: 'Suit' Smash 23G, 'Alex' Fancy 11G, 3d

Key City Grosses

Estimated Total Gross
This Week. \$2,479,300
(Based on 24 cities and 239
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year. \$2,215,200

(Based on 23 cities and 227-theatres.)

'Swan' Sharp 28G, Philly; 'Vegas' 16G

Philadelphia, April 17. 'Swan'' looks to hit fine total opening week at the Randolph, but this is rated something of a letdown for Grace Kelly's home-town. It is okay but much more town. It is okay but much more was expected, with opening day's take of under \$5,000 a major disappointment. William Goldman moved "Picnic" out of successful run at house to the Midtown to launch "Swan." "Torbidden Planet" flashed briefly over weekend but is barely par at Mastbaum opening week. "Meet Me in Las Vegas" shapes sockeroo in second stanza.

Estimates for This Week Estimates for This Week

Estimates for This Week
Arcadia (S&S) (528; 99-\$1.80)—
"Cry Tomorrow" (M-G) (12th wk).
Steady \$7,000. Last week, same.
Boyd (SW) (1,430; \$1.25-\$2.60)—
"Cinerama Holiday" (Indie) (61st
wk). Pushed to sock \$18,000 on
closing notices. Last week, \$16,000.

Fox (20th) (2,250; 99-\$1.80)—
"Carousel" (20th) (6th wk). Fine
\$14,000 or near. Last week,
\$15,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Serenade" (WB) (3d wk). Down to \$12,000. Last week, \$16,000.

Mastbaum (SW) (4,370; 99-\$1.49)

"Forbidden Planet" (M-G).
Barely par \$15,000. Last week,
"Miracle in Rain" (WB) (2d wk),
\$7,000.

Midtown (Goldman) (1,000; 99-\$1.80)—"Pienie" (Col) (8th wk). Switch hurt this pic, but \$13,000 is great at this house. Last week, "Anything Goes" (Par) (3d wk), \$9,000.

\$9,000.

Randolph (Goldman) (2,250; 99-\$1.80) — Swan" (M-G). Smash \$28,000. Last week, "Picnic" (Col) (7th wk), \$15,000.

Stanton (SW) (1,483; 99-\$1.49)— "Meet Me in Las Vegas" (M-G) (2d wk). Fine \$16,000. Last week, \$21,000, over hopes.

Stanley (SW) (2,900; 99-\$1.49)— "Harder They Fall" (Col) (3d wk). So-so \$12,000. Last week, \$1,000. Last week, \$1,000. Trans-Lux (T-L) (500. 99-\$1.80)

SU-50 \$12,000. Last week, \$15,000. Trans-Lux (T-L) (500; 99-\$1.80) —"Rose Tattoo" (Par) (12th wk). Okay \$6,500. Last week, \$8,000. Viking (Sley) (1,000; 75-\$1.49)—"Comanche" (UA) (2d wk). Slow \$7,000 in 6 days. Last week, \$11,000.

Trans-Lux World (T-L) (604; 98-\$1.50)—"Wages of Fear" (Indie) (2d wk). Dull \$3,000. Last week, \$4,000.

'PLANET' LOFTY 24G, HUB: 'MIRACLE' 21G

MUB; MIRACLE 210

Boston, April 17.

With the moppets out of school, grosses are building at wickets this frame. Four new entries are helping. "Forbidden Planet" shapes best of lot with a nice total at the State and Orpheum. "Miracle in Rain" looms sturdy at Paramount and Fenway. "Ladykillers" is socko at bandbox Kenmore. "Rock Around Clock" is fancy at Pilgrim. "Cinerama Holiday" gets back in stride with a lofty take in 34th stanza. "Conqueror" is holding fine at the Memorial in third round.

Estimates for Last Week

Astor (B&Q) (1,500; \$1-\$1.80)—

Astor (B&Q) (1,500; \$1-\$1.80)—
"I'll Cry Tomorrow" (M-G) (6th
wk). Oke \$9,000. Last week,

\$12,500. Beacon (Beacon Hill) (678; 90-\$1.25)—"Diabolique" (UMPO) (9th wk). Slick \$4,000. Last week, \$5,000.

\$5,000.

Ginerama (Cinerama Productions) (1,354; \$1,20-\$2.65) — "Cinerama Holiday" (Indle) (34th wk).

Hotsy \$22,000. Last week, \$15,000.

Exeter (Indle) (1,300; 60-\$1)—

(Continued on page 18)

Washington, April 17.
The hordes of teenage tourists swarming the city for the most part are shunning the local cinemas. "Cinerama Holiday," in 27th stanza at the Warner is sole solid tourist draw on the main-stem, and is booming. Two newcomers, "Miracle in Rain" at Metropolitan and Ambassador and "Backlash" at Columbia are pleasing if far from sensational. "Man in Gray Flannel Suit" continues sock in third week at Palace, as does "Alexander the Great" in third stanza at Capitol, "Picnic" is dipping in ninth round at Trans-Lux, but still top holdover.

Estimates for This Week Ambassador (SW) (1.490; 70-95)

Estimates for This Week
Ambassador (SW) (1,490; 70-95)
—"Miracle in Rain" (WB). Fair
\$4,500. Last week, "Anything
Goes" (Par) (2d wk), \$4,100.
Capitol (Loew) (3,434; 85-\$1,25)
—"Alexander the Great" (UA)
Gâd-final wk). Fine \$11,000 last
week.

Ga-haal wki. Fine \$11,000 last week.

Columbia (Loew) (1,174; 70-95)

"Backlash" (U). Pleasing \$8,000 or better. Last week, "Forbidden Planet" (M-G) (2d wk), \$7,500.

Dupont (Lopert) (372; 75-\$1.0)

"Ballet Romeo and Juliet" (Indie) (2d wk). Oke \$4,000 after \$5,000 last week. Stays.

Keith's (RKO) (1,939; 75-\$1).

"Cockleshell Heroes" (Col) (2d wk). Fell off to oke \$6,000 after \$1,000 last week. Moves on.

Metropolitan (SW) (1,200; 75-\$1).

"Miracle in Rain" (WB). Fine \$8,500.

Last week, Moyes on.

\$8,500. Last week, \$4,000.

Palace (Loew) (2,360; 85-\$1.25).
"Man in Gray Flannel Suit" (20th) (3d wk). Hot \$23,000, and one of best here in months.
\$29,000. Continues.

Playbouse (Lopert) (456; \$1.80).

"Bichaff UII" (Indie) (5th

\$29,000. Continues.
Playbouse (Lopert) (456; \$1-\$1.80)—"Richard III" (Indie) (5th wk). So-so \$5,000 after \$6,000 last week. Stays.
Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (27th wk). Fast \$19,000 for second consecutive week.
Trans-Lux (T-L) (600; 90-\$1.25)—"Picnie" (Col) (9th wk). Dipping but still nice at \$7,500 after \$9,000 last week. Stays.

'Conqueror' Great 15G, L'ville; 'Jubal' Modest 8G, 'Caroușel' Hep 7G

Louisville, April 17.
Town was host to big annual three-day convention of the state school teachers last week and first runs caught little visitor trade first of the caught little visitor trade first of the caught little visitor trade in the caught little visitor trade in the leader with big session. "Jubal" and "Timetable" at the State are mild. Second round of "Carousel at the Brown is lively.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Brown '(Fourth Ave.) (United
Artists) (1,000; 85-81.25)—"Carousel" (20th) (2d wk). Still solid
7,000 after \$10,550 opener.
Kentucky (Switow) (1,100; 55-85)
—"Creature Walks Among Us" (II)
and "Price of Fear" (II). Fair \$4500. Last week, "Anything Gors"
(Par) (2d wk), \$6,000.
Mary Anderson (People's) (1,006;
55-85)—"Steel Jungle" (WB) and
"River Changes" (WB). Fair \$5.000.
Last week, "Miracle In Rain" (WB),
\$7,500.

Last week, "Miracie in Italia", \$7.500.

Rialto (Fourth Avenue) (3.000; 75-\$1)—"Conqueror" (RKO). Potent \$15,000 for Wayne pic. Last week "Song of South" (BV) (reissue) (2d wk), \$9,500.

State (United Artists) (3.000; 55-85)—"Jubal" (Col) and "Timetable" (Col). Mid \$8,000. Last week, "Meet Me In Las Vegas" (M-G), at 75c-\$1 scale; \$9,000.

'Jubal' Bangup \$10,000, Seattle; 'Suit' 8G, 2d

Seattle, April 17.

Best newcomer liere this stanza is "Jubal," with a big total at the Coliseum, Elsewhere, outside of a few okay holdovers, the takings are slim. "Man in Gray Flannel" is rated good in second Paramount round while "Diabolique" is a sturdy newcomer at Music Box.

Estimates for This Week
Blue Mouse (Hanrick) (800, 90-\$1.25)—"Cry Tomorrow" (M-G) (6th wk), Swell \$5,000. Last week, \$6,200.

Ball Games Hurt Chi; 'Anything' 28G, 'Fall' Hotsy \$36,000, 'Planet' Terrif 16G; 'Alex' Big 41G, 'Suit' 33G, 2d

y \$36,000 looming in the Woods. "Anything so-so \$28,000 in open-

, \$7,000. (Telem't) (606; 90-\$1.25)— of South" (BV) (reissue)). Okay \$7,200. Last week,

l. ickers (JL&S) (1,580; \$1.25-Oklahoma" (Magna) (16th Neat \$27,000. Last week,

0. mroe (Indie) (1,000; 67-87)— e's Always Tomorrow" (U) k), \$2,000 in 3 days. Last \$6,000. ental (Indie) (3,400; 98-\$1.25)

ntal (Indie) (3,400; 96-\$1.23) in In Gray Flannel Suit" (2d wk). Strong \$33,000. eek, \$45,000. ee (Eitel) (1,484; \$1.25-\$3.40) inerama Holiday" (Indie) wk). Healthy \$25,000. Last \$27,000.

\$27,000. Last \$25,000. Last \$27,000. Last \$27,000. sevelt (B&K) (1,400; 65-98)-tash" (U) and "Steel Jungle" 2d wk). Nifty \$14,000. Last \$21,000. te-Lake (B&K) (2,400; 65-98) thing Goes" (Par). So-so (Wk). \$16,000. test week, "Picnic" (Col) (f (H&E Balaban) (685; 98)-ten Kane" (RKO) (reissue). \$6,700. Last week, subsection.

'Arm' Golden \$30,000 In Toronto; 'Cry' Hot 24G, 'Snatchers' Hefty 19G

Estimates Are Net

ous key cities, are net; without usual tax. Di without usual tax, Distrip-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Anything' Fancy 11G Tops Omaha

o days.
State (Goldberg) (860; 80-\$1.25)
"I'll Cry Tomorrow" (M-G) (3d
wkl. | Big \$7,000 after \$10,500 second week.

'Suit' Hep 24G, Frisco; 'Alex' Rugged 11G, 3d

e. "Oklahoma" continues very in eighth session at the Cor-"Anything Goes" looms fancy second week at Paramount. exander the Great" still is at in third round at the United ists.

'Miracle' Trim \$11,000, Buff.; 'Goodbye' OK 10G

st Hunt" (M-G) and "Guy ned Joe" (M-G) (reissue). Fair 000. Last week, "Alexander Great" (UA) (2d wk), same at

'Suit' Sharp 20G, K.C.; 'Blood' 6G

'SUIT' STOUT \$12,000, PITT; 'CAROUSEL' 8G

Stout Pix Lift B'way; 'Suit' Sock 120G, '7 Wonders' Huge \$38,400 on 4 Days, 'Serenade' 140G, 'Goes' 27G, Both 4th

rld.
Serenade," with Easter stage,
w, looks to land a big \$140,000
current (4th) session at the MuHall, and holds a fifth. "Man
o Never Was" landed a sock,
500 in second stanza at the Vic-

toria.

"Alexander the Great" still is smash with around \$40,000 in sight for third frame at the Capitol. "The Conqueror" looks to hit a sock \$29,000 in same week at the Critorion.

pic not set.

Capitol (Loew) (4,820; \$1-\$2.50)

"Alexander the Great" (UA) (3d
wk). Current round ending today
(Wed.) is heading for great \$40,000
or near. Second was \$45,000.
Stays on.

Suit' Whopping \$14,000, Indpls.; 'World' Rousing 10G, 'Miracle' Dull 8G

UP...UP...UP THERE



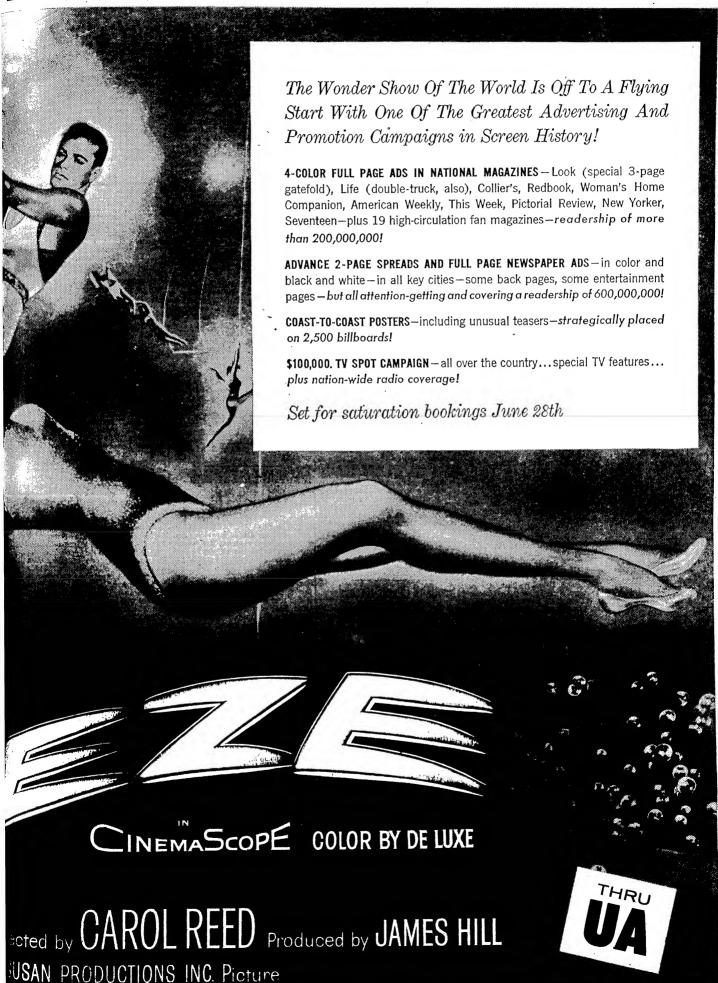
HECHT AND LANCASTER Present

LANCASTER CURTIS* GINA LOLLOBRIGIDA



Also Starring KATY JURADO · THOMAS GOMEZ With JOHN PULEO · MINOR WATS Screen play by JAMES R WEBB - Adaptation by LIAM O'BRIE

ABOVE THE GREAT ONES!



London Film Biz Holds Sturdy Pace; 'Safari' Sock \$7,500 1st Three Days; 'Fall' Hefty \$9,900 For First Five

likely to reach \$7,000.

"The Man Who Never Was" is holding up as a smash attraction at the Carlton, despite the fact that its West End run is concurrent with general release. The third sesh hit a fancy \$10,800, slightly better than the pervious week. "Miracle in the Rain" did a surprise \$10,700 at the Warner, and "Alexander the Great" maintained its boff rating with a great \$14,200 in its second week at the Odeon, Leicester Square. Leicester Square.
Estimates for Last Week

Estimates for Last Week
Carlton (20th) (1,128; 70-\$1.79)—
"The Man Who Never Was" (20th)
(4th wk) Likelv \$8,500. Over \$10800 previous frame. "Carousel"
(20th) preems today (Tues.).
Casino (Indie) (1,337; 70-\$2.15)
"Cineram Holiday" (Robin) (7th
wk). Still big at over \$12.000.

Empire (M.G.) (3,099; 55-\$1.70)

—"Safari" (Col) (1st wk). Opened with big \$7,500 for first weekend (three days) with prospects of great \$14,000 for full week.

\$14,000 for tull week.
Gaumont (CMA) (1,500; 50-\$1.70)

—"The Feminine Touch" (Rank)
(2nd wk). Steady \$5,600 or near.
Topped \$7,000 opening week.
"Magic Fire" (Rep) follows April

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"The Tomahawk and the Cross" (Rank) and "The Price of Fear" (Rank) (1st wk). Heading for sturdy \$8,100 after neat \$5,200 in opening weekend.

London Pavilion (UA) (1.217; 50-\$1.70)—"Charley Moon" (BL) (1st wk). Mild \$4,700. Holds one more

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Alexander the Great" (UA) (3rd wk). Heading for smash \$12,000. Around \$14,200 in previous week.

Odeon, Marble Arch (CMA) (2,-2(0): 50-\$1.70)—"The Harder They Fall" (Col) (1st wk). Well above average with likely \$13,400 this frame, after great \$9,900 in first frame.

Average With Refy 2013 (1902) in first five days. Plaza (Par) (1.902; 70-\$1.70)—
"The Vagabond King" (Par) (1st W.). Below hopes at under \$7.000. Rialto (20th) (592; 50-\$1.30)—
"Oasis" (20th) (2nd wk). Moderate \$2.000. Fair \$3.300 first week. Ritz (M-G) (432; 50-\$1.30)—
"Deep in My Heart" (M-G) (2nd wh). Steady \$2.800. Studio One (APT) (600; 30-\$1.20)—"African Lion" (Disney) and "Blue Men of Morocco" (Disney) (2nd wk). Fancy \$5.300. Warner (WB) (1.785; 50-\$1.70)—
"Miracle in the Rain" (WB) (2nd wk). Neat \$7,500. Fine \$10,700 opening sesh.

BBC DELECATION DUE IN U.S.S.R. NEXT MONTH

London, April 17, a reciprocal arrangement

London. April 17.
Under a reciprocal arrangement a BBC delegation is going to Moscow next month at the invitation of Soviet broadcasting authorities. The trip has been organized by the Soviet Relations Committee of the British Council and follows a Russian broadcasting delegation which toured the United Kingdom last vear.

The British delegation, which The British delegation, which will be away for just over a week will be led by J. B. Clark, director of external broad-asting; and will include R. T. B. Wynn, chief engineer; F. Gillard, chief assistant to the director of sound broadcasting; A. E. Barker, deputy news editor; Leonard Miall, head of tv talks; S. N. Watson, head of tv designs, department; and A. Goldberg, program organizer of A Goldberg, program organizer of the BBC's Russian section.

Formed in Glasgow Glasgow, April 10.

Glasgow, April 10.

A new film company, formed here, will be called Anvil Films (Scotland) Ltd. It is an offshoot of the former Crown Film Unit, disbanded in 1952. Directors are Ken Cameron, Ralph May, Richard Warren and Ken Scrivener. May was in charge of the Crown unit from 1950 to 1952.

First assignment of the new

First assignment of the new company will be an enter ainment film for the Children's Film Foun-dation. Titled "The Highland Trail," it's based on an original story by Alastair MacTavish Dun-nett. It will be directed by Kay Mander, femme director,

Mammoth German 'Wind' Run Winds

Berlin, April 10.

After numerous prolongations, Metro's "Gone With the Wind" finally completed its mammoth run at the local Kurbel. Film preemed Dec. 3, 1953, has has been shown ever since at this cinema, with hree performances daily, attracting a total of 600,000 customers. In all, within 122 weeks 3,032 per formances have taken place, thus registering an alltime longrun record for the divided city. "Wind" was replaced April 6 by the Gallic feature, "Napoleon," released here by Allianz.

Walter Jonigkeit, owner of the

Walter Jonigkeit, owner of the Kurbel (and also of the Delphi Palast here), certainly made Ger-man film history with "Wind." Un-usual longrun not only became the talk of the local press but also con-tributed to make the Selznick clas-sic head the list of those pix which garnered the most playdates dur-ing the last five years in this coun-try's eight most important key cities.

cities.

Jonigkeit, incidentally, has always shown strong interest in foreign, notably American films. Also, during the Nazi years, he showed American pix as long as possible. His last Hollywood film at the Kurbel, "Union Pacific" (Par), ran Sept. 6-12, 1940. And the Kamera, another Jonigkeit house (bombed out during the war and located now in what became this city's Soviet sector), showed as last American film Paramount's "Double or Nothing" in 1940. Only the prohibition of Yank features by the Nazis in 1940 forced Jonigkeit to skip Hollywood product.

Ain't Actors Human? Scot Parker Visit Stirs Row

Edinburgh, April 10.

U.S. actor Fess Parker, here on-his Davy Crockett p.a. tour, sparked off a row in the local council when the civic boss, Lord Provost Sir John Banks, left the council chamber to keep an ap-nointment with him pointment with him.

pointment with him.

Councillors shouted "Scandal" and "Shocking" when the Provost said he would have to go and receive Davy Crockett. One councillor shouted: "Would it be possible to inform us when Marilyn Monroe is coming to this city?"

Six Lore Parket is 14-14-14 (W.)

Sir John Banks said later: "Why shouldn't I meet Davy Crockett? He has given great pleasure to millions of children and grown-ups all round the world."

Parker delivered greetings from the Mayor of Los Angeles.

Austro Lyricist Prez

Vienna, April 10.

Austrian lyricists formed their own association, electing Rudolf Berdach as president and Hans Hauenstein v.p. Plan is to intervene at various

Plan is to intervene at various institutions, mainly broadcasting, to get more attention for Austrian production. Austrian radio plays less than 50% local output.

Heading group are Mr. and Mrs. Michael Herman, directors of Folk Dance House, New York. Others are Ralph Page, Miss Nelda Lindsay and Miss Jane Farwell.

Yank Distribs **Win Over 102** Jap Licenses

Tokyo, April 17. Tokyo, April 17.
The Japanese government policy for import of foreign films during 1956-57 fiscal year has been formally announced by the Finance Ministry, which has adopted essentionally the recommendation. ionally the recommendations made to it by a committee which investigated the problem.

investigated the problem.

Although the ministry did not state the amount of foreign currency to be allo'ed for import of films, it was expected that the figure of \$11,500,000 suggested by the committee would be adopted. Strong hike in remittance rates from last year's basic 14% and 19% to 22% and 25%, respectively, give reason to believe the suggested allotment will be made. It is expected that at least \$9,500,000 will be required to take care of the remittance payments under of the remittance payments under the new rates.

Also indicative of the Japanese improved financial state was the removal of flat buy ceilings with the exception of those earned through successful export of Japanese films. In the latter case, importer exporters who earn at least \$30,000 from export of a Japanese picture will be allowed to bring in one picture over quota for which they can pay no more than \$10,000. MPEA companies in Japan were allotted a to al of 102.09 licenses to be divided by MPEA under its Also indicative of the Japanese

allotted a to all of 102.09 licenses to be divided by MPEA under its global division system. Ministry set April 30 as deadline for filing of MPEA per-company allocations. After that time, if MPEA does not decide, it is expected the ministry will make its own divisions. Other will make its own divisions. Other global areas got a total of 19.91 licenses; non-dollar area quota was 42.42.

Scotland Claims Record On Kids' Attendance; **Effects Seen Very Good**

Glasgow, April 17.
More children go to the cinema
in Scotland than in any other country in the world, according to
Stanley Reed, British Film Insti-

Stanley Reed, British Film Institute secretary.

In a speech here, he said the cinema-going habit becomes heavier as one progresses from the south of Britain to the north. The highest incidence in Scotland was in Aberdeen.

Average attendance for the whole of Britain was 24,000,000 a week, but that didn't represent a cross-section of the community. Two-thirds did not go very often. Those who did go very frequently were mainly young persons, the were mainly young persons, the peak of cinema-going being in the

peak of cinema-going being in the 18-20 age group.
Reed said a lot of nonsense is written and spoken, sometimes in law courts, by people who should know better, about the effects of filmgoing. Film was a highly emotional and powerful medium, and its appeal was very direct.

Rew Brit. Circuit High
London, April 10.

Brit. 'Fanfare' Filmed
London, April 17.

ABC-TV's "Film Fanfare," which was originally screened live from their Birmingham studios, is now being pre-filmed at Eistree. In this way the 45-minute program is given a more lavish treatment, including backgrounding by a 40-piece orchestra.

"Film Fanfare" is now being directed by Don Sharp and produced by Terry Ashwood. It is networked on the London and Birmingham commercial channels.

TOIKdance Specialists Revealing All to Japan Tokyo, April 10. Five folkdance specialists arrived in Japan last week for a fiveweek tour of the country to demonstrate their art to the Nipponese. They are traveling under a grant from the U. S. Dept. of State and are sponsored in Japan by the Asahi Newspapers and the National Recreation Assn. Heading group are Mr. and Mrs Michael Herman **Draw Entries From Over World**

Edinburg, April 10.
Marilyn Monroe is due to arrive
in England Aug. 1 to start filming
"The Sleeping Prince," her co-star,
Sir Laurence Olivier, revealed
here. Her work on the film at Pinewood Studios will take approxi-

wood Studios will take approxi-mately six weeks.

Sir Laurence, here to see his wife Vivien Leigh opens in a new Noel Coward comedy, "South Sea Bubble," said his next film will be "Macbeth," with himself as Mac-beth and his wife as Lady Mac-beth. It will be lensed in 1957.

"South Sea Bubble," a comedy in the best Coward tradition, played to SRO biz at Lyceum here. It is set to open in London next

Co-Op Theatre For Ireland?

Dublin, April 10.
Irish Actors Equity is mulling a project for an actors' cooperative theatre to meet need for new thea project for an actors' cooperative theatre to meet need for new theatre building in Dublin. Dublin Gate Theatre, used by Longford Productions and Hilton Edwards-Michael MacLiammoir Ga'e Productions on six month leases, is skedded to close shortly because of inability to alter present structure to meet Dublin Corp. safety requirements. This will leave only three major legit houses in Dublin—Abbey, Gaiety and Olympia.

Equi'y has asked the Dublin Corp. to extend license of the Gate until a suitable alternative can be found, and will at same time examine co-op idea which is supported by its prexy, Nigel Fitzgerald.

ROSARIO BALLET HAS HOLDOVER IN PARIS

Paris, April 17.
Pencilled in for a month, Rosario's Spanish Art Ballet looks to run overtime with fine reviews and public support assuring it a longer run. Monicker is belied by the fact

public support assuring it a longer run. Monicker is belied by the fact that its more popular aspects get the biggest palms. The folk and classic entries are well mixed and the versatility of the group, plus the vitality and class of Rosario, make this an eyefilling terp session. Fine costuming and adroit lighting are also plus assets.

First part runs through a group of pleasing sectional dances as most members shine, and strikingly noticed are the fiery dance of Nieves De Juan, Juan Quintero and Juan Alba. The telling guitar inferlude of Juan Garcia De La Malta is also firstrate, as is the perfect piano accomp of Alfredo Mendoza and Perez Busquier. Troupe is young and well-trained, and the few attempts at classic ballet, namely "Sortilege De La Lune" are ingratiating but lack the rigor and dance effusion needed to make the tales balletic.

Since the great schism twixt Rosario and Antonio she has wisely given a well-rounded popular ballet while Antonio has gotten together a more ambitious ballet troupe. Both do well on their own and a good Hispano group is always welcome and lucrative in Paris.

Roultinge' 'Progrees' To

Boultings' 'Progress' To New Brit. Circuit High

Paris, April 10.

The Third International of Dramatic Arts is set to unroll from May 14 to July 18 this year. Fest will have three parts, a lyric aspect to be at the Theatre Des Champs Elysees April 19 to May 31. Then there is a series of film showings at the Studio Agriculteurs (main theme the rapport between theatre and cinema) and the main drama section at the Sarah Bernhardt Theatre.

Lyric segment will have as reps

Bernhardt Theatre.

Lyric segment will have as reps East and West Germany, France, England, Italy and Yugoslavia. France will present the participants of the forthcoming Aix-en-Provence Music Fest, East Germany the Radio Berlin Orch and Choirs, West Germany the Stadische Opera of Berlin, England and the English Opera Group, Italy the Teatro San Carlo of Naples and Yugoslavia the Belgrade Opera.

West Germany will cond the

and Yugosiavia the Belgrade Opera.

West Germany will send the Schiller Theatre of Berlin with Leo Tolstoi's "War and Peace" and the Schauspielhaus of Bochum with Goethe's "Faust." East Germany will have the Deutsches Theatre of Berlin in Frederic Schiller's "Kale Une Liebe." This is the first time that the Bertold Brecht-Helen Weigel Berliner-Ensemble group is not repping East Germany. Other Germanic lingo entries are Austria's Jofestadt Theatre of Vienna, with Hofmannsthal's "Der Schwierige," and Switzerland with the Zurich, Schauspielhaus in Durrenmatt's "La Visite De La Vielle Dame" (The Old Lady's Visit).

London Theatre Workshop

London Theatre Workshop

London Theatre Workshop
Great Britain will send the London Theatre Workshop, who scored
a success last year, in 'Hasek's
"The Good Soldier Scweik' and
The Birmingham Repertory Theatre with G. B. Shaw's "Ceasar and
Cleopatra," Ireland's Dublin Players bring more Shaw with his
"Candida." The U. S. will send the
current Broadway click, "Diary of
Anne Frank." Belgium's Theatre
National will have Michel De
Ghelderodes's "Barbabbas," and
Spain's Teatro de Camara de Barcelona will present G. De Castro's Spain's Teatro de Camara de Bar-celona will present G. De Castro's "Les Enfances De Cid." Italy will be repped by the Company Morelli Stoppa with Godini's "La Locan-diera" in a staging of Luchino Visconi.

Norway's Nationale Scene De Bergen will have Wiers-Jenssen's "The Witch" and Sweden's Kunglia Dramatiski Teatern of Stockholm Dramatiski Teatern of Stockholm will do Anton Checkov's "Uncle Vanya" and Auguste Strindberg's "The Father." Israel will send her Cameri Theatre of Tel Aviv. Poland will be in the running with the Theatre Polski of Warsaw in Adam Miskiewicz's "Les Aieux" (The Frebears).

(The Frebears).

Russia will probably send the Maly Theatre and Holland, Yugoslavia, Czechoslavakia, India and Roumania will attend but have not chosen their entries as yet. There may also be a fullscale Kabuki Troupe from Japan if facilities are available for transporting these grandiose productions.

LONDON'S ALBANY CLUB BECOMES HYLTON BLDG.

London, April 17.

Jack Hylton has liquidated the Albany Club; 3 Savile Road, in London's fashionable Mayfair, took a capital gain on what was a long-time private eating club, and has leased back the property. The site will become the central head uarters of all Hylton enterprises.

Right now he has four different offices, ranging from 125 Pail Mail, his legit producing hq. and others

offices, ranging from 125 Pall Mall, his legit producing hq, and others embracing his film, television and other holdings. Albany Club will become the Hylton Bidg. Showman currently is in America, due to sail back tomorrow (Wed.) aboard the SS Queen Elizabeth.

SHORTS VS. PRODUCT SHORTAGE

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (17)

| | For week Enaing Tuesday (17) | | | | | | | |
|---|------------------------------|-------------------|---------------|-----------------|------------------|----------------|------------------|--|
| 1956 High Low | | Weekly Vol.Weekly | | | Washin | (Free or | Net | |
| High | LOW | | ny yo 100s | High | Low | Tues: Close | Change | |
| / | 245% | Am Br. Par Th | | 3034 | 273/4 | | for wee | |
| 3034 | 2334 | CBS "A" | 108 | 261/2 | 27% 25% | 3058 | $+2\frac{3}{4}$ | |
| 28 ³ 8 | | | 87 | | | 26 | - 1/2 | |
| 2814 | 231.2 | | | 26 | 251/4 | 251/2 | - 1/2 | |
| 263 i | $22^{3}s$ | Col Pix | 41 | 221/8 | $22\frac{1}{4}$ | 2234 | $+ \frac{1}{2}$ | |
| 16?s | 1418 | Decea | 70 | 147/8 | 1458 | 1478 | + 1/8 | |
| 91 | 7534 | Eastman Kdk | | 8858 | 86 | 8738 | -11/2 | |
| 478 | 334 | EMI | | 37/8 | 33/4 | 37/8 | + 1/8 | |
| 2414 | 18^{7} s | Loew's | 292 | 2258 | 217/8 | 22 | + 1/8 | |
| 9 | 8 | Nat. Thea | 375 | 91/4 | 91/8 | 87/8 | + 3/4 | |
| 3612 | 3014 | Paramount | 90 | 3434 | - 32¾ | 343/4 | +2 | |
| $36^{1}2$ | 3138 | Philco | 230 | $31^{3}4$ | 30 | 301% | 158 | |
| 50Դ ա | 4118 | RCA | 2 35 | 4634 | 451/2 | 4634 | + 1/4 | |
| 9 | 81.8 | RKO Picts | 39 | 838 | 81⁄8 | 818 | — ½ | |
| 12 | 91_{2} | RKO Thea | 203 | 11 | 101/4 | 1038 | 5/8 | |
| 87 s | 714 | Republic | 46 | 71/2 | ~ 7½4 | 712 | + 1/2 | |
| 15 ¹ 8 | 1334 | Rep., pfd | 6 | 14 | 1334 | * | | |
| 1724 | 16 | Stanley War. | 78 | 161/4 | 1514 | 16 | + ⁵ 8 | |
| 273 1 | 2218 | Storer | 55 | 2534 | 24 | 2 5 | - 56 | |
| 2914 | 2118 | 20th-Fox | 571 | 291/4 | 26 | 281 á | $+2\frac{1}{4}$ | |
| 2916 | 251/8 | Univ. Pix | 13 | 2734 | · 2634 | * | | |
| 8212 | 77 | Univ., pfd | †20 | 80 | 80 | * | _ | |
| 2434 | 183á | Warner Bros. | 197 | 223% | 203/4 | 223's | +158 | |
| 14114 | | Zenith | 23 | 129 | 1271/4 | 128 | + 34 | |
| American Stock Exchange | | | | | | | | |
| | | | | | | | | |
| 61/4 | 498. | | | | 45 á | * | _ | |
| 10 | 8 | Du Mont | 80 | 83/8 | 818 | 814 | | |
| 334 | 3 | | 136 | 334 | 3 ³ 8 | 358 | + 1/4 | |
| 534 | 234 | Skiatron | 113 | 434 | 41/4 | 414 | $+ \frac{1}{8}$ | |
| 12^{3} s | 1138 | Technicolor . | 117 | $12\frac{1}{4}$ | 1178 | 12^{1} s | + 18 | |
| 41/2 | 318 | Trans-Lux | 42 | 4 | $3\frac{1}{2}$ | * | _ | |
| Over-the-Counter Securities | | | | | | | | |
| | | | | | Bid | Ask | | |
| Chesa | peake | Industries | | | . 3 | 31/4 | - 14 | |
| | ama I | | | | | 178 | -1 | |
| Cine | ama | | | | | 41 4 | — ³/á | |
| Du Mont Bdcast 718 | | | | | | 73. | _ ′° | |
| Guild Films | | | | | | | - 1/8 | |
| Official Films 2 212 — | | | | | | | | |
| U. A. Theatres | | | | | | | | |
| Walt Disney | | | | | | | | |
| † Actual Volume. | | | | | | | | |
| * No Trading Tues | | | | | | | | |
| (Quotations furnished by Dreyfus & Co.) | | | | | | | | |
| (wastations furnished by Dreyfus & Co.) | | | | | | | | |

Inside Stuff—Pictures

Film labs in N. Y. hear that the price of Eastman Kodak positive color rawstock may be reduced in the not-too-distant future. Current price to the labs is 3.9c per foot. High cost of the rawstock has been primarily responsible for keeping up the price of tint prints in the Eastman process. Processing plants argue that, with volume production of raw material, the tab should come down. At the same time, the labs report an unusual interest in black-and-white on the part of the companies. This fits in with the Motion Picture Assn. of America survey of pix submitted to the Code last year. It showed a drop in color content for the first time since the war.

Producers can use Todd-AO with the same facility as regular 35m photography as a result of new technical improvements in the process, S. A. Sanford, General Manager of the Motion Picture Division of Todd-AO Corporation has stated in Hollywood. Camera weight has now been reduced to 60 pounds, he disclosed, giving far greater mobility to the process. Sanford said the only extra expense involved in the use of the process now is the film itself and lab charges. A breakdown of exact costs involved now is being prepared.

Saturation tv-radio and newspaper campaign for "Godzilla" (King of the Monsters) is underway in Boston area. Terry Turner and Joe Levine of Embassy Pictures Corp., in association with Harry Rybnick and Ed Barison, acquired the picture. Its monster is 30 stories tall on a rampage of destruction and has some fancy lens techniques from Japan

GARDNER-CUKOR PAIR SOUGHT BY WARNERS

Warners is dickering with Metro for loanouts of Ava Gardner to star and George Cukor to direct "Band of Angels" which Frank P. Rosenburg will produce in fall. Miss Gardner, whose last, "Bhowani Junction" was directed by Cukor, will do "Little Hut" first. It's Mark Robson-F, Hugh Herbert co-production for Metro release.

Freund Tries to Buy Back Story for Own Indie Prod

Hollywood, April 17.

Lenser Karl Freund is setting up his own indie feature production outfit and dickering with Paramount to buy back his original story, "It Happened In Paradise," based on Don Hartman's idea, for a debuter. Plans calls for indie production, with Donald O'Connor and Mitzi Gaynor as topliners. Freund is exiting his affiliation with Desilu Productions, where he has lensed "I Love Lucy" for the past five years, to set up his own shop.

Svenskatown Cool To Those (From) TV Films

Minneapolis, April 17.

Minneapolis, April 17.

Screen fare of television origination, either because the script is of video genesis or the star or stars, continues to take it on the boxoffice chin locally.

Currently, it's "Our Miss Brooks" that's doing the brody. Spotty into the RKO Pan as the upper end of a twin bill at lower admission prices than "A" houses charge here, it and its fellow feature, "Target Zero," will wind up to sub-par takings.

Previously, such ty pickups as

Previously, such tv pickups as "The Lone Rangér," "Ransom," Liberace and Mark Stevens, among others, have failed in recent months here to deliver satisfactorily at the boxoffice.

'Hill 24' Smacks Montreal

BOOKING NEEDS

Production-distribution officials Production-distribution officials are convinced, more than ever, that the time has arrived for the elimination of the double feature program. The return to single billing, it's feit, would relieve, to some extent, the complaints about a product shortage and would eliminate many of the difficulties relating to programming and long pictures.

many of the difficulties relating to programming and long pictures. The studios, its' stressed, do not make long pictures just for the sake of length, but are earnestly attempting to achieve the utmost in quality and story telling in the desire to compete effectively with television. The policy of some theatres, particularly in the west, to double bill two first-rate pictures is looked upon with considerable displeasure. With the film companies honestly trying to give the public product that will get them away from their tv sets, it's believed that many theatreowners are working against their best interests by overloading their patrons with film footage.

The solution to the complaints relating to unmanageable programs because of over-long pictures, it's pointed out, would be single features with a well balanced addition of shorts. Distributors tend to discount the argument that the public is double bill conscious and will refuse to buy single features. The success of the single bill in many sections of the south and southwest is cited as an answer to the tandem advocates.

The industry, it's felt, missed the golden oportunity to make

answer to the tandem advocates.

The industry, it's felt, missed the golden oportunity to make single features (plus a shorts program) a national policy when 20th-fox introduced CinemaScope. During the early days of C'Scope, the early entries in the new process were displayed as part of single feature programs. The initial-C'Scope films, it was felt, were strong enough to stand on their own. However, the release of one C'Scoper that did not stand up to boxoffice standards frightened exhibitors. They became panicky and demanded a second feature to bolster the weak C'Scoper.

Rather than regarding the situ-

Rather than regarding the situation as temporary and reverting to single features again with the next strong C'Scoper, the theatremen made it a general policy to continue the dual program. This practice, according to distributors, is absolutely unnecessary since there are any number of shorts available which would more than adequately serve the purpose.

Brush Shorts

Theatremen in recent years have The atremen in recent years have brushed off shorts to such an extent that studios find them uneconomical to make. Not only do many theatres refuse to book shorts, its' noted, but those that do refuse to pay sufficient rental charges. As a result, it's feared that even the popular cartoon shorts which always appealed to the kiddie trade will fast disappear if the trend continues.

The cost for a six-minute car-

if the trend continues.

The cost for a six-minute carton varies from \$22,000 to \$28,000 and a large number of prints are required to service the theatres.

With tw competing for the services with the competing for the services. required to service the theatres. With tv competing for the services of the cartoon companies and the artists for commercials, the situation is becoming critical, said a film company executive, because the theatres "refuse to pay what the shorts are worth." Already many of the formerly popular cartoons are disappearing from the theatres because the cartoon firms and the distributors could not emerge with a profit in the present market, It's charged that exhibs are offering less for short subjects than they pald 20 years ago.

One distributor official termed the exhibitor retort that the shorts were not missed by the public as "stupid" answer. Only a minority of the public, he said, registers a complaint in any adverse situation. The remainder, he declared, merely stays away from the theatres because they can't get the

Montreal, April 17.

"Hill 24 Doesn't Answer," distributed independently in Canada drew near \$17,000 for 12 days at Her Majesty's.

Film moves to Orpheum May 7 for 11 additional days.

"stupid" answer. Only a minority of the public, he said, registers a complaint in any adverse situation. The remainder, he declared, merely stays away from the they be of programming they prefer. He maintains this applies to the

RE-THINK TV ERA | Conscious Now of Screen Deal Values, Bookmen Advertise 'This'll Be a Film'

Mayer's New '& Co.'

Mayer's New '& Co.'
Arthur L. Mayer, veteran of
the film industry, looks headed
for a review under New Acts.
He and Mrs. (Lillie) Mayer
will do a husband-and-wife
turn before the Film Councils
of the United States meeting
in St. Louis tomorrow (Thurs.),
discussing Paramount's "War
and Peace." Promotion of the
film is Mayer's current infilm is Mayer's current in-

film is Mayer's current interest.

The Mayers whipped up a script and rehearsed the St. Louis break-in. He'll talk about the production and his wife, wife-like, will interrupt and disagree on some points.

Stanley Warner **Quarterly Profit**

Stanley Warner Corp. racked up a net profit of \$818.600 for the fiscal quarter ended Feb. 25, 1956 as compared with \$511.400 earned in the same period of the previous fiscal year.

Most recent net profit is equiva-lent to 37c per share on the out-standing common stock, an increase of 14c per share over last year's quarterly earnings of 23c per share.

share.

The consolidated net profit for the latest 13-week period amounted to \$1,593,600, after deducting depreciation and amortization of \$1,216,800 but before making provisions for income taxes. This compares with \$1,136,900 earned during the prior year when depreciation and amortization totaled \$1,67,900. Provisions for taxes was \$775,000 as compared with \$600,000 for the comparable 1955 stanza.

Theatre admissions and mer-

for the comparable 1955 stanza.

Theatre admissions and merchandise sales, rents from tenants, etc., totaled \$23,450,600 for the current 13-week period as compared with \$22,091,400 for the same period a year ago.

Net profit for the 26-week period ending Feb. 25, 1956, after all charges, was \$1,629,000, equivalent to 74c per share as compared with \$1,621,600, equivalent to 73c per share during the 26-week 1955 period. Half-year theatre admissions, merchandise sales, and rents amounted to \$47,342,700. The total for the same period a year ago was for the same period a year ago was \$45,372,500.

elimination of newsreels, cartoons, and other short subjects. In private conversations, he asserts, many patrons have beefed they stay away from theatres because the programs are too long and because they have no desire to sit through two long features.

Theatremen are also charged without sufficiently promoting shorts. Even when a national name personality is involved, many fail to include the fact in their advertising. For example, Universal has been making shorts featuring popular record personalities who draw large crowds in personal appearances. These have included Nat "King" Cole, Bill Haley's Comets, the Crew Cuts, and Elvis Presley. These shorts, it's stressed, would have a great appeal to the teenage audiences, but these groups cannot be attracted if they do not know that a picture featuring the personality is playing at the local theatre. The film company has even indicated that it would be willing to help in the promotion by making some of the personalities available for lobby autograph sessions.

While' momentarily discouraged the film companies feel that there will soon be a realization as to the value of a good shorts program. The optimism is a guarded one, however, for some are of the opinion that the making of "good" shorts will become a lost art "unless there's somebody around to pick up the tab."

The book publishers' romance with the film industry—which has run from hot to cold over the years-is now in its most ardent state, Since the picture business in its desire for pre-sold properties is paying as much as \$400,000 (with a \$500,000 price in sight) for bestsellers, the book industry, both originals and paperbacks, are dis-playing a most conscientious effort to cooperate with the film companies in tieups.

Veteran industryites no longer regard this cooperative attitude as suspiciously, although they recall, sometimes bitterly, the "lukewarm and tepid" response from the bookmen in years past. It's often been charged by the filmites that the publishers were always willing to join forces in tieups as long as the film companies put up the necessary promotional coin. In pre-vious years it was more than likely that a film company would approach the publisher to request a tieup on a picture that was based tieup on a picture that was based on a book. Now, it's said, the shoe is on the other foot, with the tieup suggestion often originating from the book company.

from the book company.

Publishers, it's stressed, have discovered th value of publicizing the fact that a new book would be made into a film. As a result, some publishers have approached the film companies to share in the advertising of a new tome on the theory that it will help build up interest in the picture in the future and, at the same time, aid in selling the book.

The announcement in early ads.

selling the book.

The announcement in early ads that a book will be converted into a film is in itself a new practice. It's part off a whole new longrange plan, both on the part of publishers and the film companies, to build up interest in the property. The campaign usually continues from the date of publication right up to, and eve. after, the release of the motion picture. Both the film companies and the publishers have discovered that this policy can result in valuable payoffs. It keeps both the book and the film in the public eye for extended periods.

In the public eye for extended periods.

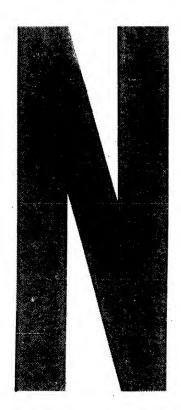
Publishers, on their part, have learned that the release of the film version does not necessarily cut down on the book sales. In fact, they have discovered in many cases that the film has stimulated new sales and, in a few instances, has resulted in pushing a book back on the bestseller list. From the film companies' standpoint, the more volumes that are sold means more business for the picture, for it has been discovered that the reader is inclined to see the picture "just to see how the story has been handled as a film." In addition, the reading of the book stimulates interest in the casting and the pre-publicity for the picture.

ture. Paperback publishers, whom filmites once considered the most aloof in lending cooperation, are also back in the fold. "We didn't hear from them in a long time," said a film promotion man, "but now they call up every week." The paperbacks are now willing to issue special jackets, insert stills from the picture, issue their volumes to coincide with the release of a picture, and provide special posters and promotional material.

Despite the current hapny state

posters and promotional material.

Despite the current happy state of affairs in the book-film relationship, several filmites continue to air the old complaint that some of the book people still anticipate selling books with film money. "They don't seem to realize," said a film executive, "that the book tieup is only one aspect in the promotion of a film. While they can gear their entire promotion to the pleture, we have to consider other methods which require large expenditures."





DARRYL F. ZANUCK presents

GREGORY PECK JENNIFER JONES FREDRIC MARCH

in 20th CENTURY-FOX'S

"The Man in the Gray Flamel Suit"

COLOR by DE LUXE

CINEMASCOPE

co-starring MARISA PAVAN · LEE J. COBB

ANN HARDING · KEENAN WYNN

GENE LOCKHART

Produced by

DARRYL F. ZANUCK

Written for the Screen and Directed by NUNNALLY JOHNSON

From the Novel by SLOAN WILSON

THE LONG LINE L

From NEW YORK — First 3 days biggest at Roxy since "The Robe"!

From DETROIT! From PITTSBURGH! From DENVER!
From CLEVELAND! From BOSTON! From BUFFALO! From HOUSTON!
From SEATTLE! From WASHINGTON! From LOS ANGELES! From ATLANTA!
From CHICAGO! From MEMPHIS! From INDIANAPOLIS! From RICHMOND!
From SAN FRANCISCO! From KANSAS CITY! From BIRMINGHAM! From ALBANY!
From LEXINGTON! From SYRACUSE! From SAN ANTONIO! From MILWAUKEE!

Sensational openings setting the style everywhere! Be in trend with fashion—play THE BIG PICTURE!



B&K B.O. Slips, Outlook Good

Balaban, Eyeing Midwest Expansion, High on Hardtops; No Vaude for Chi House

Chicago, April 17.

Balaban & Katz has net earnings of \$1,242,594 in 1955, equal to \$4.74 per stock share, compared with earnings of \$1,204,065, or \$4.59 a share, in 1954, stockholders were informed at an annual meeting here today (Tues.). Income from operations was off about \$250,000 in the new year, the increase in overall earnings being attributable to income tax credits and dividends.

John Balaban, president of the

tributable to income tax credits and dividends.

John Balaban, president of the circuit, was optimistic concerning future prospects. He expressed the belief that Hollywood is doing a good job and has important boxoffice product upcoming.

The chain is now down to 97 houses, including only one drivein, as the result of the divestiture of seven situations last year because of either compliance with the industry consent decree or economic policy. Balaban, disclosing some expansion plans are being considered, said he's not particularly high on ozoners since their best season, the summer, is good for conventional theatres, too.

Exec also revealed that B & K's Chicago Theatre has been doing well on the straight film policy adopted last November when "Guys and Dolls" opened. There had been a plan to revert to vaude-films during the summer but this has been abandoned, said Balaban, and in its place he intends to have stars make appearances at the house.

Bank Gets UFA? Other Possibilities

Berlin, April 17.

Serious negotiations are under way for the takeover of the local UFA studios by one of the top German banks. Price set for the property runs close to \$3,000,000.

Deal, if it comes off, would have the blessings of German Chancellor Konrad Adenauer and would make the UFA again the dominant factor in the German production picture.

picture.

Another group interested in the UFA consists of Gloria (a pic distributing outfit) together with Mosaik Film (a dubbing company) and CCC (Brauner), which is a producing extension

and CCC (Brauner), which is a producing setup.

Gerhard Driesner, UFA press manager, said that after the sale of the property, UFA will probably start lensing its first feature under the old UFA name very soon. He cited June as possible date.

So far, UFA-Berlin (still under Federal trusteeship, of course) has been operating since 1953 under the name of Capitol Film with Prisma as distributor. Capitol's 11th and last film was "Das Maedchen von Flandere," (The Girl From Flandres, based on Carl Tuckmayer's WVI novel, "Das Engele von Loewen"). Film, directed by Hollywood-bound Helmut Kaeutner and starring Nicole Ber-Kaeutner and starring Nicole Berger, had its local preem some weeks ago and received quite good reviews.

FEBRUARY DIVIDENDS BELOW DITTO, 1955

Washington, April 17.
Film industry dividends for February fell below the comparable total for February, 1955, Dept. of Commerce disclosed last week. However, the two-month total for this year continues ahead of last year.

year.
February dividends were \$1,740,000, compared with \$2,143,000 for
a year earlier. For January-February, the 1956 total was \$3,191,000, in contrast with \$3,064,000 for
1955.

February payments: Warner Bros., \$742.000 each year; Stanley Warner \$550,000, compared with \$555,000 for last year; National Theatres, \$346,000 each year. Columbia paid a supplemental dividend of \$63,000 in February after a regular dividend in January. In 1955, it paid a full \$46,000 in February. Loew's Boston theatres paid \$39,000 each year.

'Picnic' in Havana

Picnic' in Havana
Columbia will mark the 25th
anniversary of business operation in Cuba with a "picnic"
(from the Col pic of the same
name) party in Havana Friday
(20) to be attended by exhibitors of the area and the film
company's homeoffice
and

company's homeoffice and Latin American brass.

Ernesto P. Smith, who's headed the Havana office since it opened, is working on the details with Lawrence Lipskin, public relations aide to Lacy W. Kastner, prez of Col International.

Jack Cohn, exec v.p. of the parent Col operation; Kastner and Sigwart Kusiel, Col Int'l v.p., are among those to attend.

Ring's Corruption Issue Kicks Up **Fuss in Chicago**

Chicago, April 17.
Columbia's "The Harder They Fall," currently at the Woods Theatre here, has been getting "more" than its share of free press space and air time, largely through the efforts of ex-heavyweight champ Joe Walcott, who has been blasting "corruption in the fight game" at every radio-tv interview opportunity.

ing "corruption in the fight game" at every radio-tv interview opportunity.

On Chicago Sun-Times columnist Irving Kupcinet's WBBM-TV television interview show last week Walcott went at it hot and heavy with Illinois Athletic commission member Lou Radzienda, charging that Radzienda is "unfit to serve" on the commission. Walcott said: "You're like all other boxing commissioners, a political appointee who knows nothing about the game."

Radzienda counter-punched by

game."
Radzienda counter-punched by
asking Walcott why he allowed
Felix Bocchiccio to be his manager Felix Bocchiccio to be his manager when he was fighting; Bocchicchio was alleged to be a "notorious character." Upshoot of the exchange of verbal blows was an invitation from state's attorney John Gutknecht, in the form of a subpona to Walcott to come to his office and support his charges. Gutknecht said: "If boxing in Illinois is corrupt, I want to know about it. I don't think it is."

International Boxing Club prexy International Boxing Club prexy Jim Norris was not available for comment, but IBC secretary Truman Gibson told VARIETY when informed of the state's attorney's action: "We are strongly in favor of an immediate investigation by law an immediate investigation by law enforcement agencies of these unsupported charges. We've urged such action for a long time and we will assist any proper agency in running down these loose and unsupported charges. The Illinois State Athletic Commission is taking a similar stand;

State Athletic Commission is taking a similar stand."

Arthur Wirtz, who operates and is one of the major stockholders in the Chicago Stadium, when informed of the rhubarb, said: "It kinda makes you smile, doesn't it, to read about Boccicchio, after Walcott has been going around shooting his mouth off." Wirtz originally refused to grant Columbia permission to film fight and crowd scenes at the Chicago Stadium when he learned that "The Harder They Fall" was intended to "expose" boxing.

B-RATED 'BIRDS 'N' BEES'

"Come On" Also on Legion's Reservations List

National Legion of Decency this cek handed out three more "B"

Paramount's "Birds and the Bees" was objected to because of "light treatment of marriage" and "suggestive songs and sequences"; Allied Artists' "The Come On" for "low moral tone" and "suggestive costuming and situations" and United Artists' "A Kiss Before Dying" because of "low moral tone.' Paramount's "Birds and

CINERAMA PROD. CORP. SHARE: \$1,550,000

VARIETY

Cinerama Productions Corp., the company which turned over the production and distribution rights to the three-strip process to Stanley Warner in return for a perney warner in return for a percentage, has received, as of Feb. 27, 1956, approximately \$1,550,000 from the theatre chain as its share of the net income of the Cinerama theatres. The rights were transferred to SW on Aug. 10, 1953.

Take has come specifically from

ferred to SW on Aug. 10, 1953.

Take has come specifically from 50% of the net income of the first four Cinerama theatres in New York, Dêtroit, Hollywood and Chicago, from the period of Aug. 10, 1953 until June 24, 1955, and thereafter from 8% of the net income from these theatres.

As of June 25, 1955, the company paid off in full its loan to the Bankers Trust Co., which at one time was as high as \$1,600,000.

'Teahouse'

Continued from page 1 house" has incidental background music, but no songs.

music, but no songs.

The music union's demands were served on "Teahouse" company manager Robert Rapport last Saturday afternoon (14), just before the matinee. The \$120 rate for seven men would be paid on a retroactive basis for the entire engagement, local union president Samuel Marcus declared, or he'd refuse to allow them to play the performance. performance.

performance.

Rapport's request to have the case appealed to the American Federation of Musicians international board in New York were turned down by Marcus, who asserted that Local 9 has full autonomy in such matters. Rapport then suggested that the issue be decided by arbitration, and he offered to put the amount of money involved in escrow. That, too, was refused.

refused.

With an absolutely capacity audience filling the theatre and an advance sellout for the balance of the three-week engagement, Rapport had no choice, so he agreed under protest. That was apparently okay with Marcus, who was elected to the presidency of the union a year ago and is up for reelection in a few weeks.

"Teabuse" set a peur gross reco

"Teahouse" set a new gross record for the Colonial on its first week, bettered it last week and will apparently rack up another new b.o. mark for the theatre on the current finale.

Cannes Festival

Continued from page 3

from time to time make execs of majors feel that perhaps they're losing out on a good bet. The majors are reluctant to accept \$1,000,000 gross figures thrown out by some indies, but they're realistic enough to know that, even if there is some exaggeration, the totals are still impressive in the light of what a top distribution outfit might be able to do with the same product.

same product.

There is a felling that, in the past year or two, the foreign film festival accent has shifted from Venice to Cannes. In part, it's explained, this is so because Cannes comes first and thus gets the pick of the field. Venice selections last year were very disappointing.

Peace, It's Wonderful

Peace, It's Wonderful
Cannes, April 16.
International politics and
the last war, as they are reflected in European films, are
giving a mansize headache to
the Cannes film fest organizers. Three pix have so far
been rejected for the competish on the grounds that they
might offend other participating nations.
One is Britain's "A Town
Called Alice" (which the Japanese mightn't like); another
is "Himmel Ohne Sterne"
(Sky Without Stars), a German film with an anti-Soviet
theme, and the third is the
French documentary, "Nuit Et
Brouillard," which deals with
the Nazi concentration camps. the Nazi concentration camps. Cannes apparently thought the Germans might be sensi-tive to their own history.

'Fortune-Plus-%'

- Continued from page 5 be successfully transplanted to the screen. He pleaded for "more selectivity."

Out-Priced

screen. He pleaded for "more selectivity."

Out-Priced

Figaro, which is headed by Joseph Mankiewicz, is faced with a tough task in assembling story material, Lantz acknowledged. "The obvious choices," he said, "are out-priced. We can't pay \$100,000 or a television play and then expect to make a picture for \$500,000. We have to dig deeper and search longer." Anyway, he feels that the difference between a teleplay and a screenplay is comparable to the American and the English languages. "They just appear to be the same," he said.

Figaro based in New York, is a triple threat organization, with its interests encompassing motion pictures, television, and the legit theatre. In addition to pictures writer, produced, and directed by Mankiewicz, the company's program also includes non-Mankiewicz projects, with the writer-producer-director, however, providing the overall supervision.

Despite Lantz's comments relating to tv scripts, Figaro's will kick off with a tv property — David Karp's "Good Old Charley Faye," which Feljx Jackson, of tv's Sturio One, will produce and George Roy Hill, another video-ite, will direct. The picture will be filmed in New York this summer. Mankiewicz's own first production will be the screen version of Graham Greene's "The Quiet American." He will begin work on the project after the completes a legit directorial assignment for Billy Rose on Paul Osborn's "Maidep Voyage," which goes into rehearsal on Aug. 23. "American" will be filmed in Indo-China.

Films' Wrong Data

= Continued from page 3

and beyond the industry, including Wall Street analysts whose reports influence the stock prices of picture and theatre enterprises. It's also served as ammunition for industry detractors who use it as a comparison with the current attendance level to show how business has fallen.

Fact of the matter is that the industry has clues as to the number of tickets sold each week but no specific knowledge. Sindlinger & Company, market analysts, did a research job for the Council of Motion Picture Organizations and came up with these statistics:

United States theatre gross of \$673,000,000 and 40,400,000 weekly admissions in 1939; \$1,800,000 gross and 82,400,000 admissions in 1946; \$1,200,000 gross and 46,000,000 admissions in 1953. These were the figures presented to the House Ways & Means Committee in 1953 by COMPO in the course of 1953 by COMPO in the course of 953 to admissions tax.

According to Sindlinger, the ad-

campaign for-repeal of the Federal admissions tax.

According to Sindlinger, the admissions jumped to 49,200,000 in 1954 and then fell to 45,800,00 in 1955.

1955.
For the years prior to 1953, Sindlinger drew his figures from the U. S. Census of Business and various tax reports. The census was conducted on an every-few years basis, thus exhibitors who dropped out of the picture between surveys could not be covered. As for tax statements to the Government, early Washington reports never separated theatre admissions levies from the excise bite on all amusement enterprises.
The figures compiled by Sindlinger have been accepted, but it's apparent that there was some room for error.

apparent that there was some room for error.

Sindlinger, continuing with its admissions checks for COMPO, now has this modus operandi: "Sampling on a random probability basis." The research outfit still uses tax statements, which are now listed separately by the Government, conducts on-the-spot interviews and has access to figures provided by some large circuits.

COMPO is satisfied that this is providing the nearest-to-accurate information possible. Still, there must be some margin for error.

The only way for the industry to know with absolute certainty how many persons are attending theatres per week would be for all exhibitors to send in reports to a central agency, such as COMPO. But theatre men for the most part are averse to revealing such information. So that's out.

Floating Flattop **Show Boat Gets Congressional Nix**

Washington, April 17.
The \$3,790,000 request of the U. S. Information Agency to convert a World War II baby flattop into a floating theatre for Cinerama and other widescreen processes has been nixed by a House Appropriations Subcommittee.

The operation was planned for a 2,000-seat theatre on deck, with closed circuit television throughout the ship. etc.

the ship, etc.

the ship, etc.

The committee's action was prompted by the flopperoo of the Courier, a ship which was converted, about four years ago, into a floating transmitter for the Voice of America. Although the vessel has been tied up for the past three years at Rhodes, in the Mediterranean, it costs about \$600,000 a year to operate. And its signal hasn't been strong enough. Instead, USIA has built a land transmitter on the island of Rhodes.

(Eugene W. Castle, longtime critic of USIA, charged hysterical Asiatics might topple over flattop, cited mob disaster at Chicago dock some years ago. Asked Castle: Wouldn't that be a mess in the name of international good will.—

'Commandments' Initial Playdates

Cecil B. De Mille's "The Ten Commandments" will open in 10 United States theatres late this year. Of these six already are set and they're moderate-sized first runs which figure to be tied up for unprecedented time periods with the picture. That is, precedents are demanded if Paramount and De Mille are to come out on top economically with the epic.

The six situations definitely in

economically with the epic,

The six situations definitely in
line to 'show "Commandments,"
ranging in seating capacity from
1,300 to 1,855, 'are the Criterion,
New York; Warner Beverly, Los
Angeles; RKO Keith, Washington;
Astor, Boston; Loew's Ohio, Cleveland, and the New Theatre, Baltimore.

These and the four to be added are regarded by Par as "penetration points."

There is to be no world premiere with the usual elaborate trimmings. Par wants to unveil the production via the aforementioned series of openings so as to avoid drawing attention to only one the-atre or city. This, of course, is a switch from the traditional.

Theatre deals were wrapped up y Charles Boasberg, sales super-isor of "Commandments," with Theatre deals were wrapped up by Charles Boasberg, sales supervisor of "Commandments," with terms varying from city to city. In some spots Par in effect will take over operation of the house with the owner paid for overhead plus some profit. Others are on percentage, presumably on a 90-10 enlit

Policy hasn't been set but twoa-day roadshowing is anticipated at
admission scales ranging to a \$3.50
top, and possibly higher. The nearly four hours of running time will
require intermissions.

HECHT-LANCASTER SHARE IN FINANCE

Hecht-Lancaster Productions and United Artists have extended their distribution agreement with H-L now to take a participation in the financing. If past UA established all production money for the independent unit.

New deal is a complicated mone-tary one involving a flow of films over a long haul. In simplest terms it provides for H-L to ante up a minority share of the budgets and UA the major part.

Tieup is on a non-exclusive basis and loosely covers a four-year period in which H-L is to deliver 18 productions. Despite the non-exclusivity angle, Harold Hecht said on the Coast last week his outfit doesn't contemplate any non-UA films. "for some time."

BURN

UP!

M-G-M, THE HOTTEST COMPANY!

One After Another. Samuel Goldwyn's "Guys And Dolls" - M-G-M Release; "I'll Cry Tomorrow"; "Forbidden Planet"; "Meet Me In Las Vegas"; "Tribute To A Bad Man"; "The Swan"; "Gaby"; "The Rack"...

AND NOW 2 SENSATIONAL PREVIEWS IN 1 WEEK!

"BHOWANI" BOMBSHELL!



AVA GARDNER
was never so
alluring
STEWART
GRANGER
rugged,
romantic

M-G-M's "BHOWANI JUNCTION" screened in home office projection room last week. It's one of the year's BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan. GREAT.

M-G-M presents in CinemaScope • "BHOWANI JUNCTION" starring AVA GARDNER • STEWART GRANGER • with BILL TRAVERS Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat • Based on the Novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman.

BOX-OFFICE "AFFAIR"!

Truly All-Star



BETTE DAVIS
A Brilliant Triumph



DEBBIE REYNOLDS . Her Greatest Performance



ERNEST BORGNINE Academy Award star terrific



BARRY FITZGERALD
At his funniest

M-G-M's "THE CATERED AFFAIR" previewed at Loew's Lexington, N.Y. last week got audience rating equal to "Blackboard Jungle." Star-bright with great performances, including another fine role for the Academy Award winning star of "Marty." Headed for fame and fortune.

M-G-M presents "THE CATERED AFFAIR" starring BETTE DAVIS ERNEST BORGNINE • DEBBIE REYNOLDS • BARRY FITZGERALD Screen Play by Gore Vidal • From a Play by Paddy Chayefsky • Directed by Richard Brooks • Produced by Sam Zimbalist.

×

Picturé Grosses

CINCINNATI

(Continued from page 8) of Louisville students and an extra matinee. Last week, \$18,000.

Grand (RKO) (1,400; 85-\$1.25)—
"I'll Cry Tomorrow" (M-G) (5th
wk). Exiting to big \$5,000 after
\$7,500 in fourth frame.

\$4,000 in fourth frame.
Keith's (Shor) (1,500; 75-\$1.25)—
"Man In Gray Flannel Suit" (20th).
Sharp \$13,000. Holds for second stanza. Last week, "Harder They
Fall" (Col) (2d wk), fast \$6,200 in 6 days.

Fall' (Col) (2d wk), fast \$6,200 in 6 days.

Palace (RKO) (2,600; 75-\$1.25)—
"Meet Me In Las Vegas" (M-G).

Smash \$15,000 or over. Last week,
"Forbidden Planet" (M-G), \$14,000 at 75c-\$1.10 scale.

'Suit' Robust \$13,000, Port.; 'Killer' Slow 6G

Port.; Allier Siow Ut.

After city was bogged down for the last few sessions with long runs, three new pix came in this week. "Man In Gray Flannel Suit" at Fox and "Miracle In Rain" at Orpheum are sprightly, especially "Suit," which is smash. "Marty" continues to amaze for a fourth round at Guild. "Til Cry Tomorrow" looms good in same week at Broadway.

Estimates for This Week

Estimates for This Week

Broadway (Parker) (1.875; \$1-\$1.50)—"Cry Tommorrow" (M-G) (4th wk). Steady \$6,000. Last week, \$7,800.

Fox (Evergreen) (1,536; \$1-\$1.25)
—"Man In Gray Flannel Suit"
(20th). Tall \$13,000. Last week,
"Carousel" (20th) (4th wk), \$7,600.

"Carousei" (20th) (4th wk), \$7,600.

Guild (Indie) (400; \$1)—"Marty"
(UA) and "Summertime" (UA) (reissues) (4th wk). Fine \$3,000.

Holds. Last week, \$3,800.

Liberty (Hamrick) (1,890; 90\$1.25)—"Meet Me In Las Vegas"
(M-G) and "Always Tomorrow"
(U) (3d wk). Fine \$5,000 in 6 days.

Last week, \$7,000.

Orpheum (Evergreen) (1,600; \$1\$1.25)—"Miracle In Rain" (WB)
and "Biver Changes" (WB). So-so.
\$7,000. Last week, "Rock Around
(Clock" (Col) and "Overexposed"
(Col), \$12,600.

Paramount (Porf-Par) (3,400; 75\$1)—"Killer Is Loose" (UA) and
"Timetable" (UA). Slow \$6,000.

Last week, "Anything Goes" (Par)
and "Three Bad Sisters" (UA) (2d
wk), \$7,000.

DETROIT

(Continued from page 8)
"Song of South" (BV) (reissue)
and "Kettles in Ozarks" (U),

Song to South (1988) and "Kettles in Ozarks" (U), \$33,000.

Palms (UD) (2,961; \$1-\$1.25)—
"Jubal" (Col) and "Stranger at Door" (Rep). Smash \$22,000. Last week, "Rock Around Clock" (Col) and "Desperado" (Indie), \$20,000.

Madison (UD) (1,900; \$1-\$1.25)—
"Picnic" (Col) (6th wk). Oke \$12,-000. Last week, \$16,000.

Broadway-Capitol (UD) (3.500; \$1-\$1.25)—"Hot Blood" (Col) and "Over-Exposed" (Col). Chilly \$11,-000. Last week, "Bold and Brave" (RKO) and "Paris Follies of 1956" (Rep), \$14,000.

(REKO) and rank (RED), \$14,000. United Artists (UA) (1,667; \$1.25-\$2.75)—"Oklahoma" (Magna) (9th wk). Great \$22,000. Last

Adams (Balaban) (1,700; \$1-\$1.25) — "Cry Tomorrow" (M-G) (6th wk). Nice \$10,000. Last week,

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama Holiday" (Indie) (62d wk). Great \$16,500. Last week, \$15,600.

TORONTO

(Continued from page 9)

(Continued from page 9)
Odeon, "Lieut. Wore Skirts" (20th) (2d wk), \$10,000:
Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059: 995; 694; 696; 994; 40-75)—"Invasion Body Snatchers" (AA) and "Indestructible Man" (AA), Big \$19,000. Last week, "Red Sundown" (U) and "Bowery Boys Crashing Las Vegas" (AA), \$16,000. Eglinton, University (FP) (1,050: 1,556; 60-\$1)—"Great Waltz) (M-G) (2d wk) (reissue). Nice \$9,000. Last week, \$14,000. Last week, \$14,000. Last week, \$1,000. Last week, \$5,000. Last week, \$5,000. Last week, \$5,000. Last week, \$1,000. Last w

'MIRACLE' DRAB 7½G, BALTO; 'ALEX' FAT 11G

Baltimore, April 17. Baltimore, April 17.

Fairish grosses prevail for the most part here this week. "Miracle In Rain" is placid at the Stanley. Third round of "Alexander the Great" is great at the New. "Doctor At Sea" is brisk at the Playhouse. Double bill of "Rock Around Clock" and "Battle Stations" is fairly good at the Hipp.

Estimates for This Week

Century (Fruchtman) (3 000. 50.

Century (Fruchtman) (3,000; 50-\$1.25)—'Man In Gray Flannel Suit' (20th). Starts tomorrow (Wed.). Sixth round of "Carousel" (20th) was mild \$7,000.

Cinema (Schwaber) (460; 50-\$1)
—"Hill 24 Doesn't Answer" (Indie)
(2d wk). Fairish \$3,000 following
\$3,500 opener.

Film Centre (Rappaport) (890; \$1.25-\$2.50)—"Oklahoma" (Magna) (7th wk). Staunch \$17,000 after \$20,000 in sixth.

Hippodrome (Rappaport) (2,100; 50-\$1)—"Rock Around Clock" (Col) and "Battle Stations" (Col). Fine \$10,500. Last week, "Song Of South" (BV) (reissue), \$10,500.

Little (Rappaport) (300; 50-\$1)—
"Don Juan" (Indie) (2d wk). Moderate \$2,500 after \$3,000 opener.
"Mayfair (Hicks) (960; 50-\$1.25)—
"Conqueror" (RKO) (3d wk). Brisk
\$9,000 after \$11,000 in second.

New (Fruchtman) (1,600; 50-\$1)

"Alexander Great" (UA) (3d wk).

Smash \$11,000 after \$14,000 for second.

Playhouse (Schwaber) (410; 50-\$1)—"Doctor At Sea" (Rep). Solid \$5,000. Last week, "Prisoner" (Col) (5th wk), \$2,000.

Stanley (WB) (3,200; 35\\$1)—
"Miracle In Rain" (WB). Drab
\$7,500. Last week, "Anything
Goes" (WB) (2d wk), \$6,000.

Town (Rappaport) (1,400; 50-\$1)
—"Forbidden Planet" (M-G) (2d
wk). Fine \$8,000 after \$14,000
opener.

-SEATTLE

(Continued from page 8)

"(Continued from page 8)

\$1.\$1.25.—"Harder They Fall".
(Col) and "Black Jack Ketchum".
(Col) Drab \$6,500. Last week,
"Carouse!" ,(20th) , (4th week-6
days), \$5,500.

Music Box (Hamrick) (850; 90\$1,25) — "Diabolique" (UMPO).
Good \$5,000 Last week, "Come
Next Spring" (Rep) and "Secret
Venture" (Rep), \$2,800.

Music Hail (Hamrick) (2,200; 90\$1,25)—"Miracle in Rain" (WB)
and "Chance Meeting" (UA): Sad
\$4,000. Last week, "Meet Me In
Las Vegas" (M-G, and "Glory"
(RKO) (2d wk), \$6,200.

Orpheum (Hamrick) (2,700; 90\$1,25)—"Killer is Loose" (UA) and
"Time Table" (UA). Dull \$3,500.
Last week, "Forbidden Planet"
(M-G) and "Kentucky Rifle" (Indie), \$5,400 in 8 days.

Paramount (Evergreen) (3,03990-\$1,25)—"Man in Gray Flannel
Suit" (20th) (2d wk). Good \$8,000.
Last week, \$11,500.

BOSTON

(Continued from page 8)

.(Continued from page 8)

"Doctor At Sea." (Rep) (7th wk).
Mild \$2,500. Last week, \$3,400.
Fenway (NET) (1,373; 60-\$1)—
"Miracle in Rain" (WB) (W) and
"Heartbreak Ridge" (WB). Neat
\$7,000. Last week, "Anything
Goes" (Par) and "World in Corner" (U) (2d wk), \$3,500.
Kenmore (Indie) (700; 85-\$1.25)

"Ladykillers" (Cont). Sock \$10,000. Last week, "Night Number
Came Up' (Cont) (5th wk), \$2,500.
Memorial (RKO) (30,000; 75\$1.25)—"Conqueror" (RKO) (3d
wk). Solid \$18,000. Last week,
\$24,000.
Metropolitan (NET) (4,357; 75\$51.25)—"Man in Gray Flannel
Suit" (20th) (3d wk). Neat \$15,-

'Planet' Good \$13,000, St. Loo; 'Alex' 8G, 3d St. Louis, April 17.

St. Louis, April 17.
Biz is spotty here this frame after a weekend of snow flurries, sleet and rain which continued Monday (16). "Forbidden Planet," good at Loew's, shapes best of newcomers. "Carousel" is nice on second week at the St. Louis. "Alexander the Great" continues fancy on moveover to Orpheum. "Cinerama Holiday" still is a fine draw.

Estimates for This Week Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama Holiday" (Indie) (61st wk). Fine \$12,000. Last week. \$17,000.

Fox (F&M) (5,000; 51-75)—"Anything Goes" (Par) and "Please Murder Me" (Indie). Opened today (Tues). Last week, "Man Who Never Was" (20th) and "Houston Story" (Col), nice \$11,500.

Leew's (Loew) (3,172; 50-85) —
"Forbidden Planet" (M-G) and
"Storm Fear" (UA). Good \$13,000.
Last week, "Alexander The Great"
(UA) (2d wk), \$12,500.

(2d wk), \$12,500.

Missouri (F&M) (3,000; 51-75)

"Body Snatchers" (AA) and "The Alomic Man" (AA). Fair \$7,000.
Last week "Rose Tattoo" (Par), \$6,500.

Orpheum (Loew) (1,150; 50-85)—
"Alexander The Great" (UA)
(M.O.). Nice \$8,000. Last week,
"Marty" (UA) and "Summertime"
(UA), (2d runs) (3d wk), \$5,500.

Pageant (St. L. Amus.) 1,000; 51-90)—"Touch And Go" (U). Good \$3,000. Last week, "Sea Shall Not

90)—"Touch And Go" (U). Good \$3,000. Last week, "Sea Shall Not Have Them" (UA), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10)—"Doctor At Sea" (Indie) (20 wk). Hep \$2,000. First stanza, \$2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Carousel" (20th) (2d wk). Hot \$12,000 following \$16,000 initial session

Shady Oak (St. L. Amus.) (800; \$1.10)—"Tempest In Flesh" (Indie). Big \$3,500. Last week, "Samurai" (Indie) (2d wk), \$2,500.

PITTSBURGH

(Continued from page 9)

(3d wk). Getting great break from turnaway crowds at Squirrel Hill, another arty spot only a few blocks away. Overflow should give Eng-lish thriller at least good \$2,500 and another h.o. Last week, \$3,000.

Harris (Harris) (2,165; 85-\$1.25)

— "Man in Gray Flannel Suit"
(20th) (3d wk). Great \$12,000 or
over. Last week, \$14,000.

over. Last week, \$14,000.

Penn (UA) (3,300; 65-\$1) —

"Forbidden Planet." (M-G). No night trade to speak of, with barely good \$10,000 likely. Last, week, "Tribute to Bad Man," (M-G),

Tribute to Bad Man' (M-G', \$14,000.

Squirrel Hill (SW) (900; 65-\$1)—
"Diabolique" (UMPO) (2d wk).
Doing practically everything it can. House open only evenings except on weekends and can get in just two showings a night. Hence \$6,500 is sensational on top of \$6,800 last week. Next to "Marty" (UA), house record-holder.

"Littlest Outlaw" (BV). This one had originally been set for circuit's art house but is dying here at \$6,000. Last week, "Miracle in Rain" (WB), \$7,000.

Warner (SW) (1,365; \$1.25-\$2.40)—
"Cincrama Holiday" (Indie) (62d-final wk). In final 9 days should hit tremendous \$23,000, best since start of run. "7 Wonders of World" (Indie) opens Friday after press preview on previous night. Advance sale for "Wonders" best yet here for "Cincrama."

'Lady' Winner

Continued from page 1

categories, a motion was made for categories, a motion was made for a single award to be given for the best play, thus eliminating foreign or domestic brigin. That proposal is scheduled to come up for dis-cussion at the next meeting of the reviewer group in October. A total of 21 critics were represented in the balloting

| Sample | S

Nemec Quits June 15

Boyce Nemec, exec secretary of the Society of Motion Picture & Television Engineers, has resigned effective

Picture & Television Engineers, has resigned effective June 15.

Nemec, with SMPTE since 1946 and one of its organizational mainsprings, will open his own management consulting service. No successor has been named yet.

Carnegie Asks Dismissal Of Arlan Pix Action

Little Carnegie Theatre, Inc. has asked the N. Y. Supreme Court to dismiss a \$15,000 breach of contract suit brought by Arlan Pictures. Arlan, in an action filed on Feb. 9, 1955, claimed that the Lit-tle Carnegie agreed to pay \$15,000 for a minimum run of ten weeks of "Madame De."

In its request for dismissal, the theatre said Arlan had assigned the rights to the net gross of the picture to Times Film Corp. and that the Little Carnegie had discharged all claims by sending a check to Times.

Both the Little Carnegie and Times Film Corp. are owned by Jean Goldwurm.

Marlowe Out

Continued from page 1

President Eisenhower himself do that if I was right.'

"Then she says, 'You're never going to be allowed to kiss me again as you did tonight?" That's all there was to it. She's a wonderful person."

The incident climaxed a feud which flared up briefly the week before, then been smoothed over. Miss Lord particularly objected before, then been smoothed over. Miss Lord particularly objected that Marlowe "was overly ardent in the love scenes and invented some quite violent embraces that weren't in the script at all." Dif-ferent ways of playing the little family comedy, now in its 22d Fris-co week, were never quite re-solved.

solved.

Miss Lord explained, "He has needled me beyond the point of endurance—on stage as well as off." After their exchange of blows, the actress and Marlowe played the third act last Thursday but, meantime, house manager Paul Trebitsch had called in local Equity representative George Poultney.

After the performance Marlowe

After the performance, Marlowe told Trebitsch that he wanted to quit the show on the spot. Poultney and stage manager Jack Knoche were present during the confab. Poultney intervened to assure Marlowe he couldn't leave the company until a replacement was obtained.

was obtained.

Several hours later, producer Randolph Hale located Andrew Duggan, who'd played the show's male lead on Broadway and in the national company which closed up only a few weeks ago. Duggan, who was in Hollywood and had just finished a film assignment, flew here a few hours later, rehearsed briefly and went on the next night, Friday (13).

Meanwhile, Marlowe had changed his mind about leaving the cast, and brought a personal pressagent, Tommy Hagen, from Hollywood to represent him. He presented himself at the Alcazar's stagedoor 10 minutes before curtain time that night

Trebitsch denied the actor admission and instead handed him his paycheek through his last performance. Marlowe refused the check, and demanded payment through April 28, as per contract. The Alcazar's management de-clined to discuss the situation pubclined to discuss the situation publicly, but issued an announcement stating, 'Marlowe isn't with us any more. He's been quite ill. His house (near Hollywood) recently burned, and his mother had a heart attack. Besides, he had already planned to leave the show April 28."

Poultney reported over weekend that no Equity action was being taken, so far as he knew. He added that he understood that Marlowe's wife, actress K. T. Stevens, had come here to take the actor to their home in L. A.
Hale said that Duggan would play the show's lead this week, and that Richard Eastham would take

over the assignment next Monday (23).

Schwarz, Parsons Set 8-Theatre Frisco Chain 'To Increase Buy-Power'

San Francisco, April 17. A pair of Frisco theatre men have merged their interests to form a new Northern California chain, Continental Theatres. In addition to putting together an eight-house chain, co-owners Maury Schwarz and John Parsons are spending in excess of \$25,000 re-modeling one of their Frisco houses, the Bridge, and are on the verge of closing a deal for a ninth theatre

Purpose of the new setup, according to Schwarz, is "to increase our buying power,"

our buying power,"

Deal has been in the works since last fall, when Schwarz quietly purchased interests in the Parsonsowned Four-Star in Frisco, Manor in Sacramento and Golden Bough in Carmel. Next step-saw Schwarz buy out Walter Reade Jr.'s half-interest in the Bridge here. Schwarz also bought the Rio and Rita in Frisco and the Hill in Monterey into the partnership, and Parsons brought his Piedmont Theatre, in Oakland, into the chain.

Resulting combine gives Schwarz close to a two thirds interest, with Parsons owning the rest except for minor point-holders.

Happy Benway continued from page 2 =

names and addresses of every patient here once a month, so that folks would know where they were and could write to them and that's where I adopted the slogan, "Write to those you know in Saranac.' Here is a list of the names of the patients and a few items taken from my first columns in Variety in 1929, 27 years ago.

WRITE OFTEN to those you know in SARANAC.

WRITE OFTEN to those you know in SARANAC.

80 Park Ave., NVA Annex Fred Rith, Frank Walsh, Al Hunter, Charlie Quinn, Olga Kalinin, Helen O'Reilly, Ethel Clouds, Pauline Aurandt, Catherine Vess, Mary Brading, Lilly Leonora, Xella Edwards, Harry Namba, Anna Marken Wess, Charlotte Alinna Marken Wess, Charlotte Alinna Marken Wess, Mary Brading, Lilly Leonora, Xella Edwards, Harry Namba, Anna Marken Wess, Charlotte Alinna Marken Wess, Charlotte Alinna Marken Wess, Marken Warte, David Mavity, Bobby Hatz, Vernan Lawrencet, Tommy Abbot, Charlie Church and Happy Benway.
Dorothy Jolson, Northwoods San; James Héagney, 6 Military Rd.; Joe Reilly, 54 Sheppard Ave.; Francis X. Donavan, 171 Park Ave.; Chester Rice, Santonini Apts.; Dave Hall (DDH), 106 Park Ave.; Gladys Bishop, 10 Baker St.; Myrile Hammersted, 29 Baker St., Joe Bharman, 28 Helen St.; 29 Baker St., Joe Brank Ave.; Al Pierce, 52 Park Ave.; Helen Curtis, 72 Park Ave.; Lee Baruch, 72 Park Ave.; Lee Baruch, 72 Park Ave.; Lee Haruch, 72 Park Ave.; Lee Campbell, 26 Church St.; andrew Molony, 26 Church St.; George Harmon, 37 Church St.; George Harmon, 37 Church St.; Charlie Ward, 26 Sheppard Ave.; Russ Kelly, 19 Broadway; Harry Barret, 302 Broadway.

9 Front St.
Ford Rawmond Harry Clarke, Allac Carp.

roadway.

9 Front St.
Ford Raymond, Harry Clark, Alice Car-an, Mike McManee, John Louden and M. Lundberg.

Write to those who are ill.

(Items from columns of 1929)

Richy Craig Jr. was informed by Dr. Wilson, after a reading of his X-ray, that another three months of treatment may see him on the boards again.

Gov. Franklin Roosevelt stopped his official car long enough in front of the NVA San to wave a glad hello to all the patients.

The Adirondack Stock Co. this season has Eleanor Andrus, Edward Casey, Richard Bartell, Rosalind Russell, Judith Alden, Anna May, Jerry Lynch, Wallace Palmer, Phil Van Zandt, Ralph Door, Raymond Barretto. Company plays under canvas. der canvas.

Saranac Lake is on standard time . . It has four cops; one would be plenty. Over 7,000 popu-lation . . Two famous spots, new N.V.A. Sanatorium and the Wil-

A sad scene is the mailman passing up a patient, so write to those you know in Saranac Lake.

THE FIRST PRODUCTION OF THE AMERICAN SCENE IS THE SEARCHERS

The Second Production of the American Scene

The Missouri Traveler

a novel by
JOHN BURRESS

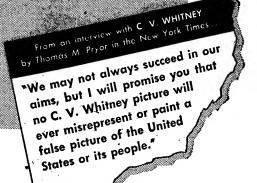
THE MISSOURI TRAVELER is the story of the heartland of America. It is peopled with enchanting characters as only John Burress, since Mark Twain, has so realistically and warmly captured.

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MERIAN C. COOPER, Vice-President in Charge of Production

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will be the picturization of a brilliant novel personally selected by C. V. Whitney



C. V. Whitney and Merian C. Cooper will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.

THE SEARCHERS was presented by C. V. Whitney, president, with Merian C. Cooper executive producer; John Ford, director; Patrick Ford, associate producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MIS-SOURI TRAVELER the all-star casting that was done in THE SEARCHERS.

For THE MISSOURI TRAVELER, C. V. Whitney Pictures, Inc., will team most of the same picture makers—C. V. Whitney, president; Merian C. Cooper, executive producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; color by Technicolor; in Vistavision.

Whitney and Cooper have selected Ted Tetzlaff, famed for his direction of the Vatican sequence in Seven Wonders of the World, to direct THE MISSOURI TRAVELER.

\$14,611,229 in Stock, Notes To List

Involves Two Corporations-Cleveland Arcade and Gera-And Chain Submerges Into RKO Industries

Diversification plan blueprinted present 4,500,000 shares to a new for RKO Theatres will provide Albert A. List, board chairman and controlling stockholder, with an adcontrolling stockholder, with an additional 1,043,706 shares of the company's common stock plus \$3,000,000 in 3½% notes to be payable to him in equal installments on March 31 of next year, 1958 and 1959.

Under the program, subject to stockholder approval, the chain is to buy the Cleveland Areade Co, which is owned by List. The block of stock represents the purchase price. The \$3,000,000 is money owed to List by Cleveland Arcade and which is to be paid to him by RKO.

RKO.

Stock going to List had a recent quoted market price of \$11,611,229.

Arcade's chief asset is 84.4% of Gera Corp., which is engaged in textile finishing, electronics research and manufacturing, weaving of synthetic fabrics and various real estate operations. Arcade had net income of \$1,864,338 in 1955.

1955.

Upon completion of the planned diversification, the corporation's name will be changed to RKO Industries Corp. with List as chief executive officer. Within that corporate framework will be RKO Theatres Inc. with Sol A. Schwartz to continue as president and chief exec officer. Schwartz's employment contract has been extended to April 30, 1959. It provides him with \$78,000 a year as salary and is to be followed by a five-year consultant arrangement which will give him \$30,000 a year.

31% Of Stock

31% Of Stock

total of 5,760,000.

According to the report to stock-holders, who meet May 8, the directors of RKO Theatres retained Lehman Bros. to make an independent appraisal of the business and assets of Arcade and Gera. The investment banking firm put a net aggregate valuation on Arcade of \$9,285,000. Valuation of the Gera vinceity, stock not owned by Ar

\$9,285,000. Valuation of the Gera minority stock not owned by Arcade was reported at \$1,947,000. Lehman was paid \$50,000 for the assignment.

Also due for a vote by the stockholders is the election of the board. List, Schwar'z and all other incumbents are candidates for reelection. Further, the directorate is to be increased with three new nominees: A. H. Parker, president of Old Colony Trust Co., and William A. Broadfoot and Royal B. Lord, who are board members and the principal officers of Gera.

are board members and the principal officers of Gera.

As of Feb. 29, 1956, RKO Theatres had total current assets of \$13,167,564, against liabilities of \$4,046,870.

Theatre properties were listed at \$27,267,108.

U REVEALS WARRANTS FOR 4.835 TAKEN UP

Washington, April 17.
Warrants for the purchase of 4,835 shares of Universal common stock were exercised from Dec. 31, 1955 to April 1, 1956, the film company reported to the Securities and Exchange Commission last week. In addition, Universal itself bought 5,311 warrants at the total cost of \$99,084.
Holders of only 30 warrants did

cost of \$99,084.

List and related interests now own 31% of the chain's outstanding stock. With the diversification pany noted, All outstanding warmove, the exec will hold 2,057,823 and expired on April 1. As of of RKO Industries, representing 47% of the stock. Authorized common stock of the reorganized outstanding warrants excluding mon stock of the reorganized outstanding warrants excluding fit is to be increased from the treasury.

DOUBLE-TRUCK SPREE FOR UA'S 'ALEXANDER'

"Alexander the Great" may be setting some sort of a pattern for big-splash advertisements. some 15 openings to date and ansome 15 openings to date and another 40 now organizing, the use of double trucks in many cities and dailies where they are unprecedented has been on the lavish side. Likewise full-page copy has been contracted in such burgs as Baltimore and Miami, not commonly given that kind of hypomoney.

money.

Among the double-truck papers used to date have been the four in Chicago, Trib, Sun-Times, American and News; four in San Francisco, Chronicle, News, Call-Bulletin, Examiner; all four in metropolitan Los Angeles, plus full pages for Beverly Hills and other peripheral community papers; all three in Houston; the Plain Dealer, News and Press in Cleveland; the Rocky Mountain News and Post in Denver; the Courier and the News Hocky Mountain News and Post in Denver; the Courier and the News in Buffalo; the two St. Louis dailies, Globe-Democrat and Post-Dispatch. Dallas duo, News and Time-Herald, also rated the two-page splashes.

page spiasnes.

Detroit is next major opening for feature. The big play-off will come in May when doubletrucks, full pages, halves, radio & tv spots will "support" the premieres.

B&K Share of Ads 'Small'

Chicago, April 17.

United Artists spent, \$35,000 on its local pre-opening (Chicago Theatre) ad campaign in newspapers,

atre) ad campaign in newspapers, radio and tv for "Alexander the Great." Much of the budget went for double truck ads in all the dailies. In the case of the Chicago Daily News, it was the first time the paper had ever carried a film ad of that size.

Balaban & Katz participation in the ad budget was included in the deal for the picture; exact terms are not known, but educated guessers place the B&K end at a very small proportion of the total expended. Of course, B&K bears the brunt of the smaller ads used during pic's run.

Daffodils & Ballyhooligans

Showmanship is a many-gimmicked thing judging from the second issue of Business Builders, Theatre Owners of America's periodic exploitation tipster sheet. It encompasses apple polishing, birthday greetings, parking meters, traveling salesmen, dog biscuits, and mother love.

Following are some of the showmanship ideas submitted by TOA members.

TOA members.

From a California drive-in: Apple sales are booming after they are shined with a cloth soaked in peanut oil.

From North Little Rock, Ark.: Obtain the birthdays of the childeren of the community. On Monday of the week of the birthday, send the child a greeting card with a free pass for mom, dad, and the child; also a free ticket admitting five children under 12 as the birthday kid's guests.

From Jacksonville, Fla.: Insert cards under windshield wiper of cars parked overtime at meters within two-block radius of theatre, Card says: "Your meter was red, so we put a nickel in it. Why not spend the dollar you saved at a good movie?"

From an anonymous source: Some of the theatres' best customers are traveling salesmen who can be the most "alone" people on the road. Programs or heralds, placed in hotel rooms by maids or bellhops can mean extra business.

From a Havelock, N.C. drive-in: Give some dog biscuits away to each dog in cars coming into the theatre. Not only is the dog happy, but you've made a friend of the owner—one who'll visit the theatre again, soon.

From Winston-Salem, N.C.: Invite the mother of the home to be your personal guest on Mother's Day. Distribute the invitations door to door, personally if possible. When she appears at the theatre, present her with a carnation "promoted from a live wire florist."

Allied Ass'n in Michigan Newsreels Woes Milton London Heads

Detroit, April 17.
Milton London of Detroit was elected president of Allied Theatres of Michigan Inc., at the group's 37th convention last Wednesday and Thursday (4-5) at Hotel Tuller. London succeeded Alden Smith, of Royal Oak, who was named vice president.

was named vice president.

Other officers are William Wetsman, Detroit, re-elected treasurer, and Benjamin J. Kilbride, Jr., Detroit, recording secretary. New directors are Kilbride, Burt Penziem, of St. Clair Shores; Del Ritter and Norman Wheaton, both of Detroit; Art Narlock, Bay City, and Ralph Marsden, Muskegon. The entire advisory committee was renamed. Principal speakers were Mike Simons, MGM director of customer relations, and Bennie Berger of Minneapolis.

Continue Uncured

Newsreel biz in the U. tines on the downgrade. Reels re-cently have been hit by a new wave of contract cancellations as exhibs are tightening up.

exhibs are tightening up.

One major reel during a recent week had billings of, \$17,000, less than half the normal rental volume. Reel exets are concerned, but somewhat at a loss to dope out a solution to their problem.

First thing an exhibitor does when he's hit by the economy mood is to axe newsreels and shorts, it seems. Reels have argued that the public wants the news and misses the newsreel when it's not on the program. If reels today are holding their heads above water, it's mostly because of tv tieups.

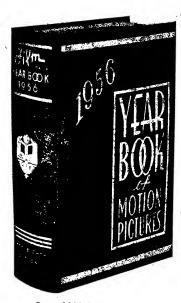
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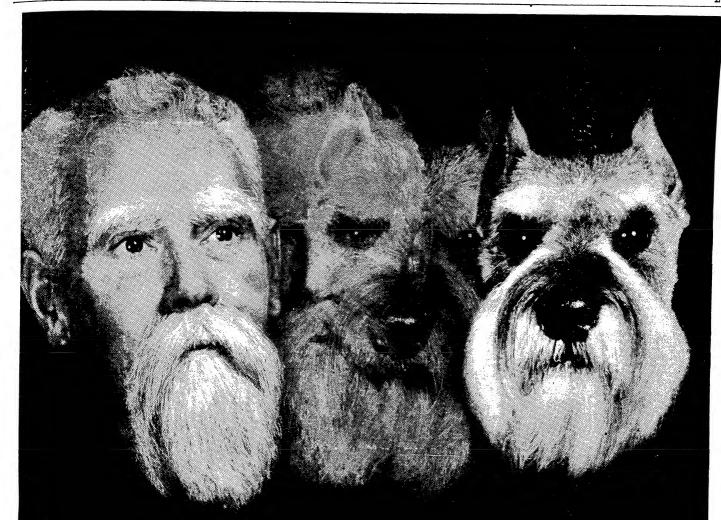
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Hollywood Office THE THE THE FILM DATEY 1501 Broadway New York 36, N. Y. C. L. COMIY Hollywood 18, Calif.

Please enter my subscription to THE FILM DAILY, and send me my copy of THE 1956 FILM DAILY Year Book. | enclose \$15.00 (Foreign \$20.00).

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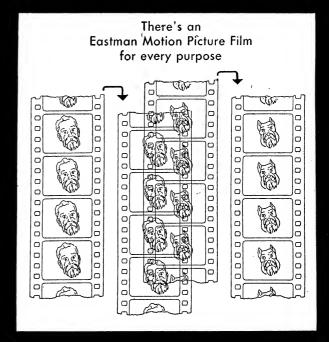
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Reade On 'Leadership,' With Exhibs Non-Committal and Lethargy-Prone

Exhibitors leaders today "feel"+
they are supported by the member-, and experience le out that be le Jr., Theatre nce has always belief, Walter Owners

Reade Jr., Theatre Owners of America board chairman, said in N. V. recently.

"Any exhibitor spokesman literally gives of himself, of his time and of his energy," Reade observed. "Half the time he shoots in the dark. He travels around and talks to his colleagues, but many of the other exhibitors have a tendency to remain noncommittal."

dency to remain noncommittal."

Reade's comments came after he Reade's comments came after he was asked whether TOA's action in asking the Senate Select Committee on Small Business to poll TOA members on their views on trade issues did not constitute a sign of weakness on the part of the organization. TOA had notified the committee that it had prodded its members to fill out questionnaires, but that only an unsatisfactory 25% had responded.
"The average exhibitor is lethar-

"The average exhibitor is lethar-gic," said Reade. However, he gic," said Reade. However, he noted, a 25% return on a questionnaire is a "tremendous" response. If theatremen are lethargic, they're nevertheless "more awake and cognizant than they ever were," Reade went on to say. He didn't explain how exhibs could be this and lethargic at the same time.

time.
Reade said TOA prexy Myron N.
Blank and TOA leader E. D. Martin were going to Europe and
would take that opportunity to
meet with Continental exhibs "bemeet with Continental exhibs "because our areas of common interest are growing all the time." TOA, Reade reported, was continuing its "useful" study of foreign government regulations of rental terms. "We have quite a file on it," he said.

"We have quite a file on it," he said.
Exhibs still have problems geting top product, Reade held, but he was optimistic on the upcoming films. His own circuit's business was off 10% in the first quarter this year compared with 1955. He was confident that the first half of '56 would be on a par with the same period in 1955. Reade said he didn't underestimate the effect of the release of theatrical pix to tv, but said he was "convinced" that there would be a slowdown in the future sale of film company libraries to the telecasters. "They are having problems 'liquidating the product,' he stated. "Also, financing for these large deals is becoming scarce."

Pathe Competes With East On Amateur Processing

Hollywood, April 10.
Pathe labs on both coasts will open divisions for the processing of Pathecolor amateur films later of Pathecolor amateur films later this year in a pitch for some of the \$50,000,000 yearly business prevously controlled by Eastman Kodak. Eastern lab will be ready in June with local facilities to open sometime thereafter, according to local plant's general manager Arthur Johnson.

Annual amateur bid.

thur Johnson.

Annual amateur biz actually totals some \$100,000,000 but Eastman was forced to relinquish 50%
of its processing work to other
labs some months ago under a consent degree with the government to end monopoly action. Technicolor also is entering the amateur field and expects to be ready to process film late next month.

Ray Klune at RKO

Hollywood, April 17.
Raymond A. Klune, who ankled
20th-Fox more than a year 230
after 11 years as executive producexecutive manager of studio opera-tion for RKO. Post is a newly-created one, in line with the ex-panded operations of the revical-ized firm.

In addition to his tenure at 20th. Klune was general production manager for Selznick-International Studios for eight years.

THE HOLLYWOOD KNICKERBOCKER

Sole German Language House In Gotham Shut Briefly By Fire

Casino Theatre in Manhattan, boroughs' only first-run German language house, has reopened following a basement fire two weeks ago. License, withdrawn at that time by the city, has now been restored.

restored.

Fire at the time interrupted the run of Grand Prize's "Die Muecke" (Mademoiselle Mosquito), in for a week's run. Casino this week resumed operations with "Night in Venice," another Grand Prize release. Since "Muecke" played off only four days, "Venice" will reap the 'benefits and will get an unusual two-week run at the theatre.

Majors Lose Plea To Dismiss Suit Of Holiday, N. Y.

Eight majors, all defendants in Eight majors, all defendants in treble-dam age antitrust suit brought against them in N. Y. Federal Court by Michael Rose Productions, operator of the Holiday Theatre, N. Y., lost a move last week to have the case thrown out. They asserted that the Rose outfit had given a general release to Loew's and United Artists on Feb. 5, 1954, and if one distrib was released, all must be.

released, all must be.

Rose, however, characterized the release as a "mistake" and averred it was in connection with an entirely different action against Loew's and UA which involved a booking of UA's "The Joe Louis Story." In this suit Rose claimed UA first set "Louis" for the Holl-day but later reneged and turned the film over to Loew's.

In deaving the motion for directions as a support of the second and the second and

the film over to Loew's.

In denying the motion for dismissal, Judge William B. Herlands at the same time granted the defendant distributors permission to submit amended answers. Court also directed the litigants to hold examinations before trial, starting April 10 of those persons "who have personal knowledge of the release."

have personal knowledge of the release."

Scheduled to appear either personally or by deposition for interrogation by Rose are Seymour Peyser, Bernard Kranze, Seymour Schainswitt and Tom Bress. Defendants will quiz Samuel M. Rose and Irving Perlin. Court further ordered that the examinations must be completed within 30 days.

Suit, for which no specific monetary damages is sought, is based on Rose Productions' claim that the eight majors discriminated against the Holiday Theatre in respect to firstrun pictures. Plaintiff wants the court to fix damages and also asked that an injunction be granted to restrain the distribs from continuing "unlawful practices." from continuing tices."

7 St. Paul Driveins Brave Arctic Freeze: 12 to Run in Summer

St. Paul, April 17. Although the temperature here continues to be more conducive to nightly fireside hugging than outdoor shenanigans, local drive-in theatre season got into full swing Friday (13) when six of the seven remaining Twin Cities' area ozoners joined the Navarre, the one that had stolen a march on them by opening the week previously, and started seasonal operations.

By summer it's likely that four more outdoor theatres will be added to the local total, making 12 in all.

On the Navarre's opening night the temperature dropped to 20 and on the next day, Saturday, there were intermittent near-blizzards, several inches of snow.

Ed Thorne Client Rep For Sindlinger Service

Poli Simulinger Service

Philadelphia, April 17.

For many years city manager of the Cooper Foundation film houses in Oklahoma City, Ed Thorne is joining the research firm of (Albert E.) Sindlinger & Co. at Ridley Park, near here. Thorne is currently indoctrinating at the plant, will later return to Oklahoma City where the Very Republic Parks. where he'll continue to live pro

Thorne's new work as head of client service will spread beyond film exhibitors to broadcasters, advertisers and publishers.

Sindlinger staff at Ridley Park now numbers 34.

20th Regionalizes **Prod On Product**

Regional powwows, following up on last week's division managers' conclave on the Coast, have been skedded by 20th-Fox in its U. S. and Canadian exchanges.

Meets will discuss sales and promotional plans for upcoming 20th product which takes in 14 pix with a budget running to more than \$30,000,000. Films will either have been completed or gone into production by the end of June. Coast confab of the division toppers was called by Alex Harrison, 20th general sales manager. Pix shown them were "King and I" and "The Sixth of June."

Post-Colonial Cinema At Williamsburg Restoration To Show Special Film

To Show Special Film

Rockefeller Foundation is spending \$400,000 for the production of a three-reel film (about 30 minutes) for showing in only two theatres to be constructed for that sole purpose. Production is "The Williamsburg Story," centering on the American Revolution.

The two houses, each with a screen of 50 feet in width and seating 250, will be located in the historic Virginia town. With admission free, they'll operate on a grind basis, unreeling the plc 15 minutes apart from each other so there'll be only that waiting time involved for the Washington, Jefferson, Patrick Henry, et al., sightseers.

rerson, Father Henry, et al., againsteers.

In the east in his role as director, George Seaton reported this week that the property is set to roll May 7 and the shooting schedule will be 16 to 17 days. (Producer is William Wright; script by Emmet Lavery.)

How come such tall negative investment on a three-reeler? Seaton pointed out that the film is to be a costume drama, which immediately means a costly endeavor, and extreme care must be taken with authenticity.

thenticity.

thenticity.
Seaton, partner with William
Perlberg in Perlberg-Seaton Productions, heads for the Coast Saturday (14) or Sunday and will be back in New York at the end of

Women's Federation For New Pennsy Censorship

Philadelphia, April 17.

"Deep concern" over the lack of motion picture censorship in Pennsylvania was expressed by the Philadelphia Federation of Women, which drew up a recommendation sent to Governor George M. Leader asking that a qualified censor board be appointed.

Executive Board members of the Federation, already supporting a drive to clean up comic books, heard a report from Philadelphia police that films dealing with crime and obscenity were as detrimental to youth as objectionable literature.

The Federation's measure asked the Governor that "a board of duly qualified motion picture cen-sors be appointed that can function under a properly constructed censorship law which will be legally in accord with the U. S. Supreme Court decision."

Pennsylvania's 41-year-old Cen Pennsylvania's 41-year-old Cen-sorship Act was declared uncon-stitutional March 13 by the State Supreme_Court, which found the terms of the Act "foo vague" in the light of the recent decision by the U.S. Supreme Court.

Eric Johnston Reports on Asia

Japan-to-Pakistan Area Dandy for U.S. Film, Politics Permitting, Says Trade Association Chief

WON'T FORGIVE 'BOONE'

AFL's Hollywood Council Calls It 'Runaway' Job

Hollywood, April 17.

Despite appeals from producer Al Gannaway and Republic vice president Jack Baker, AFL Hollywood Film Council has voted unanimously to continue its consumer boycott against Gannaway's "Daniel Boone."

Council has blasted "Boone," which was shot in Mexico, listing it as a "runaway" production on the grounds it was shot there merely to take advantage of lower labor costs. Gannaway has denied the charge.

Interim Report: RKO Timetable Meets Promise

RKO looks to be keeping its promises about presentation of new product. So far, at least, with the exception of the tieup with David O. Selznick, which has been contibled. scuttled.

Since William Dozier took over

scuttled.
Since William Dozier took over as production v.p. last December, the studio has completed one feature and has several others rolling. Finished is "First Traveling Saleslady," produced and directed by Arthur Lubin with Ginger Rogers, Barry Nelson and Carol Channing in the leads.

Now before the cameras are entries from producers Sam Wiesenthal, John Farrow and Bert Friedlob and others with starting, dates are penciled in for Harry Tugend, Edmund Grainger, Samuel Fuller, Walter Wanger and Stanley Rubin.

To what extent planned production comes off and shapes as boxoffice material is not being considered herein. The point immediately at hand is that RKO is on the move and personnel along the line are feeling it. Morale is on the upbeat. The current release of "The Conqueror" has the sales force talking in upper-strata b.o. dimensions again and this hasn't happened since Walt Disney and Samuel Goldwyn pulled out.

That the new hypo has been felt abroad is apparent, too. Foreign

Samuel Goldwyn pulled out.
That the new hypo has been felt
abroad is apparent, too. Foreign
department exects from overseas
offices are being called in for
periodic homeoffice visits, meaning
resumption of a practice that had
been halted for economic reasons.

Bill Hollander, 38 Years A Ballyhooligan, Mum On Retirement From B&K

Retirement From B&K

Chicago, April 17.

William K. Hollander, ad-pub chief for the Balaban & Katz theatre chain here, looks back on his 38 years as a film publicist with B&K and finds that today's pic exploitation and promotion is much more "legitimate and productive than it was 38 years ago."

According to Hollander, good exploitation "arouses interest in a picture, and develops a want-to-see attitude among the public, rather than just getting the picture's title in the paper." Hollander thinks such publicity brings res ultis at the boxoffice, where it counts, and deplores the flamboyant stunt that attracts more attention to itself than to the picture it is intended to sell.

Though Hollander welcomes the general publicity obtained by the film companies, he still thinks that a hard-hitting local advertising campaign is what makes the customers plunk down their coin at the box-office. He says "general publicity can't hurt, but it won't sell." The B&K ad chief thinks the burden of selling a picture still rests on the individual exhibitor.

Hollander was mum about reports of his impending retirement in favor of Ed Seguin, Chicago Theatre press agent often mentioned as heir apparent to the B&K ad-pub top spot.

apparent to the B&K ad-pub top

A vast untapped market for American motion pictures exists in southeast Asia, Eric Johnston, president of the Motion Picture Assn. of America, reported Wednesday (11) following his return from an extensive survey of the area. The territory, extending from Japan to Pakistan, presently represents a \$25.000,000 annual gross for the American picture industry. The revenue from this area, according to Johnston, can be doubled to \$50,000,000 within the next five years.

The MPAA chieftain, disclosing his findings at a press conference after he reported to the film company presidents, qualified his optimism, however, by stating that the market potential depended on the political situations in the area and what he have removed. political situations in the area and what the American companies are prepared to do in the way of co-operating with these countries. On the basis of the qualifications, Johnston said the market could double to \$50,000,000 or be halved to \$12,000,000.

to \$12,000,000.

The countries in southeast Asia, Johnston said, are all engaged in a program to increase their gross national products and considerable advancement has been made in recent years. In India, for example, Johnston noted that the gross national products had increased 3% a year for the past five years and that the country is aiming for a 5% increase a year during its next five-year plan. In contrast, he noted that the gross national products increase in the United States had been at the rate of 2½% per year.

As the gross national products increase, Johnston maintained, "it is inevitable that a disproportion-ate large share goes to motion pictures" either American or to others. The entire area, in which there are appropriately 5000

omers. The entire area, in which there are approximately 5,000 theatres, represents about one-third of the population of the world, the MPAA topper indicated. The American film companies, in order to take advantage of the changing southeast Asia economy, must understand the nature of the must understand the nature of the must understand the nature of the growth, be sympathetic to the problems relating to the protection of local industries, and lend all possible assistance. Johnston declared, More specifically, Johnston said that the Motion Picture Export Assn. should establish offices in areas where there are none; that American companies should provide these countries with technical aid, help local exhibitors to obtain building permits, continue their own theatre building programs, and generally hibitors to obtain status, post-mits, continue their own theatre building programs, and generally work closely" with these coun-tries in the development of their film market. He urged continued co-production with foreign pro-ducers and the shooting of films in the foreign locales.

ducers and the shooting of films in the foreign locales.

First move toward implement-ing the program, should be an MPEA office in Manila plus other offices in other countries. MPEA office in Pakistan, formerly a temporary one, has been made perma-

nent.

Commenting on the expected world wide gross for 1956, the MPAA chief said he expected it be slightly higher than in 1955, but cautioned that it was "purely an estimate."

O'Neil's Poor Richard Medal

U'Neil's Foor Richard Medal
Thomas F. O'Neil, RKO chairman, was in Philadelphia yesterday (Tues.) to address and receive
a silver medal and citation from
the Poor Richard Club.
His topic: "Technology—The
New Creative Force in Entertainment."

New York Theatre

RADIO CITY MUSIC HALL-MARIO LANZA

44 SERENADE"

co-starring JOAN FONTAINE

A Worker Bros: Ficture

ond THE MUSIC MALL'TERNAT LASTER SHOW

STORM CLOUDS OVER CAPITAL

'2 On The Aisle' a Chi Smash

Chicago, April 17.

The CBS-TV brass and station relation boys found themselves confronted with an entirely new and unique problem here as they sat down with the network affiliates over the past weekend to resolve future relationship.

With a host of items on the CBS-Affiliate agenda (items that would ordinarily take precedence over all else, such as option buy demands, rate compensation, programming, etc.), practically all these went by the boards.

For with CBS and its boss man Bill Paley now partnered in Broadway's top musical smash, "My Fair Lady," the affiliate operators came to the meeting with one thought uppermost in their collective minds—"if you want to cement relations with us, where are our tickets?"

Ampex Unfolds Chi Blockbuster As It Preems New Magnetic Tape

Chicago, April 17.

Ampex Corp. tossed an electronic blockbuster at the tv industry when it debuted its sight and sound magnetic tape system Saturday (14) as a prelude to the NARTB gathering. The running demonstrations of the instantaneous "videotaper" dominated the convention's technical spotlight with its degree of perfection of a technological milestone that rivals even color in its potential impact on television.

All the bugs have apparently been ironed out of the prototype models and the company expects to have the units "formally" on the market by February '57. Philip L. Gundy, manager of Ampex's audio division, said he got seven "orders" from telecasters within hours after the initial demonstration before the CBS-TV affiliates Saturday.

Saturday.

Saturday.

CBS-TV got on the Ampex bandwagon fast, not only by arranging to give its affiliates first peak at the device, but also by snagging the first three prototype units. They'll be delivered in August, carrying a price tag of \$75,000 each. Grundy said he hopes to get the price down once production gets rolling to the \$45-\$50,000 bracket.

The Ampex outfit, localed in Redwood City, Calif., and a specialist in tape-recording equipment appears to have jumped the gun for the time being at least on RCA. and Bing Crosby Enterprises which also have been pioneering in the tv magnetic tape sweepstakes.

Solves Zone Differentials

Solves Zone Differentials

If the unveiling of the Ampex device does herald the arrival of the tape era for video, it will have even a more revolutionary effect on the sight-plus-sound medlum than it did in radio. Like in AM, it can solve the "delayed broadcast" problems, thus getting the networks off the Daylight Savings Time and the different geographical time zones hooks. cal time zones hooks.

The ramifications are

broader for the future. Because of the all-electronic system's better and immediate "reproduction qualities, magnetic tape will eventually do away with the cumber-

(Continued on page 58)

Trip-Round-World Kitty for Arney

Chicago, April 17.
This is the last convention for C. E. Arney, the vet secretary-treasurer of the NARTB, who retires this summer after nearly a score of years with the industry organization. In honor of the occasion, broadcasters here for the NARTB meet will take time out on Thursday (12) for one of the climactic events of the convention—the presentation of a scroll to Arney lauding him for his years of service. NARTB and Arney up to now have been practically one and indissoluble. There hasn't been a convention yet without the Arney stamp.

stamp.

Before his official retirement,
Arney will be gifted with a "Trip
Around the World" kitty to be taken up among associates and broadcasters. After his retirement he
plans spending a good deal of his
time in Arizona.

Hooray for Tape

Chicago, April 17.

Chicago, April 17.
CBS-TV claims that within a single month's span it can recapture the \$75,000 cost for the first Ampex magnetic tape machine, which permits instantaneous reproducing of a tv show and sounds the death knell for kines

tv show and sounds the death knell for kines.
On both the "Good Morning" and "Capt. Kangaroo" early morning shows, it will now be possible to eliminate completely the extra hour of live programming for the midwest stations because Ampex will do it for them.

will do it for them.

Also, CBS figures out that in the one month of dissimilar time observance when the continuance of DST in the east during October creates a four-hour east-west differential, the heretofore loss of billings on Westinghouse's "Studio One," because of delayed kines to the Coast stations, can now be eliminated. That in itself recaptures a fat chunk of coin.

Affiliates to NBC: 'We've Got All The **Religion We Need'**

Chicago, April 17. Only a couple days before the opening of the NARTB convention here, NBC had sent out notices to its radio affiliates notifying them of the three now commercially-sponsored religious pro-grams, which, along with the already-preemed Billy Graham program, gives the network a quartet of Sabbath entries. Thus the convergence of the affiliates on the convention provided a sounding board in gauging the reaction of the station managers to the abundance of paid religiosos, which represents a change in the NBC thinking on inviting such biz.

A lot of the affiliates frankly admitted they have no intention of latching on to the network entries. Not so much because of opposition to the policy of accepting sponsored religious stanzas, but a number of the stations, already committed to locally-formatted religious shows, are disturbed over the "improper balance" in programming the network pickups would automatically create.

Further, a number of the affiliates are asking: "What about the "Monitor" weekend continuity in view of the fact that the four religiosos will lop off two full hours?"

In addition to the Billy Graham A lot of the affiliates frankly ad-

nours?"
In addition to the Billy Graham
Stanza, which is sponsored by the
Billy Graham Foundation, the new
NBC entries include the Lutheran
Laymen Leagues' half-hour program slotted for 1:30 to 2 p.m., the
Bible Study Hour at 8:30 a.m., and
"Voice of Prophecy" (a longtime
Mutual entry) to be heard at 9:30.

AT D.G. 'SLEUTHS'

Chicago, April 17.

It's not surprising that the most provocative aspect of this year's NARTB convention, as so many anticipated, is divorced from the Monday-through-Thursday official agenda. Yet it hovers over practically everything and is the major subject for corridor and closed-door sessions and has taken precedence over all other matters in the auxiliary sessions of the networks. This, of course, is the "storm clouds over Washington" predicament in which the nation's broad-casters find themselves now that the Congressional sleuths have trained their big guns on the industry. Particularly in an election year when any D.C.-inspired investigation becomes amplified and intensified, the networks and the stations are of necessity on their guard, all too aware of the penalties they may have to pay before the November elections.

The CBS-TV meeting with affiliates here perhaps set the tone of convention week when all intranetwork and intra-industry squabbles became of secondary consequence in directing all energies toward resolving the Senatorial "Hot Potatpes."

One of the major questions being posed is: how could an indus-

"Hot Potatpes."

One of the major questions being posed is: how could an industry that has grown so big, that has so much at stake, that has become such a vital tool for the nation's politicos and is so precariously subjected to the whims of powerful lawmakers, have allowed itself to become the target of such dangerous D. C. potshots?

Because this is an election year.

become the target of such dangerous D. C. potshots?

Because this is an election year, a lot of Senators have a lot of axes to grind. These are the Senators who come to tw when they need help. They've all done speech duty before the tv cameras in '52 and '54. They're all familiar with the inside of a tv studio. And there's no question but that television helped them get elected.

Yet, at a time when the whole economy is geared to Government control, when the tv station operator can on longer afford the luxury of hiding behind strictly local prestige and riches, but must identify himself more and more with the Washington scene, how many broadcasters have even taken the trouble to keep abreast of Washington developments or establish contact with their D. C. representative?

ingoil developments of Estathic contact with their D. C. representative?

Some say 90% don't give a hang, yet when such neglect comes home to roost, as it now appears to be doing, they are the first to cry foul. For the most part, the Senatorial inquisitors, it's declared, are a naive lot when it comes to a full understanding of the broadcasters' problems. Anti-industry forces get their ear. Even an emotional whim can generate trouble. Yet how many broadcasters are sufficiently alerted on the D. C. front to court the all-powerful law-makers or combat these anti-elements and thus set the Congressional boys straight? Those in a position to know say "hardly any."

The scheduled platform appearance tomorrow (Wed.) of J. Leonard Reinsch, the Cox Broadcasting factotum and major tv strategist for the Democratic party (as a specialist of the Washington scene vs. the has no peer), is expected to put the whole crucial issue in its proper perspective as a much-needed primer for the industry.

Perkins Helms WROW

Albany, April 17.

George M. Perkins, program manager of WHDH in Boston for nine years, has been named manager of WROW, effective May 1. His is a new post.

Perkins has been associated with radio since 1930, except for a brief period as account executive with New York advertising agencies in the early 1940's.

Other NARTB News on Pages 24, 33, 45

B'GASTERS FRET It's 'Peace & Prosperity' at CBS-TV **Affils' Meet But Plenty of Concern** Is Felt Over 'Hostile' Solons

Guess Who!

Chicago, April 17.
One of the more important broadcasters with a longtime record of impressive contributions to industry affairs is contions to industry affairs is con-spicuous this year by his ab-sence. It will come as a sur-prise to many that he no long-er intends to identify himself or the station he manages with the NARTB.

Says he doesn't like the "politicking" that's going on.

ABC Also Itching To Tell Its Side To Senate Group

Chicago, April 17.

Following the lead set by the CBS affiliates earlier in the week, ABC-TV's affiliate body voted a resolution in effect condemning KTTV's Dick Moore's testimony before the Senate Interstate Commerce Committee and requesting the opportunity to present a different side of the network option picture to the Government body. The resolution, however, inadvertently touched off a move to reorganize the web's tv affiliates into an active operating body.

The resolution, which came out in favor of the network option principle as a "vital factor in the s'action-network relationship strongly influencing the stations' ability to serve the public interest, convenience and necessity," highlighted an otherwise quiet and happy meeting, at which nary a single question was asked of the ABC-TV brass. The network execs, from prez Bob Kintner on down, went through a series of presentations, topped by the "Third Force" presentation explaining the web's progress during the past year and outsining programming plans for next season.

But when Harold Hough of WBAP-TV, Ft, Worth, introduced

gramming plans for next season.

But when Harold Hough of WBAP-TV, Ft, Worth, introduced the resolution, he kicked off a storm, though it passed with only one dissenting vote. The fact was brought up that there is no ABC-TV affiliates body per se, and that there wasn't much point in passing a resolution if it didn't represent any specific body. Thereupon, an informal "nominating committee" was set up under the chairmanship of Walter M. Windsor of KCMC-TV in Texarkana to name an advisory board that would work out a set of by-laws and other organizational plans. The advisory board will be named by the end of the NARTB convention this week; how-(Continued on page 58)

(Continued on page 58)

5 New Members to NARTB Board; No 'Small Stations'

Chicago, April 17.

Chicago, April 17.
On the surface at least it was largely a "peace & prosperity" powwow when the CBS-TV brassdom huddled here with its affiliation family Friday (13) and Saturday (14) as a curtainriser to the NARTB convention. But while specific intramural gripes were at a minimum, this was much more than a routine round of meetings as the high network echelon, from CBS prexy Frank Stanton and web prez Jack Van Volkenburg on down, delivered pep talks to the grassrooters.

There were the usual "business

grassrooters.

There were the usual "business is great, and let's keep it that way" amenities, befitting the network that's riding the revenue and rating crest. These were documented by the sales and programming execs with their "reminders" of Columbia's topodog status.

But, withal, there was an undertone of uneasiness in the toplevel presentations during the barricaded sessions that reflected the real worry in the highest CBS sanctums over the increasingly hostile "climate" in which the tv industry is currently operating. As hostile "climate" in which the tv industry is currently operating. As if to set the mood for the NARTB conclave itself, there was an implicit urging in the speechifying that the web and its affiliates strung across the country cement further a common front against the brickbats being tossed from without and from within, whether they come from a covey of Washington probers, from an influential indie station operator like KTTV's Richard Moore with his blasts at the network option setup, or from Richard Moore with his blasts at the network option setup, or from an important Detrolt voice like Ernest Jones, prez of the Mac-Manus, Jones and Adams agency, with his claims that tv doesn't sell

Affils Back Web In D.C.

Affils Back Web In D.C.
And the affiliates, with no "direct" prodding from Stanton & Co., got the "message" that all the intra-family squabbles are relatively insignificant compared with the threat from Washington. In a closed session of its own, the CBS-TV station clan drafted a "we're all in this together' resolution and voted to ask permission to dispatch a missionary group to Washington to present the network-affiliates' story to the Senate Interstate & Foreign Commerce committee. committee.

The resolution, passed unanimously, reads: "Whereas the Senate & Foreign Commerce committee

Blair Gets ABC Petry Spot Biz

Chicago, April 17.

Spot representation for three ABC stations and its western regional network was pulled away from Edward Petry, with the stations handed over to the John Blair station rep outfits this week. Stations are WABC, in N.Y., and KGO and KGO-TV, in San Francisco. In addition, there's the possibility that Petry may lose KABC and KABC-TV in Los Angeles, although Blair won't get these, having L.A. clients already in its shop.

ABC prez Bob Kintner said that

Board; No 'Small Stations'
Chicago, April 17.
After only a token attempt to get more "small stations" repped on the NARTB's television board of directors, five new members were elected at yesterday's (Mon, opening business session.

New members who will elect their new chairman Friday (20) are: James Russell, KKTV, Colorado Springs; John E. Fetzer, WKZO-TV, Kalamazoo, Mich.: Payson Hall, Meredith stations; Howard Lane, KOIN-TV, Portland, Ore., and Harold See, KRON-TV, San Francisco.

Bowing out because they have served two consecutive two-year terms are: retiring chairman Clair McCollough, Lancaster stations; Harold Hough, WBAP-TV, Fort Worth; George B. Storer, Storer Broadcasting; Paul Raib ourn, KTLA, Los Angeles, and Robert Swezey, WDSU-TV, New Orleans.

McCONNAUGHEY TOSSES ALLOCATIONS HOT POTATO INTO INDUSTRY'S LAP

Chicago, April 17.
Television's VHF-UHF schism quickly got headline billing as perhaps the industry's No. 1 economic problem to be faced up to by the NARTB delegates. Even before the NARTB delegates. Even before the convention proper got underway the "U" and the "V" camps were huddling in strategy meetings when the word leaked out that FCC chairman George C. McConnaughey was going to tell the teleasters today (Tues.) that the final solution must come from the industry itself.

McConnaughey tossed the hot potato right back in the laps of the set manufacturers and telecasters with his recommendation the industry launch a "crash rescarch program" to ascertain once and for all the technical merits of UHF, implication being that the

industry launch a "crash rescarch program" to ascertain once and for all the technical merits of UHF, implication being that the Commission won't make any drastic moves until all the evidence is in from this new "study."

The Commissioner's recommendation apparently caught the "U" boys by surprise. Banded-together as the "Committee for Competitive TV," they have been pressing the FCC for a June 1 decision as to whether there's a place for UHF in the tv future. As John G. Johnson, WTOB, Winston-Salem, and spearhead of the CCT put it: "We just want to know whether the Commission is really behind 'all channel tv' or not, because we'd rather be 'murdered' than 'starved to death."

Johnson and his CCT group, which reps some 40 UHF stations after its pre-convention organizational meeting Sunday (15) are

which reps some 40 UHF stations after its pre-convention organizational meeting Sunday (15), are re-mapping their strategy today (Tues.) after the McConnaughey speech.

Meanwhile, a group of key VHF operators are readying a "reply" to the Commissioner's suggestion. The "V" wheels got rolling last night (Mon.) when Charles Crutchfield, WBTV, Charlotte, N. C., hosted an informal get-together to lay the preliminary groundwork on how to handle McConnaughev's

hosted an informal get-together to lay the preliminary groundwork on how to handle McConnaughey's recommendation.

It's expected before the convention ends Thursday (19) that resolutions will be framed and adopted embracing the Commissioner's urging that the "industry could set up quickly a private non-profit education research development corporation, which would receive corporation, which would receive the full cooperation of the Com-

Crosby Holds Off On Video Tape

Hollywood, April 17.

Bing Crosby Enterprises will hold its video tape off the market until it can offer a compatible unit, according to Frank Healey, topper of BCE electronics division.

Healey has no idea when a compatible system will hit the market, but six months ago it was estimated to be 18-24 months away. At the 1955 demonstration, Healey quoted a "calculated guess" price of \$50.000-\$60.000 per unit. with two units required for minimal operation.

Various telecasters, principally CBS-TV, have "ordered" seven Ampex video tape recorders at the Chi NARTB convention at \$75.000 each, with August delivery expected.

Exec Cited for Contempt On Red Query Clam-up

Washington, April 17. contempt citation against Her-A contempt citation against Herman Liveright, former program director for WDSU-TV, in New Girector for WDSU-TV, in New Greenst was recommended yesterday (Mon.) by the Senate Judiciary Committee. Liveright refused to tell the Senate Internal Security Subcommittee last month whether he is or ever had been a Communist. He did not invoke the Fifth Amendment but claimed the Senate had no authority to inquire into his political heliefs.

If the committee recommendation is voted by the Senate, it will be up to the Justice Dept. to take action.

Sample of the titer taking out an IATSE that the screen Directors Guild of America on the Coast.

Five years ago guild blueprints for the directors fell through, but for the Group of 100 directors backing the Tuesday 3:30 quarter-hour slice. After that, it will be up to the Justice Dept. to take action.

Fitzgerald of New Orleans is the stabilishing their own guild. They're working on two alternation in until the coast.

They're working on two alternation that the charter or joining with the Screen Directors Guild of America on the Coast.

Five years ago guild blueprints for the directors fell through, but for the directors backing establishment of a N.Y. local figure. After that, it will be up to the Justice Dept. to take action.

Fitzgerald of New Orleans is the committee working on two alternation until the charter or joining with the Screen Directors Guild of America on the Coast.

Fit years ago guild blueprints for the directors fell through, but for the group of 100 directors backing mercial film production has increased sufficiently to warrant a Fitzgerald of New Orleans is the committee submits its recommendations to all 100 at a meeting Friday in the committee working on two alternations that the charter or joining with the Screen Directors Guild of America on the Coast.

Fitz years ago guild blueprints for the directors fell through, but he set will be approved to the coast.

Fitz years ago guild blueprints for the directors fell through, but he coast.

Fitz years ago

PHARMACEUTICALS EXITS 'MASQUERADE'

EXITS 'MASQUERADE'

Pharmaceuticals Inc. is bowing out of its alternate sponsorship of the ABC-TV 'Masquerade Party' at the end of season, and the show's future on the web is now a matter of conjecture. There's a possibility it may wind up on Saturday nights in the fall, but the network is also toying with the idea of dropping it altogether. The show's other sponsor, Knomark Mfg., wants to stay with the quizzer, but a final ABC-TV decision will probably await the outcome of the network's sales drive on its new properties and the establishment of a final schedule for fall. Meanwhile, "Masquerade's" time spot, Wednesday at 9, has gone to Eastman Kodak, which starts on the web July 4 with summer reruns of its "Screen Directors Playhouse."

NYU, WRCA Team For **Closed-Circuit Tests** On School Techniques

New York U. and WRCA-TV are teaming up for an experiment to determine the best tv techniques for closed-circuit instruction. Prof. Harvey Zorbaugh, executive officer of NYU's communications arts group, and Steve Krantz, program chief of the NBC flagship, completed the deal for teeoff next September.

teeoff next September.
Via a grant from the Fund for
Advancement of Education, NYU
will conduct three credit courses
through its closed-circuit facilities.
These will include English composition, the literature of England
and "Man's Cultural Heritage."
Serving the station's end will be
Richard D. Heffner, head producer
of educational-religious stanzas.

Dallas Series Stays

Dallas, April 17. of KRLD-TV at Dallas, April 17.
Officials of KRLD-TV and
Southern Methodist U. have announced plans to resume the "SMU
College of the Air" series next
fall. "The SMU College of the
Air" is the only educational telecourse offered in the Dallas area
for college credit.

The current semester ends with the May 12 telecast, and home viewers taking the course for college credit will take their examon the SMU campus the following week.

McCarthy Quits WKRC After 14-Year Stint

Cincinnati, April 17. Newscaster Tom McCarthy signed f WKRC yesterday (Mon.) after

and Hulbert Taft Jr., head He and Hulbert Taft Jr., head of Radio Cincinnati, Inc., failed to come to terms on a new contract. Current pact runs to May 31, but Taft said that he granted the announcer's request to leave before

then.

In addition to his newscasts, reduced a year ago to 11 a.m., and noon Monday through Friday, McCarthy also has done a morning platter-chatter program from his farm home, about 25 miles out.

Last year he lost a suit against the Cincy Enquirer asking heavy damages for alleged libel in connection with his opposition to proposed fluoridation of Cincy drinking water.

posed fluoridation of Cincy drink-ing water.

Highest paid local newscaster, McCarthy's peak annual income was reported at better than \$50,000 and recently as about half that figure. Staffers are filling in until his replacement is named.

FEMMES IN INDUSTRY SET FOR HUB HUDDLE

Boston, April 17.

national convention American Women in Radio & Television has been set for Hotel Somerset here, April 26-29. More than 600 members of AWRT are expected to attend the four-day session.

President of the New England Chapter, AWRT, Constance Stack-pole of Manchester, N. H., will greet the delegates and a program of events featuring food, fashion and topics of interest to the radio and tv group will be presented.

and tv group will be presented.

Seven national awards to radio and tv women for outstanding service to youth and the community will be made Saturday night (28). Chairmen for the fifth annual convention are: Mrs. Heloise Parker Broeg, general chairman; Constance Stackpole, advertising; Julie Chase, arrangements; Claire Crawford convention reports: Buth Julie Chase, arrangements; Claire Crawford, convention reports; Ruth Newsome, exhibits; Jean Colbert, gifts; Eileen Kneeland, hospitality; Mildred Balley, information; Eleanor Bateman, printing; Dorls Trocchi, publicity; Alice Tirrell, registration; Louise Morgan, New England Chapter, and Dorothy H. Fuller, banquet.

Affils Give Nod To NBC-TV On **Daytime Option**

Reflective of the network-affili-Reflective of the network-affiliate "peace and harmony" motif that characterized all three tv network relationships here, the executive committee of the NBC-TV affiliates membership was unanimous in its acceptance of the day-time option time switches promulgated by the network, despite some earlier indications that new NBC-affiliate strife was in the making.

The committee "bought" the

affiliate strife was in the making. The committee "bought" the plan whereby 2:30 to 3 p.m., previously option time, would revert to NBC to permit for a strong network lead-in to the "Matinee Theatre" 3 to 4 show. NBC announced that Tennessee Ernie would get the nod. Stations will get 5:30 to 6, which had previously been "Howdy Doody" network time. "Howdy will be retained by the web with either a Saturday or Sunday slotting in the offing.

NBC-TV topper Tom McAvity.

NBC-TV topper Tom McAvity, program chieftain Dick Pinkham and research head Hugh Beville carried the network ball in "cascarried the network ball in "cas-ing" the strengthened daytime lineup. With Tennessee Ernie mov-ing out of the noontime slot for his new 2:30 designation, a new Ralph Edwards show, "It Could Be You," described as a combina-tion "Truth or Consequences" and "Queen for a Day," will go into the 12 o'clock slot.

N. Y. Film Directors Firming Up Own Guild

N.Y. film directors, who haven't tried to unionize in five years because they felt the east didn't offer sufficient work until lately, are currently in the final stages of establishing their own guild. They're working on two alternatives—either taking out an IATSE charter or joining with the Screen Directors Guild of America on the Coast.

Squeeze Play at the Hilton

Chicago, April 17.

For a while it looked as though there wouldn't even be an NARTB convention this year. When the broadcasting delegates started arriving at the Conrad Hilton hotel over the weekend, the outgoing conventioneers, the International Union of Operating Engineers, refused to be preempted because of a hot hassle that had developed among reform elements vs. the entrenched officialdom.

Hotel execs pleaded with the engineers to get out and make way for the broadcasters. Engineers in effect told the hotel management that they wouldn't budge until the difficulties had been resolved. As result, many broadcasters found themselves without rooms.

Fortunately, when things looked gloomy for the NARTB, the engineers packed up and left.

Mutual to Affiliates: 'You Clear Time and We'll Cuffo Programs'

'RADIO MAT' SERVICE

Mutual Unveils New 'Dealer Plan'
At Affiliate Meet

Chicago, April 17.

Mutual has come up with a new co-op service for manufacturers using franchised dealers, a sort of "radio mat" service with the immediacy of live network broadcasting. Titled the "Mutual Dealer Plan," it enables these manufacturers—auto companies, for example—to pay production costs only on a national network show and let the local dealers pick up the time costs in their own marke's. The service, announced at the

The service, announced at the Mutual affiliates meeting here over the weekend, works this way. The manuafcturer either buys or brings in a show, which Mutual pipes to everyone of its 560 affiliates, with

in a show, which Mutual pipes to everyone of its 560 affiliates, with the manufacturer paying only the program cost. The affiliates the next have local dealer to buy the time on their station, providing local cut-ins for the dealer in addition to the national product commercials integrated into the body of the show. Local outlets keep the full card rate.

Manufacturers are presently using transcribed shows which dealers may place locally, but according to Mutual, the network device is preferable because it's cheaper, has more spontaneity and gives the manufacturer greater program control than do transcriptions. Steve Mudge, onettime Mutual salesman and latterly in the agency field, will return to the web to head up the new service operation.

There's More Than Meets the CBS-TV Eye on New Shows

Chicago, April 17.

CBS-TV exec veepee Hubbell Robinson's talk before the network affiliation here, while designed primarily to alert the stations on fall programming plans, had far more significant overtones. At a time when cries of "program monopoly" grow louder and louder from the Washington Congressional precincts, Robinson took

louder from the Washington Congressional precincts, Robinson took exceptional pains to point out that the network today is anything but aloof in inviting outside packages, and it's a case of "we play no favorites so long as we get the best, whether it's a CBS show or not."

not."

It's regarded as something more than just accidental that the most recent program buys have been non-network packages, such as General Foods latching on to Ziv's "West Point" film series, which displaces the CBS-TV packaged "Our Miss Brooks" and NBC-TV buying "Circus Boy" from Screen Gems.

Chicago, April 17.

Mutual moved a drastic step further toward the "swap" principal in network-affiliate relations this week when it presented its affiliates meeting with a radical plan designed to give the local stations free programming for local sale in exchange for reduced network time fully cleared and without station compensation.

Under the plan which would

compensation.

Under the plan, which would take effect Nov. 1, the network option time would be cut down to five hours a day from the present nine. At the same time, however, two and three-quarter hours daily during the week and three hours on weekends would comprise "precleared" time. This pre-cleared time, included in the five hours daily, would involve no compensation to stations if commercial, and would also be automatically cleared on each of Mutual's 560 stations.

In place of compensation for the

would also be automatically cleared on each of Mutual's 560 stations.

In place of compensation for the pre-cleared time, and as an additional exchange for having cleared the hours, the station would get 15 hours a week of free programming, for which they would pay nothing and which they could sell in any shape, manner or form they wish. As regards the other network option periods, those not included in the pre-cleared periods, current compensation rates would continue to apply.

Reason for the pre-clearance setup is that the web feels it can sell its time and programming with far greater ease if it can guarantee a full 560-station lineup. "It's like selling a magazine page," sales v.p. Harry Trenner explained. Web's chief difficulties in the past have been in clearing a full lineup, but under the new contract, this pre-clearance would be mandatory if the station is to get the free programming in exchange. Web feels also that in this day and age of slack network business, the small amounts of station compensation due the stations is virtually valueless compared with free programs which the stations can sell at their full card rate.

These programs, many of them new, will include "Titus Moody," a new Bess Myerson show, Robert Hurleigh's Washington commentary, Fulton Lewis Jr., Edwin C. Hill and his "Human Side of the News," "Story Time," "Washing-(Continued on page 64)

(Continued on page 64)

P&G's Got A **Crush on ABC**

recent program buys have been non-network packages, such as General Foods latching on to Ziv's "West Point" film series, which displaces the CBS-TV packaged "Our Miss Brooks" and NBC-TV buying "Circus Boy" from Screen Gems.

Kaland WBC Prog. Mgr.

William Kaland has been lifted from assistant to national program manager of Westinghouse Broadcasting Co. in the sphere of v.p. Richard Pack. He'll devote more time to tv, concentrating on the film field.

Kaland joined WBC a year ago from WNEW, New York, with six years of service at the latter, where he was program director. He started in 1935 as a news announcer at WJBO, Baton Rouge, and worked at KWK-St. Louis, WHOM-N.Y., CBS Radio and as a writer for Young & Rublcam on top shows.

23d ANNUAL



SURVEY OF

SHOWMANAGEMENT

By GEORGE ROSEN

FROM VERDUN TO YAKIMA

The story of radio-television in 1955-56 was a story in contrasts. There were those stations which were content to maintain their established course, smug and secure in their profit-making patterns, all too willing to ride along on the status quo. But there were the stations, too, with the creative operators, those unwilling to accept yesterday's programming and ideas. These were the stations with courage, with complete faith in their audiences, with visions of broader vistas, embracing new ideas, wider scopes and imaginative variations on the staples and everyday fare.

This, then, was radio-television in a twelvemonth of striving in a highly competitive communications and entertainment medium. There was no dearth of good, sound programming, either in radio or tv, and because it was always prevelant, the profit sheets were mighty satisfactory. Yet it was the inspirational spark and the drives of a handful of station managers who found excitement in both the aural and visual forms that made one aware that the potential of neither medium has yet been fully realized.

If the majority of the real zingy plusses in '55-'56 came out of the local radio stations, it can be attributed to the fact that they were obliged to probe deeper in penetrating the reservoir of fresh, new ideas in order to stay in business. No longer able to put reliance on network radio but still cognizant of the long healthy life ahead of them in tieing themselves to their community, it remained for the local radio stations to assert themselves more colorfully in this year's presentation of entries for Variety Showmanagement. Award consideration. Given a like challenge, it would be intriguing to speculate on how much more provocative and dynamic programming would emerge from the local tv enterpreneur.

In evaluating this year's SHOWMANAGE-MENT entries, it isn't too surprising that it adds up to a "local story" in terms of "what's new." The radio networks, long since resigned to the inevitable, were still trying to maintain a semblance of stature. The television networks, having on the whole established their individual boffola patterns, continued along the same highly-successful paths, polishing here, perfecting there, while making their invaluable contributions as the pace-setters in electronics show biz.

Up near Verdun near the outskirts of Montreal a real, alive showman with faith in his 1,000 bilingual watter (French daytime, English at night) thought big, with result that Jack Tietolman's brand of showmanship-in-radio became the envy of all Canada. The world was his oyster (even a Paris office) with crews sometimes dashing off 1,000 miles. And because he thought big, he also spent big on live programming, producing ratings often bigger than the CBC-French Network station competition.

In New Haven, Conn., a couple of ex-news-papermen felt that the one-newspaper city was entitled to a presentation of the other point of view. Thus their 1,000-watt daytimer set a new pattern in broadcasting for daily editorial opinion as WAVZ fought the good fight on local issues, assuming an enviable community status in its victorious battles. While out in Denver KLZ gave a rebirth to radio showmanship with a special brand of Hugh Terry-styled razzmatazz that made the community sit up and take notice.

Here was evidence that local radio can still present a challenge, and when a station accepts a challenge the results are exciting for radio and rewarding to the station.

Local tv was far from remiss in its obligations. Out in Yakima, Wash., a small UHF'er did some fancy pioneering and gave impetus to a whole new concept in what has now become a powerful satellite empire. In Louisville Vic Sholis found the way in converting the fundraising abilities of tv for the community's good. Down Memphis way WMCT-TV performed a unique service as it effectively explored the area of career guidance. Dick Moore's KTTV in Los Angeles parlayed his live remote telecasts into a fabulous on-the-spot operation to complement his initial pioneering in vidfilm, while along the Potomac in Washington the NBC owned-and-operated station distinguished itself in its crusade on river pollution and shocked Congress into action.

These are heartening notes, a tribute to the dynamic and forceful individuals in broadcasting imbued with the belief that there's always a better and more effective way to put on the show.

Citations: '55-'56 Showmanagement Review

Hugh Terry is proud of his station's record of accomplishments during the past year—and well he might be. He and his staft have an exciting story to tell, one that stards out like a beacon light in radio, with the kind of a spark that will help light the fires of a great new enthusiasm and vigor and honest efforts to give the rebirth to radio showmanship.

Radio has suffered more than it deserved. It has had severe pains in its economic groin, and it has encountered stiff competition—not only from tv—but from more and more new radio stations going on the air. The networks have been sliding downhill. The critics have been waiting around for rigor mortis to set in. But there's nothing wrong with radio that, a rebirth of showmanship wouldn't do much to cure. KLZ went a long way to prove the point. As one of the significant years in KLZ's history, the Terry-prexied Time Inc., operation devoted attention to revitalizing its program structure, adopting fresh ideas and techniques, developing programs which utilized more public participation, bringing out a bright new "listen" in radio broadcasting.

Perhaps the most important of '55 was the nighttime "Denver Calling" series, a new concept in radio programming that has attracted national attention. Broadcast several periods each weeknight from 6:30 to midnight, it-is best described by a Denver newspaper radio editor who writes:"... the KLZ nighttime microphone is best described by a Denver newspaper radio editor who writes:"... the KLZ nighttime microphone is best dascribed by four experienced reporters, makes ample use of a specially equipped mobile unit, as well as the telephone, to bring to KLZ listeners the voices of the people who make the news.

KLZ manwhile maintained exceptional fluidity in programming habits of listeners. "Starr Yelland's Party Line" became firmly established as the region's No. 1 "public forum for controversial expression." This unique nighttime program, allowing listeners to expression." This unique nighttime program, allowing listeners to e

to almost any subject, has steadily increased in popularity and stature.

In the public interest the program department produced and broadcast an hour-long spectacular featuring Ethel Merman (in personal as mistress of ceremonies with personal or transcribed appearances of Vaughn Monroe, Arthur Godfrey, Amos 'n' Andy, Mary Healy, Peter Lind Hayes and others; aired the weekly "Your Voice In Congress" (specially prepared in Washington); launched the Denver Easter Seal campaign; in cooperation with the Denver Chamber of Commerce put on a lively discussion program dealing with Denver's growth and future. Its news operation was commandeered as the virtual hub of the entire CBS Radio network when President Eisenhower's illness in September held the attention of the entire world.

Then there was the "Graham Murder Case." as it is now known—which brought on the sudden ban against microphones and cameras inside Colorado courtrooms and which led to KLZ taking an editorial stand on the air against the restrictions. Within a matter of hours, the Colorado Supreme Court ordered a hearing on the entire matter of the judicial canon as it pertained to press, radio and television, resulting in the favorable decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ broke all national sales records.

Rebirth of Radio Showmanship

KLZ, Denver

KKZ, Denver

Responsibility To Community

WHAS-TV, Louisville

WHAS-TV, Louisville
WHAS Television has been making an indelible impression in the Louisville area with its "Crusade for Children," by all odds one of the great public service features by a regional station keenly aware of its community responsibility. Its works on behalf of handicapped youngsters in Kentucky and southern Indiana are almost legendary, notably a \$15,000 kindergarten building for blind kids built with "Crusade" funds; an \$6,000, two-room prefab school to be built and equipped for the mentally retarded through '55 funds; a \$2,965 treatment room for the emotionally disturbed; and the hearing of 92,000 school age children to be tested in a \$10,000 project.
But these were only the beginning. There are manifold other

But these were only the beginning. There are manifold other benefits, performed by marshalling the potential, calling on competent volunteers and placing allocations of huge amounts of money, way above "normal" for that size market, in the hands of able administrators.

of high amounts of money, was above "normal". for that size market, in the hands of able administrators.

The money is allocated by a group of five clergymen forming the WHAS Radio panel, "The Moral Side of the News," embracing a Catholic, a Jew, a Baptist, a Presbyterian and a Unitarian. Favorable response to the first "Crusade" caused WHAS to stage a second drive last fall when even greater acceptance resulted, insuring another "Crusade" this year.

Everybody in the area is hopping on the bandwagon—churches of all faiths, organizations and individuals. This fact alone has made for a "richer community" now more proud of itself for having joined wholeheartedly for the welfare of the citizens of tomorrow.

No one in Louisville is more proud than Victor A. Sholis, vice president and director of WHAS Inc., who said: "We feel that we have converted the unique fundraising abilities of radio and tv to a great public cause. Not only do we dramatize the entire problem of handicapped cirildren, but we raise money that is improving and expanding their care and treatment."

WMCT-TV, Memphis
Local television has been carrying forth public service on a variety of fronts, but Henry Slavick's
WMCT-TV in Memphis stands out
with its "Your Future Unlimited"
series, a Sunday half-hour which
has provided career guidance to
thousands of youngsters in the
(Continued on page 31)



Paramount Theatres. In the past year, the regeneration of ABC has become a fact. Its television billings rose to \$50,000,000; radio held its own as much as the other networks. It was nudging the powerfully entrenched NBC and CBS in traditionally tough time periods; it was actually pushing them in others and it was well out in front and on its own in a selected few. If anyone had dreamed three years ago that ABC programming would be the cause of cancellations on NBC and CBS, or that brand-new afternoon programming on ABC would be giving years-old CBS and NBC shows a run for their money, he wouldn't have

admitted it to his psychiatrist. But that's the picture today, and with a base to work from, ABC can go nowhere but up. With ever-increasing resources at its command, with a black-ink operation on its hands, with a pioneer relationship with Hollywood's holdouts to its advantage, and with dozens of attractive adjacencies for exposure-hungry sponsors, the network's future seems assured.

It's relevant to note that for better or for worse, ABC is fundamentally α one-man operation. In spite of the Paramount Theatres relationship, in spite of an expanding staff and work load, Kintner is still running the show and running it himself. When there are mistakes to be made, they are usually Kinfner's mistakes. When there are bows to be taken, they belong to Bob

That the mistakes are rarities and the bows are frequent is a tribute to Kintner's astuteness as an all-round broadcaster—as Kinther the programmer, the salesman, the administrator, the planner (and, incidentally, this year's NARTB keynoter). It is difficult to visualize ABC's remarkable progress as the work of one man, but essentially it is. The bold step into contracts with Disney, Warner Bros. and Metro, the 7:30 cross-the-board kidstripping, the emphasis on feature films, and particularly the b.o.-poison British picturesall may have been suggested and put into work by his aides, but the responsibilities, the risks and the final payoffs all belong to Kintner.

For accomplishing the Herculean task of building a hard-pressed network—in a literal sense as well as in the figurative areas of programming, affiliates and sales—into a powerful competitive force with all that such competition means for viewers, advertisers and stations, Bob Kintner is the outstanding choice as Showmanager of the Year.

Voice In Congress" (specially prepared in Washington); launched the Denver Easter Seal campaign; in cooperation with the Denver Chamber of Commerce put on a lively discussion program dealing with Denver's growth and future, the news operation was commandeered as the virtual hub of the entire CBS Radio network when President Elisenhower's ill-ness in September held the attention of the entire world. Then there was the "Graham Murder Case." as it is now known—which brought on the sudden ban against microphones and camerals in the restrictions. Within a matter of the judicial canon as it pertained to press, radio and the following the form the restrictions. Within a matter of the judicial canon as it pertained to press, radio and televison, resulting in the favoring the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown able decision handed down only a few weeks ago. And, oh yes, during the final months of '55 KLZ brown and the possibility of the manufacture of the pudicial canon as it pertained to press, radio and the case with the provincial attained the press has been plagued by the Roman Catholic Church.

CKVL, verdun-Montreat delivers a brown and the judicial canon as it pertained to press, radio and the case with the provincial



KLZ, Denver CKVL, Verdun-Montreal

WAVZ, New Haven

WHAS-TV, Louisville

EDITORIAL INFLUENCE

REBIRTH OF RADIO SHOWMANSHIP

VARIETY

Honor Roll of RADIO-TV Stations WMCT-TV, Memphis
RESPONSIBILITY TO COMMUNITY
WRC-TV, Washington, D.C.
SERVING THE PUBLIC INTEREST

WAVE, Louisville

IMAGINATION IN PROGRAMMING

Cascade Broadcasting Co., Yakima, Wash.

PIONEER SERVICE

U. of Michigan Television

EDUCATIONAL TV SERVICE

KTTV, Los Angeles
OUTSTANDING SPECIAL EVENTS

KDKA, Pittsburgh
OUTSTANDING PROMOTION

PLAQUE AWARDS

for 1955-56

Highlights: '55-'56 Showmanagement Review

through a series of regular programs covering a wide range of subject matter. In the sphere of religion, it continues its hold on the public with interfaith and denominational telecasts such as "Bless This House," "We Believe" and "Church of the Air," as well as with "Workshop for the Clergy," latter a practical demonstration in broadcasting techniques and instruction in tv mechanics. struction in tv mechanics.

Portland - Westinghouse Broadcasting's 50,000-watter in Portland, under the managership of J. B. (Steve) Conley, set about reconciling his network affiliation with a newly-adopted music and news formula and settled on a plan news formula and settled on a plan to get more mileage from sponsors, promotion publicity and audience through the spotlighting of local personalities. Together with program chief Mel Bailey, they came up with "The Big 5 Concept," which threw the spotlight exclusively on the station's five top personalities, "All-Night Al" Priddy, Barney Keep, Bob Blackburn, Al Davis and Moon Mullins.

WJAR-TV, Providence—The top-flight newsfilm crew at WJAR-TV, whose topflight coverage during the hurricanes of 1954 won them plenty of plaudits, came through with another outstanding job in the New England flash floods of last summer. On Friday morning, Aug. 19, the floods started, and the WJAR-TV staff fanned out. George Clarke went to Worcester. Frank WJAR-1V stan fanned out. George Clarke went to Worcester, Frank Wildenhain, called from vacation, covered Woonsocket (R. I.), 18-year-old rookie cameraman Richard (Jackie) Jackson went down to Put-nam, Conn., Harold Wordsman (Jackie) Jackson went down to Put-nam, Conn., Harold Wordsman also cut short a vacation to cover the Connecticut areas and Bill Cooper went aloft for aerial photos. At the station, news director War-ren Walden, editors Joe Read, Gus Cordeiro and Jim Watson and photographer-turned-lab man Fred Foshev were readying for the big foshey were readying for the big

First films of the Woonsocket floods were on the air at 7 p.m., shot by Cooper and Wildenhaim and edited by Walden.

KELO-TV, Sioux Falls, S. D.—Back in the days when the station didn't boast a single camera, it simulated live shows in the news and special events categories that baffled everybody. These "live" shows, through the use of studio-made film clips developed every snows, through the use of studio-made film clips, developed among the staffers a sense of staging and timing and an ability to visualize each succeeding second. It was this "live film" method of earlier rine film' method of earlier years that, even in these well-heeled camera days, enables the station to do such effective remote jobs in covering surrounding towns. The "live looking," film is now on the screen in half an hour, and what is seen invariably adds up to stagecraft. to stagecraft.

WHAM, Rochester, N. Y.—WHAM Radio's "America's Composers" series is a prime example of a contribution not only to the Rochester community but to the entire broadcasting industry. Dr. Howard Hanson, eminent American composer, conductor of the world-renowned Eastman School of Music, planned the series in cooperation with station's program dept.

WRCA-TV, New York — NBC flagship did an effective job of demonstrating "there's more on 4" by putting on new, unusual and salesworthy shows, gimmicks and features and above all showing how "the rich get richer." Its "go to sleep" show with Nancy Ber now "the rich get richer." Its "go to sleep" show with Nancy Berg gets a bigger local press than Rin Tin. It had the temerity to go out and sell it to a mattress company—and then had the gall to present a post - "Count Sheep" show called "Dream" which it's new peddling to a bra company. ("I dreamed I was watching Count Sheep in Mv Mais

dreamed I was watching Count Sheep in My Maiden Form.") Station established 7 o'clock as Grade A syndicated firstrun time with SRO on hot properties.

WCBS-TV, New York — Long since proclaimed for its public af-fairs segments under the astute,

WCAU, Philadelphia — Station's highly principled Clarence Worpublic service features arrest the attention of viewers and listeners through a series of regular prospurate covering a wide range of the stationary theless still maintains its No. 1
pace and adds to its laurels. It
still leads with the "fabulous"
"Camera Three," now a network
entry with station's supervision, as
is "Eye on New York," fronting Bill
Leonard. But there are other college and city-designed fixtures,
notably Paul Tripp's Kiddie "On
the Carousel," kindergarten teacher Eleanor Olha's "Hickory Dickory
Dock," the educational "America
in the Making." Dr. William Bush er Eleanor Olha's "Hickory Dickory Dock," the educational "America in the Making," Dr. William Bush Baer's "Our Goodly Heritage" series of Scriptural essays, the nightending "Give Us This Day," the Army's "Big Picture," the former "Shakespeare on TV," "The Pastor"—all of them, plus a number of one-time specials, giving the station its enviable reputation in the service groove.

WQXR, New York—New York Times' broadcasting subsid celebrated a dual occasion this year, its 20th anniversary and the installation of a new 50,000-watt transmitter which will extend its "good music" schedules far beyond its present listening area. Outlet's 55%-good music lineup, ranging from serious works to semi-pop and light classics, is backed up by solid merchandising which includes solid merchandising which includes a monthly program bulletin cir-culation of 65,000 (at \$1 a throw), extensive advertising and promo-tion (like the Mozart medallions being sold in commemoration of the composer's bicentennial) and a good deal of public service centered about its music schedule.

WKY-AM & TV, Oklahoma obligations to community, no one knows the answers better than gen-eral manager P. A. Sugg, whose public service and educational proare we WKY gramming endeavors are well known to the industry. WKY's weather station, for example, is of-ficially recognized by the U. S. Weather Bureau, station being manned by two professional mem-bers of the American Meteoroligi-

KMBC-AM & TV, Kansas City— Last year, KMBC AM & TV found itself confronted with a double changeover. A new management, headed up by John T. Schilling and Don Davis, repping the Cook Paint & Varnish Co., had already Paint & Varnish Co., had already moved in, and suddenly CBS made an affiliation deal with the rival Meredith station as part of a three-market switchover and KMBC, the longtime CBS outlet, found itself with an ABC affiliation. Rather than bemoaning their fate, Schilling and Davis rolled up their sleeves and took advantage of the situation. situation.

situation.

First came radio and the establishment of a 40-station network for coverage of the newly enfranchised Kansas City Athletics. The station led off the day with ABC programming—Don McNeill and station led off the day with ABC programming—Don McNeill and the soaps, then swung into local personalities: Buckey Walters, a piano-playing deejay brought in from Peoria, Ill., Tory Southwick as a personality from Akron, plus the station's own top people, Dave Andrews, Phil Evans, Be Johnson, Jim Burke, Sam Molen, The Texas Rangers, B. B. Dilson. The results: increased ratings and more billings

Bernstein & Welch

Ending its fourth season on CBS-TV with the April 1 show, "Omnibus" has not only maintained its level as one of the genuinely great click-as-a-flash experiments in "television with showmanship" but brought forth at least two "new" personalities whose works on the electronic medium make a bid for immortality. It is with them, plus a bow-in-passing to the multi-accoladed "Omnibus" itself, that this Showmanagement appraisal is concerned.

tality. It is with them, plus a bow-m-passing staled ("Omnibus" itself, that this Showmanagement appraisal is concerned.

"Them" translates as Leonard Bernstein, the musician-composer-conductor, and Joseph N. Welch, the suburban Boston lawyerman. Both came to tv with reputations, but the contrasts are interesting Bernstein, though still young, had long since made his mark in the admixed symphonic-tunesmith-legit world. Welch was a successful lawyer unheard of until, well past 60, he was in the Army's corner in the telectronic fray involving Sen. Joseph McCarthy. With a nod from Robert Saudek, director of the Ford Foundation's TV-Radio Workshop, which runs "Omnibus," Bernstein was seen the past season in a series of "music appreciation" courses that dazzled the viewers. The first of these came last October in his dissection called "The Jazz World" in which, with the aid of 16 sidemen and a vocalist—and singularly devoid of stuffiness—he gave new meaning to America's No. 1 music idiom. He followed that in December with a striking lesson in "The Art of Conducting," 'lecruiting a symphony orch for assistance and illustration. His Christmas Day feature on the show was conducting Handel's "Messiah," with the Symphony of the Air and the 40-voice Schola Cantorum.

voice Schola Cantorum.

A week ahead of that, Bernstein wrote the incidental music for "Salome" starring Eartha Kitt. Season before, his "Omni" contribution was an analysis of Beethoven's Fifth in a magnificent session with a 90-man orchestra. Through all of these shone through a sparkling personality on intimate terms with both the subject matter and the livingroom. His was an epochal series that will be long remembered for its depth and clarity.

Then, in February, "Omnibus" began its magnum opus, the three-part examination of the Constitution wherein Lawyer Welch, as stilde conferences deslaymer and commen Creak chorus pre-

three-part examination of the Constitution wherein Lawyer Welch, as guide, conferencier, declaimer and one-man Greek chorus, presided over dramatizations of America's Big Paper. From "One Nation" to "One Nation Indivisible" to the "With Liberty and Justice for All" finale, Welch & Co. delivered a painstaking "legit lecture" on the prime law of the land that may go down in history as the finest visual portrayal of the main structure of the Constitution and serve further to give "Omnibus" a hold on tv's tiara. Not to be overlooked in the series on the Constitution were the direction of Richard Dunlap and the editing of Richard Hofstadter, Professor of History at Columbia U. But over and above these creative realms, including a crackerjack cast; stood the kindly, articulate, very-much-human presentation of Joseph N Welch articulate, very-much-human presentation of Joseph N. Welch

fices designed to expand its already large services in the Knoxville area stemming from purchase of East Tennessee's largest resort hotel. May 12-18 provided the fulcrum for a gigantic "grand opening week" that stood the region on its collec-tive ears. It was "Greater WNOX" tive ears. It was " with a vengeance.

CKOV, Kelowna, B.C.—Under Jim Browne, son of the station's founder, this 1,000-watter is celebrating its 25th anniversary of community service to "Canada's Apple Capital" and the surrounding Lake Okanagan region. Among its Canada "firsts" were the first regular high school broadcast and the first March of Dimes campaign. This year, a unique polio campaign was sparked by Browne, who with chief engineer Fred Weber, arranged a Santa Clause airlift with Cariboo Airlines charging a cent a pound for the plane rides piloted by himself and Weber.

WJIM-TV, Lansing, Mich—Station took its cue from the networks, brought a flare and sparkle into its new live local entry, "Country House Matinee."

WMAQ-WNBQ, Chicago — Alert NBC team of Jules Herbuveaux and George Hienemann kept things and George Hienemann kept things hopping in Chicago both on the radio and tv side during 1955-56. Big news in tv, of course, was the announcement of plans to make WNBQ the first all-color station in WNOX, Knoxville—This CBS outlet devoted prime attention lastyear to promoting "moving day"—

where the instant-color station in
the land, but meanwhile, the station hadn't been sitting on its
let devoted prime attention lastnow the instant-color station in
the land, but meanwhile, the station hadn't been sitting on its
let devoted prime attention lastup were "City Desk," a controver-

sial panel show; "Adults Only," a daily half-hour variety show (with the 32-piece NBC orch yet) slotted at 5:30 p.m. in a drastic change the 32-piece NBC oren yet stotted at 5:30 p.m. in a drastic change from the usual kiddie fare justified by the fact that Chl is an "early" work town; and two educational series in conjunction with the U.

series in conjunction with the U. of Chicago and Loyola U. On the radio side, the forward movement was even more drastic; "Night Desk," featuring Chi Sun-Times city editor Karin Walsh as desk man and Jack Chancellor as legman with a mobile unit, the program gave the after-dark news of the city inpact and impadiance. the city impact and immediacy.

KYW-AM & TV, Cleveland—When Westinghouse moved into Cleveland and switched the exNBC WTAM-WNBK call letters to KYW and KYW-TV (same as it had in Philly) it accompanied the move with some fancy promotional hoopla, to alert the citizenry to the "new sights and sounds" w sights and sounds.

WEWS, Cleveland-Big news at WEWS, Cleveland—Big news at the Jim Hanrahan operation this year was Formosa Project, a two-week newsfilmed trip to Formosa, Tokyo and Hong Kong by Dorothy Fuldheim, the station's vet commentator. Idea was "an experiment in foreign affairs education," to do what "no network show could even attempt, to turn the Far Eastern crisis into a hot local story," Miss Fulheim interviewed the flow of refugees, the mayor of Tapei, Ambassador Carl N. Rankin, Gen. William Chase, head of the Military Assistance Advisory Group, a Japanese feminist and anti-militarist, Assistance Advisory Group, a Japa-nese feminist and anti-militarist, Madame Chiang-Kai-Shek, Adele Rickett and Marvin Bersohn (the two brainwashed Americans re-leased by the Chinese Reds). Some of the stories were touching, some bitter, some resigned, but all were

WBAP, Fort Worth — Amon Carter's station, through the progressive and high standards set by its manager, George Cranston, enjoys the distinction of being one of the leading stations in the Southwest. It was Texas' gain when, 26 years ago, Cranston, tiring of Canadian winters in Manitoba, spread a map of the U.S. on his desk and tossed a pencil. The point came to a spot between Fort Worth and Dallas. And ever since Cranston has been responsible for WBAP's rise from a 10,000-watter with a staff of 15 to its present

clear channel status with 160 people (excluding talent).

KGUL-TV, Gulf Coast Area KGUL-TV, Gulf Coast Area"Get Up Time" is the station's double-duty early-morning baby sitter. It's a unique production of unrelated audio and video. It's for ma, pa and kids, and all over the Gulf Coast area the kids are glued to their sets from 7 to, 8 a.m. while the elders are busy with their morning chores. 'ARB rating has jumped 400% since show began.

KGRI, Henderson, Tex.—Down East Texas way they regard John Cauley, affectionately known hereabouts as "Uncle John" and "Captain John," as a combination Edward R. Murrow, Bill Stern and Art Linkletter. It's primarily because of his ingenuity, sincerity and uncanny perception that this 250-watter has developed from a struggling independent to the "largest listened-to" station in this area. From his first appearance on KGRI, Cauley clicked with his area. From his first appearance on KGRI, Cauley clicked with his listening audience. He focussed the spotlight of obligation on public service. He clocked better programs—sincere, down-to-earth, recorded gospel and hymns, sustain—sincered descriptionals with isself news. devotionals. unbiased clean listening to popular and hill-billy shows, free spots, interviews for civic, school, youth and re-ligious organizations. He has given ligious organizations. He has given countless hours on the air for polio. One day he'll be putting the pressure on public officials for city sanitation, safety, etc.; the next day he's out buying a coat for a deserted mother and baby.

KRON-TV, San Francisco—Station did a notable je in its "The Wall Outside" examination of the plight of county jail prisoners, those misdemeanants with a high record of repeated offenses. The show created an awareness of the problems and hardships caused the problems and narganips caused the families of these offenders and did an effective job in outlining some of the things being done to rehabilitate former county jail inmates and in examining the possibilities for further rehabilitation. Telecast for 13 consecutive Sundays,, "Wall Outside" was influential in pushing through a Santa Clara County bond issue to provide a new county jail. Station can take a bow for this one.

KCBS. San Francisco KCBS, San Francisco — Station played a strategic role last year in the Marcus baby kidnapping case. Within an hour after the news flash of the child's disappearance, news director Don Mozley got in touch with the father, Dr. Sanford A. Marcus, to offer facilities of station for a personal appeal to the kidnapper. Dr. Marcus accepted, and within minutes his appeal was being, aired every half-hour being, aired every half-hour throughout northern California on KCBS. Next morning, it was re-broadcast on full CBS web, with repeat on Columbia Pacific net-work in the western states.

KGO-TV, San Francisco -KGO-TV, San Francisco — Jim Connelly, general manager, had a lot of foresight when he developed Northern California's most successful personality show, "San Francisco Tonight" with Don Sherwood. At a time, last year, when all nighttime Frisco tv was film, Connelly sized up the situation and carried that the control of t nighttime Frisco tv was film, Connelly sized up the situation and despite lack of budget, decided to crack the late night market with a live, locally-produced cross-the-board variety show. Last May he signed Sherwood as emcee—and the rest is Frisco history (despite initial Indifferent reaction). The gamble has paid off in big SRO letters and personal glory for Sherwood designated "TV Man of the Year" in local broadcasting circles.

KMOX, St. Louis—CBS o&o under the management of Bob Hyland continued to lay stress on its local identity in St. Louis during 1955, what with extensive sports coverage including the Cardinal ballcasts, Notre Dame football, St. Louis U. basketball, expanded news service, intensive farm coverage and outstanding live local entertainment. tainment.

tainment.
"Matinee," its 90-minute daytimer, is unusual in that it employs two emcees, five singers and
a 20-plece orch, plus guest celebs,
and a plan is in the works to tour
(Continued on page 29)

Bert & Harry: Top Com'l

It was Ed Graham, a copywriter at Young & Rubicam, who pulled a couple of zany little characters out of thin air and parlayed the idea into what is far and away the most gratifying and entertaining tv commercial of the season. As mouthpleces for Piel Bros.' beer, Bert & Harry (actually the voices are those of Bob & Ray) have achieved a popularity unique and unprecedented in the field of commercials.

The mail they've received in the few short months that the Piel

spots have been exposed to the public would invite handsprings and jubilation from many an old pro in tv or radio.

A day doesn't go by that they aren't plagued with phone calls, invitations to attend parties, address business meetings and conventions, do personal appearances—all attesting to the fact that thousands and personal appearances—an attesting to the fact that thousands and perhaps millions of viewers consider them real human beings. They're warm, they're friendly, they're human—and Piel's never had it so good.

As an offbeat advertising campaign, it's tops in the whole area of tv advertising.

Highlights: '55-'56 Showmanagement Review

(Continued from page 28) the show throughout the St. Louis area. Ted Mangner's "Country Journal" has a waiting list of clients that's all the more impresclients that's all the more impressive because of Mangner's draw as a personality—he pulled 10,000 farmers into a town of 4,000 in one appearance. A college-credit course in music, a showcase for young talent, an interfaith meditation program, all give KMOX a distinctive flair of its own in the radio scheme of things today.

WCPO-TV, Cincinnati — Mort Watters boasts another real "first" in Cincy tv. Having established "Uncle Al" (Al Lewis) as a big league morning entry with his super duper kid show, Watters went to work to convert 2 to 3 in went to work to convert 2 to 3 in the afternoon as a powerhouse attraction for moms, installing Wanda Lewis and hubby Al in a program that jumped the ratings from a lowly third place to a lordly ARB first place rating running as high as 13.0. Show has a studio audience of 30 mothers and 30 children, with mom and kids in studio and mom and kids

WAAM, Baltimore — WAAM meets its obligations to Baltimore with a cluster of challenging public service programs of diversified character. Principal of these are a tv "Art Workshop" for highcharacter. Principal of these are a tv "Art Workshop" for high-school boys, training of professional music students in video techniques and such cultural and educational stanzas as "Key to the Ages" (art and literature), "Tomorrow's Careers" (for young people) and stanzas on family affairs, advice to consumers, physical education for elementary graders, and many another. Station also maintains its TV Fellowship Awards at John Hopkins U., has been widely acclaimed for its National Safety Council work, and fronts many charity causes.

WGR-TV, Buffalo — To WGR, television has an all-encompassing goal—to serve as a teacher to some, as a baby-sitter for others, and as a medium of entertainment for most. And acutely aware of the intimate relation tv enjoys with a family unit, the station has dedicated itself to patterning the medium along these lines. Aware of a great responsibility to the young audience watching, WGR has put its best foot forward in this direction. Its public service record is a most commendable one and it has been doing a bangup job on news-weather-sports. WGR-TV, Buffalo - To WGR.

WGBH - FM & TV, Boston—Here's an operation, WGBH-FM, and since last May with tv call letters, put over with staff of 40 fulltime and 10 halftime graduate students, with FM daily and tv five-a-week, at a cost of \$360,000 a year. It's not done with mirrors, but with the help of a group of educational and cultural institutions, including the "Mighty 11" of the Lowell Institute Cooperative Broadcasting Council. Add fellow broadcasters, the press business, schools and churches. Latch on to what other stations don't do "or don't do well enough," don't fight a war with commercial stations—that's the WGBH master design which produces 900 hours of public service programming on tele (65% live) and 2,000 hours of the same on FM (86% locally produced). The FM'er is growing and growing, and ditto the tv'er.

KBIG, Catalina Island — John Poole's 10,000-watter founded in 1952 on Catalina Island felt the desirability in '55 of adding something new to the music & news formula. Capitalizing on the lure of its resort location to weave a web of romanticism about its middle-road day-long music and hourly five-minute specialized newscasts, station swiftly captured the imagination of its entire eightcounty South California coverage area as a KBIG Volkswagen hit the road and took radio to the people; found ways to achieve personalities and avoid the deadly peril of the kilocycle jukebox.

SPECIAL CITATIONS

PHIL SILVERS SHOW

For nearly a decade CBS-TV kept pouring fine talent and millions of dollars into its Tuesday 8 to 9 slot in a desperate bid to dent the Milton Berle ratings. All of them, from Frank Sinatra and Red Skelton to Ernie Kovacs and Red Buttons, came a cropper.

Then came the Phil Silvers Show. Silvers, as Sgt. Bilko, did it in spades, not only wresting Berle's popularity title but dominating the Tuesday 8 to 9 rivalry and NBC's rotating comic pattern. To boot, Silvers made CBS history in double quick time. Starting precariously with a Trendex of 11.8, he finally made Berle give way with his Nov. 8 telecast after shifting time periods to meet Berle head-on at 8 o'clock. That was the beginning for Silvers and the gradual disintegration of Tuesday 8 to 9 for NBC.

Thus, one of the most likeable comics in show biz (and one who has always been more highly regarded by the trade than by the general public) has come into his own in spectacular style. Already the CBS Business Affairs Dept. is at work devising multiple merchandising offers from manufacturers on Bilko offshoot products—Bilko hats, toys, uniforms, regimental insignias.

No small measure of the credit belongs to Nat Hiken, creator, chief writer, producer and director of the series. For here is a comedy collaboration conceded by the industry to represent one of the most cunning mating of talents since Crouse met Lindsay and Martin caught up with Feuer.

For the consistent high quality of the programs and for supplying CBS with its most significant rating triumph of '56. VARIETY bestows a Showmanagement Award on the Phil Silvers Show.

\$64,000 QUESTION

Not since Lucille Ball and "I Love Lucy" were preparing to have her baby together has a television show registered so sharply the public consciousness as has "The \$64,000 Question" this past season. The ratings tell the story for Revlon and CBS-TV. but they don't tell the entire story in terms of the mountainous newspaper coverage given the show, the incredible word-of-mouth that makes the phrase "on every-body's lips" more a truism than a cliche. of the snowball programming effect on the industry.

The key to the program's success is not s much in the size of the prize—although it marked a radical step by Louis G. Cowan and Steve Carlin in selling the \$64 question a thousand-fold—but in the showmanly formula that allowed "ordinary people" to prove their abilities as experts in particular fields. It was a far cry from the typical quiz show that treats its contestants like intellectual vacuums or pitiful welfare cases.

Add to this the showmanly extras-the week-apart appearances, perhaps necessary in terms of a budgetary formula but certainly a remarkable plus in terms of suspense and showmanship; the selection of Hal March as emcee with his natural approach that consistently found him perhaps more excited than the guests.

That virtually every packager in the industry went off on the deep end with new pyramiding-prize quiz shows is one indication of its impact. But a clearer indication of the showmanship vested in the segment was the fact that not one of these made the grade (except Cowan's own "Big Surprise") -because cash alone wasn't the answer. The answer was showmanship in its truest sense—the ability to fire the public's imagination and sympathy, to get the unseen audience to respond, to talk, to view, to buy the sponsor's product.

PERRY COMO SHOW

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Perry Como, like Phil Silvers, became this season's Trendex tilter. Tossed into one of tv's toughest time slots-opposite Gleason —he's come out smiling, and in the process has converted Saturday night into NBC-TV's big success night. Ankling a comparatively soft 15-minute stanza on the rival CBS, Como tread on dangerous ground in embracing the hour-long concept; what he's done for the show and his sextet of sponsors is now enshrined as a happy footnote in the NBC archives.

While basically a variety show, it's Como's own personality that's projected the entry into the big bigtime. He does anywhere from six to 10 tunes a night. He's onstage 90% of the time, vocalizing, emceeing, exchanging banter in his now stylized casualness, and even getting off a neat twostep. The show, smartly tailored by Good-man (Goody) Ace and a trio of Comogeared wordsmiths, glides along smoothly, geated wordsmins, glades along smoothly, framing itself as an ideal showcase for guests ranging from Buddy Hackett, Rocky Marciano, Pat O'Brien, Rock Hudson, Imogene Coca, or any of Como's singing contemporaries.

escribing his golf game. Como says: "I walk slow, play slow . . . and win." NBC has parlayed this bit of philosophy into big business television and solid entertainment.

MICKEY MOUSE CLUB

The ebullient Walt Disney, who stunned the industry last year with his instantaneously successful hour-a-week-on-film "Disneyland" series, went and did it again this season with the hour-a-day "Mickey Mouse Club." In terms of physical production alone, the task of filming a total of 100 hours, or five hours a week for 20 weeks of firstrun and repeats to carry it through the season, seemed a near impossibility, but in typical Disney fashion, he pulled it off without a hitch.

But this is the least of Disney's accomplishments with "Mickey Mouse." The effect of the show was electric—it gave the ABC-TV network something like \$15,000,000 in time-talent billings before it ever hit the air, the likes of which the network had never seen before; it hit unprecedented rating figures for a daytime entry—consistently in the 20's on every rating lists and it opened the door for ABC-TV daytime programming, with the web's "Afternoon Film Festival" January installation in the lead-in 3-5 p.m. period undoubtedly benefiting from the large audiences already established by the "Mickey Mouse" entry.

Even more important is the fact that this

is a children's show without equal—a unique compounding of several ingredients which make it a show like no other. It has its less creative elements, to be sure—the children's newsreel segment is hardly inspiring, nor newsreel segment is narryly inspiring, nor are the cartoon oldies which make up the latter part of the show (although these are the inimitable Disney entries). The live-action Mousequeteers, the kiddle song-and-

dance group, tend, too, to be a little precious.
But the segments like "When I Grow Up," which gives the kiddies a free ride in an adult job, like the first such entry showing a pair of youngsters going through the motions of pilot and stewardess with a TWA plane; the Spin & Marty segment of a city youngster learning about other kids and horses on a dude ranch for boys; the "Jiminy Cricket" animated series on safety—all are intelligent, sympathetic and fascinately drawn subjects which provide a welcome approach to the subject of children's pro-

gramming.
"Mickey Mouse" is unmatched in kidshowmanship and in its impact on the afternoon destinies of all the networks. As such it rates an awed bow.

WHDH. Boston-Despite the ten-WHDH, Boston—Despite the tendency of some radio stations, in the face of intense tv competition for the ad dollar, to soften policies. WHDH clung to "rates on the card policy; refused to make the hours 7 to 8 a.m. and 6 and 7 p.m. "garbage disposals." Station admits it's been a tough fight maintening these high standards of research mits it's been a tough fight main-taining these high standards of ra-dio performance as Bill McGrath pioneered in new program areas and provided a service to listeners with dignity, humor and imagina-

WBZ-AM & TV, Boston—WBZ believes in news—big news. And when something like the New England floods of '55 comes up, you can trust 'WBZ to be in there doing a topflight job of coverage. Which is exactly what it did, staging, among other things, a special show for which it received a citation from the City of Boston. No matter what the occasion, whether it's a prison riot. a Brinks arrest. matter what the occasion, whether it's a prison riot, a Brinks arrest, new highways, or just Santa Claus, WBZ does a whiz bang reportorial job, and it was right on the ball when, a couple months back, Boston suffered a major train wreck disaster. Station, incidentally, has a real big personality in its Norm Prescott

Prescott.
On the tv side, station cracked a tough nut and had a staid populace sit up and take notice of its "Jungle Jim" promotion as a huntress and a gorilla hit the road in a corvette in a provocative campaign. At least three live shows a day had visits by the gorilla and other beasts, a big game hunter of the huntress. Before long Bostonians, steeped in conservatism, were asking "What in hell is going on around here?"

wbbm, Chicago—"Ear On Chicago" made the big noise for Chi's "showmanship station." with the series of half-hour Saturday night broadcasts doing an effective job in mirroring the trends, the terms, the times of a growing, everwidening city as it seeks its future. Documentary series, designed to bring understanding and appreciation of Chicago's community and commerical life to its several million listeners, was, indeed, pure journalism as it (a) probed behind the real story behind the Chicago Transit Authority; (b) did a two-part probing about the city's House of Correction; (c) told a fascinating story of what's behind the two-quart bottle of milk found on the doorstep each morning; etc. There is no script, no format, no actors—just on the scene reports of Chicago in action as narrators move from scene to scene, picking up on the-spot sounds, that give the story punch, distinctiveness and human drama. WbbM can feel justly proud of this series.

WJR, Detroit—Station was widely acclaimed last year for its "No Second Chance" 15-minute public servicer on Conelrad that dramatically illustrated its workings in civil defense. Stanza was written, produced and initially aired by WJR, and Federal CD officially adopted the program for distribution to some 3,000 stations. "Chance" thus continues as a prime factor in educating the pub-

"Chance" thus continues as a prime factor in educating the public to their functions during an attack from the enemy.

Program was broadcast over WJR every day for two weeks in different time slots to provide all components of station's midwestern audience an opportunity to "get with it," and after that once weekly from April through December, also in variable time segments.

WFBC, Greenville, S.C.—Scoops are the order of the day here ever since WFBC went "mobile happy." since WFBC went mobile nappy.

It's now on the scene of fire, highway accident or train wreck almost
before the police get there. Jim
Burns is the man responsible and
his coverage of the forest fire in
upper Greenville County last upper Greenville County last month—hours before anyone else was even alerted to it—is still the talk around here.

WOWO, Fort Wayne—Westing-house station did an effective over-all promotion job during '55 to justify its 50,000-watt coverage area instead of the Fort Wayne market and to sell the new pro-

(Continued on page 30)

Highlights: '55-'56 Showmanagement Review

(Continued from page 29)

gramming based on music and news. It established as a "sales" theme "The Four Million Market Between" (4,000,000 live between Chi, Detroit, Cincy not served by any other medium) and went to town on translating this new concept for WOWO into a bangup promotion campaign. As the "Voice "Townseand amin Streets," motion campaign. As the of a Thousand aMin Streets, WOWO made itself heard far and

WRCA, New York—The NBC flagship station last year took a leaf from its parent network and threw the rule book out the window in morning programming by inaugurating a threehour crossthe-board looksee at Gotham in the form of "Pulse," which had been created earlier in the year as a Saturday-only feature. In the words of program chief Steve White, it "pioneered away from the beaten track of a studio announcer tied to two turntables," via live remotes, on-the-spot tapes, telephone tie-ins and special news and feature coverage of events in New York as they were happening. Idea was to take advantage of the changes in radio listening habits, and "Pulse," with Bill Cullen as emcee, did such live remotes as a week in a Grumman Aircraft factory, following the Christmas mail through the Post Office and following fires from Central Fire Alarm Hq., and taped features like riding up an elevator with a Niki missile at Floyd Bennett field. This, tied to the more orthodox studio interviews and muste and news, provided the nation's

nett field. This, tied to the most orthodox studio interviews and music and news, provided the nation largest market with something ne and revitalized in morning radio.

WSB, Atlanta—When WSB built and moved into a new \$1,500,000 plant last year after 33 years on the air, it was just one additional manifestation of the station's faith in radio's health and vigor. faith in radio's health and vigor. The main expressions of this faith were in programming—some 25 new shows during 1955, including the two-hour on-the-street "Night beat," the 35-college "Campus Serenade," the "Fun Diallers" telephone-participation show, an additional two farm shows bringing the total to four and two hours daily, uppance of news coverage to 40 shows a day and the use of upwards of 125 Atlantans daily as extra newsmen for the outlet.

Nor did Elmo Ellis' program staff neglect the special promotions that keep radio popping into the

staff neglect the special promotions that keep radio popping into the public eye. On its 33d birthday, WSB aired an "Old Timers Day" featuring many of its old staffers through the years. A "Drama Day" provided 21 continuous hours of, drama from Shakespeare to Arthur Miller and starring many of legit's top names.

WBRC-TV, Birmingham — Last October WBRC-TV transported its entire television operation to the Alabama State Fair. It was a task that seemed almost insurmountmanama State Fair. It was a task that seemed almost insurmountable, but when eventually completed it provided a priceless experience in public relations and station promotion. Operation was housed in a giant 60- by 120-foot tent with a seating capacity of 500 people. A 60- by 40-foot stage was erected with a 20-foot runway extending from the center. The entire programming for a week was directed and staged from this point. Approximately 100,000 people attended "Channel 6 Television City." The tv staff, the center of attention, brought a new sparkle to the performance as the mobility of television was vividly proven. Taking a tv station to the people opens a broad new horizon for tv to scan.

WGUY, Bangor, Me.—There are nine people on the staff, the oldest the sales manager—just pushing 30. There's youth all over the place and the 25-year-old manager, Arthur D. Stamler, is the youngest in the CBS Affiliate family. In the beginning WGUY was a spot on the dial where people turned only as a last resort—but what a difference a little over a year made.

WBRZ, Baton Rogue—Station's "Hit Or Miss" is strictly a pro effort. Saturday evening entry, produced and directed by Bob Reed, combines such varied elements as new record releases, pro-

fessional choreography, pantomime, complicated production, panel discussions and hard selling commercials.

WTJV, Miami — Through the ingenuity of Jack Shay, veepee in charge of operations, and Norman Bean, engineering research director, station constructed an unusual ty remote unit which has been of tv remote unit which has been or tremendous value in influencing network and indie producers to originate their shows from Florida. Their gamble in building a super "One for the Road" has paid off, not only for WTVJ but for the en-tire area. To which the networks, too, say "thank you."

WCNR, Bloomsburg, Pa.—This 1,000-watt non-directional all-local-programming station serving Central and Eastern Pennsylvania has always prided itself on its lofty standards of good reporting and news coverage. Last year was no exception. Station's remote units did such a bangup job on covering the inauguration of Gov. George M. Leader on Jan. 19, with the Governor's youthful son, Michael, as "guest commentator," as to elicit the following Gubernatorial recognition: "Congratulations for having achieved the distinction of being the only radio station in Pennsylvania, other than those in Harrisburg itself, to offer such complete coverage of my inauguration and inaugural parade to your many listeners in Central Pennsylvania."

KNX, Los Angeles—The oldest radio station in the west, KNX really whooped up its 35th anniversary celebration with a \$65,000 birthday giveaway broadcast over an 18-hour span under the catchall title "Birthday Bonanza." Heavy promotion leading up to the broadcast, including circulation of contest blanks and the selection of a "Miss KNX." created wide interest, and the broadcast itself, a salute to Southern California com-

est, and the broadcast itself, a salute to Southern California comprising interviews, remotes and lotsa hoopla, paid off solidly. In a single eight-hour day, the station received 81,754 entries. In the 10-day span before the broadcast, nearly 500,000 entries were received, a hearty testament to the pulling power of radio today.

WAVE-TV, Louisville — Station has a lot to brag about in the development of its "Farm" program. Smack in an 80-county coverage area with 154,000 farms and a farm population of 632,000 (1950)

WBAL's Fightin' Stance

WBAL's Fightin' Stance
A strong blow for freedom
of information was struck this
winter by WBAL, the Hearst
Radio outlet in Baltimore.
Leading a group comprising
all the Maryland and Washington broadcasters, WBAL waged
a winning battle that saw a
hostile state legislature sway
and then permit silent newsreels, tapes and radio to cover
its Grand Inquest into the
Baltimore transit strike, the
first Grand Inquest into the
legislature's history, although
provisions for such a conclave were in the state constitution from the beginning.
When the legislature called
the Inquest it voted 87 to 15
against all forms of radio-tv
coverage, at the same time
adding insult to injury by allowing the press and public

against all forms of radio-ty coverage, at the same time adding insult to injury by al-lowing the press and public into the hearings. Spearhead-ed by WBAL, the stations and the NARTB fought, the meased by WBAL, the stations and the NARTB fought, the measure, and fought until they won. Silent newsreels, tapes and live radio were allowed into the hearings; WBAL covered the radio side exclusively, shared the honors with tv newsreels. More important than the initial victory was the effect of the coverage on the legislators; the station received high praise for the unobtrusive manner in which coverage was handled and immediately thereafter a bill was introduced into the legislature to permit radio and tv coverage of all sessions of the General Assembly. Another key blow struck for freedom, of access and information.

Westinghouse Way

Westinghouse Broadcasting Co. did itself proud during the past year in the area of edu-cational programming, as its set about developing new pat-terns for all multiple-station set about developing new paiterns for all multiple-station
owners and operators, at the
same time injecting a high
calibre of showmanship into
public service broadcasting. It
can be proud of its record, to
wit: Its Bergen Evans radio
series; its unique coverage of
the White House Conference
on Education in both radio and
of public education in mental
health with its "Sing-Along
for Mental Health" campaign;
its Helen Parkhurst series.

Evans series was a compelling one, built around WBC
conviction that there's a large
and growing audience in AM
for solid intellectural fare, if
brightly and sprightly done.

and growing audience in AM for solid intellectual fare, if brightly and sprightly done. However, the major project on which NBC concentrated was the White House Conference on Education—and to increase the impact of the conference on a town, city and state level, and to create a favorable community climate for the big meeting itself, WBC launched one of the season's impressive series—"The Big R"—based on the six-point conference agenda. WBC as such was fully aware of its responsibility to aid the cause of better schools, better teaching—and went about it the right way.

census), WAVE-TV recognized in tensus, wAVE-IV recognized in 155 the importance of a real, showmanly aggie show. It hired away Shirley Anderson, for 33 years a Kentucky agricultural agent and known and respected by Kentucky and Southern Indiana farmers and intelled as full beaut Schridge. and Southern indiana rarmers and installed a full-hour Saturday show that left no stone unturned —soils, machinery, buildings, fertilizers, chemicals, livestock, crops, feed, farm living, all came under appraisal and surveillance; was even chosen for an NBC-TV "Home", origination are shell beautiful approach to the control of the cont even chosen "Home" or chosen for an NBC-TV e" origination as a half-hour (with a subsequent reprise).

CJLH-TV, Lethbridge, Alta.— On the air scarcely five months, this western Canada station, while observing the "terrific reaction" from the tv-hungry audience, plays it humbly as a modest small-city from the tv-hungry audience, plays it humbly as a modest small-city operation. In that special groove, main problem from Lethbridge view is how to capitalize on established power of western films as a regular feature of its schedule and at same time offset "shootin' and killin'" oaters. Solution was found in combining film with him and at same time offset "shootin" and killin" oaters. Solution was found in combining film with live studio production allowing local personality to inject some "posi-tive" influence on junior audience.

WMUR-TV, Manchester, N. H. WMUR-TV, Manchester, N. H.—
This "story" is one of "Two G's
and a Big Nine." Translated, they
mean exec v.p.-general manager
Norman A. Gittleson and program
manager William A. Gildersleeve,
and Channel 9. Together they've
razzle-dazzled WMUR into bigtime
smalltown showmanship with eagerbeaver entertainment, sports, publice service and mixed fare that
reach the ears of "big brother"
greater Boston and central New
England. It's a commercial "success story," too, with booming
sales. In fact, WMUR-TV has become the Hub's "third station,"

wtop-ty, Washington — Washington Post's John S. Hayeshelmed WTOp-TV expanded its frontiers in terms of programming and service this past season. Station's pubservice work took on a national lustre when it fed its "V-E Plus 10" special to the CBS-TV network, while again on a "network" kick, it originated the telecasts of the pro football Washington Redskins games and fed them to a 40-station regional lineup. A live-film series on rehabilitation of a patient in collaboration with the D. C. Dept. of Public Health, a "You and Traffie" series, a "City Side" news-panel show and a special series on government girl working overseas (Involving sending a newsman and cameraman to Istanbul) that's still not been aired complete, the list of outstanding on-the-air projects, at

WTOP-TV. A new mobile unit and installation of color equipment marked additional strides.

But Hayes' work extended into the off-the-air side too, with his "Dollars for Orphans" Christmas campaign with the Junior Chamber of Commerce, with WTOP-TVs series of 15 weekly lectures on television at the Negro Howard U, with the use of WTOP-TV Broadcast House as a Ground Observer Post, with steps toward racial integration via the employment of qualified Negroes in responsible posts.

WPDQ, Jacksonville — Station

WWDC, Washington, D. C.—Station's "Report to the People" has given the nation's capital an electronic hotfoot. The 15-minute radio show operates on a noholds barred

WDON, Wheaton, Md. — Wheaton is one of the many suburban communities encircling metropolitan Washington. Everett L. Dillard, general manager, took a hard look at what the competition was doing and what he discovered was a typical situation present in many of the large cities today; these stations were beaming their programs with an eye toward the big cities. Sitting in the lap of prosperous Montgomery County, WDON went to work and did a job on its own immediate area, since these D. C. suburbanites have strong local ties. The most dramatic evidence of WDON's devotion to its community is in its news service.

WSAZ-TV, Huntington, W. Va.— Under the dynamic leadership of Lawrence H. (Bud) Rogers, who Lawrence H. (Bud) Rogers, who despite his youth has become one of the most respected execs in the industry, WSAZ-TV has emerged as a big frog in a little pond. Essentially a middle-sized market station, WSAZ-TV nonetheless has become one of the most powerful outlets in the country, with a healthy respect on the part of networks and advertisers that far outweighs the size of the market it serves.

WHLI, Hempstead, L. I. — This 250-watt indie has occupied a unique niche in broadcasting for several years—a highly successful indie located on the outskirts of indic located on the outsints of the world's largest market and yet catering to a local market of its own of nearly 1,250,000 population. The formula has been "familiar good music and local news."

WTIC. Hartford - Station's record on public service responsibility is an enviable one, encompassing a wide area of accomplishments from (1) coverage of Connecticut's

Pacesetter

Pacesetter

Out of KOMO-TV in Seattle has come a technical development that should certainly hasten the advent of color television on a grand scale. It's a fast processing system for color film that was developed primarily to allow color newsfilm to be telecast in tint the same day it was shot; its other applications, however, include commercials, kinescopes (hot kinnies too, since the process takes only 90 minutes from finished film to projector) and even original vidpix production. Process, which uses monohase Ansco film, is the brainchild of chief newsreel cameraman Merle Severn, who proved whereof he spoke on Feb. 20, when the station's "Deadline" news show was telecast in color. This was the first newspast entirely in color "Deadline" news show was telecast in color. This was the first newscast entirely in color where the newsfilm was shot, processed and televised on the

processed and televised on the same day.

The remarkable aspect of all this is that it represents an unsolicited job of pioneering on a local level that will have wide repercussions. Certainly KOMO-TV and Severn himself have little to gain from their work, although the industry as a whole will profit tremendously. It's this kind of self-less initiative and exploration that makes television the most dynamic medium in communications today, and it's people like Severn that are largely responsible.

WPDQ, Jacksonville — Station management asked: "What exclusive factor could radio concentrate on to be more successful?" and came up with this answer: Radio's natural mobility. So they rigged up a small bus with console, turntables, traveling mike, and the Mobile Studio was in business.

WNDU-TV, South Bend — Notre Dame has a wide reputation for forward thinking. The presence of a commercial tv station on its campus is another manifestation of that thinking. Recognizing that the operation would be as good—or as bad—as N.D. would make it, the university factotums dedicated its energies during the first eight months of operation to sparking national interest. Thanks to Bernard Barth's aggressive leadership, station is already making noise, and good noise. WNDU-TV, South Bend - Notre

WMCA, New York—Station continues to show wide interest in community affairs, as witness its "Report to the People," its "New World A-Coming," its "Editor's Desk," etc.

WMGM, New York — Arthur Tolchin, genial director of the 50,000-watt M-G-M-owned indie, is one who has never believed there's a decrease in the appetite for radio. He's acted accordingly, and today points to the fact that the station the past year attained its greatest gross volume in five years

WNEW, New York—There were a lot of dire predictions when the Bernice Judis-Ira Herbert management team exited. For the J-H team is tough to follow. But they didn't reckon on Dick Buckley. In his quiet, unassuming manner, he pushed the top indie into an even more secure status.

WTTM, Trenton, N. J.-'em talking, keep 'em talking, keep 'em talking, keep 'em talking, keep 'em talking. That's the slogan of WTTM, which believes in serving the community and at the same time having fun with them and entertaining them.

KCMC-TV, Texarkana — It was rocky going at first for this station serving a four-state area. Local merchants stayed away in droves. Only a strong network schedule could turn the trick and give KCMC-TV a "big" status. Came the network orders, and overnight things began to change.

CKEY, Toronto—Comes each spring and CKEY rolls out "Rolling Home," designed with the motorist and his family in mind—specifically the motorist homeward bound from a weekend of pleasure. "Rolling Home" is his company, relieving the monotony of a horing frustrating nerve-apaling - Comes each boring, frustrating nerve-gangling, slow-moving tide of humanity lining the highways.

KING - AM & TV, Seattle—In the crowded Seattle market, KING is a two-way radio-tv threat for No. 1 position aboard "third network" ABC. Stations maintain the gait by augmenting ABC shows with top films off the syndicate line, regular local programming, major public service stanzas, and prime technical achievements.

WNYC, New York—This N. Y. City station's leadership in the community, and as one of the truly great non-commercial operations in the nation, is an old story, and behind that story is veteran Seymour N. Siegel, the big burg's director of radio communications. Station's principle of operations is simple only in the telling: to capitalize on those things offered to audiences which could be found nowhere else.

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Wednesday, April 18, 1956

mid-south. Perhaps the matter of mid-south. Perhaps the matter of career guidance may not sound as pressing as other possible services, but viewed over a long range in terms of its effect on a youth who's often bewildered in choosing a career, it's a standout project that could well be adopted else-

that could well be adopted elsewhere.

What's more, it's all a hometown idea, inspired by Slavick, put into motion together with program chief Wilson Mount and a group of leading reglonal educators, and given its final sendoff by producer-moderator Denby Brandon Jr., a young Memphis insurance man, along with some 360 business men and educators who have participated on the panels in the show's 68 presentations. With an average of 100,000 viewers for each show, that means that 6,800,000 career impressions have beonimplanted in the mid-south, many of willich must have borne fruit. In fact, a couple of U. of Mississippi graduate students did a survey of 400 young people who have watched the show and found, that 83% of them were influenced by the show to give more consideration to their own career choices, tion to their own career choices, while 92% have been made to feel the need of adequate educational preparation.

the need of adequate educational preparation.

Nor is the effort a simple matter of inviting guests from a particular career field and letting them take it from there. Programs are carefully planned in advance, sometimes as much as four months in advance, with special footage often shot for the program entirely on film. To answer the five basic questions during each show about a particular career—(1) what are the basic qualities needed for success in this career; (2) how much and what type of training is needed to get into the field; (3) how great are the employment possibilities in the field; (4) what kind of future can a successful person expect to find in the career and (5) where can further information be obtained—each show must and does cover a lot of ground. That it does so and has spurred regional enthusiasm not only among educators and business people but among the But among the sure and the suremore the little among the little among the little among the little among the little and the career and each show must among the little and the career and each show must among the little among th regional enthuslasm not only among educators and business people but among the all-important young people themselves is a tribute to the team of Slavick. Mount, Brandon & Co. WMCT-TV well deserves recognition for an invaluable service to its community.

Imagination In Programming

WAVE, Louisville

Last year WAVE decided there were two things wrong with radio in general and the station in particular: (1) Radio was becoming too dull, especially in public service values; (2) Radio stations were getting to sound too much alike— "the same big jukebox."

As result, there was a two-way upheaval: (1) Livening up of pubupheaval: (1) Livening up of publice service, using new techniques, working in more of the human interest facets, and getting the public in on the revamp; (2) Lifting radio off the turntable, out of the studio and into the world; advancing the concept that radio is a communications medium as well as one of music; making full use of technical advances in auto and personal receiving sets and in recording and transmission equipment; and employing showmanship to supply news and services as well as entertainment.

During the first half of the year,

well as entertainment.

During the first half of the year, the public service idea was developed, and in the second six months, the programming concept. In public service, these stood out: "Louis-ville: Target 21," based on requests from the Air Force, Air Reserve, Air National Guard and Civil Defense Administration for station to undertake programs to recruit airmen and ground observers, to inform the public about CD—all tied together in one series of six quarter-hour programs, aired three times in strips, morning," (for moving radios), "Nightboat,"

TV-Film Showmanager Ralph Cohn



In recent years, the telefilm industry has had more than its quota of colorful, even showmanly personalities. But in an industry which is just now beginning to settle down to a sensible existence, this showmanship and color was devoted largely to irresponsible self-interest, usually in utter disregard of the consequences to this industry and its allied fields. Now, with the telefilm distribution business having shaken down to a scheme of operation which makes some economic sense, a sense of responsibility has arisen among the ex-wild-catters. The spearhead of this new group which seeks a united industry instead of a divided one is Screen Gems' v.p.-general manager, Ralph Cohn.

seeks a united industry instead of a divided one is Screen Gems' v.p.-general manager, Ralph Cohn.

It has been Cohn who was a driving force behind the attempt to establish an Assn. of Television Film Distributors. And when that fell through, it was Cohn who kept up the fight for unity, a fight which has now borne fruit through the establishment of an informal committee of five companies who are standing up to the networks with an attack before the FCC's Barrow Committee on web programming control and standing up to the NARTB on the latter's sluff-off of the distribs at convention time and its unilateral action in issuing a standard contract form.

But Cohn's influence goes beyond that for as Columbia Pic-

and its unilateral action in issuing a standard contract form.

But Cohn's influence goes beyond that, for as Columbia Pictures' television boss, he has developed Screen Gems on a scale and in a pattern that's the envy of the industry, and perhaps indirectly, a source of its new-found black-ink status. With his chief lieutenant, sales v.p. John Mitchell, Cohn set a "slow and easy" pattern of expansion in the days when everyone else was wildly adding properties and salesmen without regard to the consequences. Cohn, set with a pair of network properties, held off on going into firstrun syndication when other companies had their complete stakes in the overloaded market-by-market pattern. When, at long last, with eight national properties in the house, Screen Gems did hit the firstrun syndication market, the industry at large had already done a turnabout and placed the accent on the more economical and better-quality national sales area, the area in which Cohn more than anyone else had pioneered.

It has been this pattern of a balance of network or national spot

area in which Cohn more than anyone else had pioneered. It has been this pattern of a balance of network or national spot programs and syndicated shows that has done more than anything else to stabilize the industry, and this stabilization has borne fruit in the new concerted action credo. Cohn has played an instrumental role in this—his part has been the essence of showmanagement: an extremely capable manager of his own business, a pattern-setter for the industry and a leader in the fight toward a united industry.

noon and night, to reach all audi- or "The Pulse of Louisville After ences. Dark" complete with scooperoo

When the town's Clean-Up Com-When the town's Clean-Up Committee asked station to help promote Clean-Up Week, the answer was hillbilly Jim Wilson, perched on the WAVE-TV relay tower in the downtown sector until he got 1,000 letters pledging clean-up, paint-up and fix-up of their properties. Wilson stayed up 75 hours and 34 minutes and the person guessing closest to the time won a Florida vacation.

guessing closest to the time won a Florida vacation.

Station decided that cultural programs in the usual pattern were "for the birds," birds of rare plumage based on the theory that the usual aim was to lure a select few who didn't need the culture while the unexposed "dialed like crazy" to duck the longhair stuff.

WAVE's plan was to wrap cultural in small packages, slip them into established popular shows, so that "the unexposed would be exposed before they knew what hit them." It all came under the banner of "Operation Egghead." Typical was insertion of good music in pop shows, a Louisville Orchestra series of new compositions, sandwiched in book reviews, dropping occasional authentic Kentucky Mountain ballads into hillbilly shows, quickie interviews with local art, drama and musical experts. Numerous groups were called on for active participation, thus getting the public into public service. The human interest side was achieved in various ways, such as coverage of the gubernatorial election in a razzle-dazzle eight and one-half hours.

Programmatically, WAVE came up with a listenable blend of jour-

one-half hours.

Programmatically, WAVE came up with a listenable blend of journalism and showmanship, plussed by intensive promotion. Station nalism and showmanship, plussed by intensive promotion. Station pounced on NBC's "Monitor," which "fitted our concept like Lollabrigida fits a bikini." "Monitor" was previewed last June via a "radio spectacular" running, naturally, 90 minutes. There were sales pitches galore. When, later, NBC was developing "Weekday," WAVE dittoed with elaborate promotion to snare local sales. The heading was "Dial 970," tailoring each program segment to time of

Dark," complete with scooperoo factors—in short, to keep radio from sounding "like the same dull jukebox."

Serving The **Public Interest**

WRC-TV, Washington, D.C.

The NBC o&o operation here under the leadership of Carleton D. Smith demonstrated that newspaper ownership of rival tv stations is no handicap to promotion

thing concrete.

WRC-TV can be equally proud of its other public service campaigns in the past year. In cooperation with the U.S. Department of Health, the station presented a series of eight half-hour programs titled "Y.O,U.—Years of Usefulness" which dealt with medical, social and economic problems of old people. It attracted such favorable comment that it has become the basis for further tv activities by the Dept. of Health, which has had inquiries about the series from many parts of the country. many parts of the country.

many parts of the country.

WRC and WRC-TV's "Congressional Series," in which over 40 Congressional leaders recorded one-minute messages on American Congressional leaders recorded one-minute messages on Americanism, Freedom of Religion, Conservation and other vital subjects, was a further indication of the stations' interest in preservation of the American way of life.

Outstanding **Special Events**

KTTV. Los Angeles

KTTV. rests its case, with a nod from the Showmanagement jury, on living proof that a tv station, relying on its own resources, "can be completely competitive to a network or a network station in terms of program quality and community service." KTTV has tried to show, service." KTTV has tried to show, week by week, that good film programs carefully scheduled to fit the community's wishes, mated to live originations of local shows and personalities, are bound to win over large and faithful audiences. This, to KTTV, is the key enabling both the station and smaller advertiser to survive and prosper, and to furnish at the same time encouragement and opportunity to individual program producers.

KTTV's greatest instrumentality

KTTV's greatest instrumentality in the past year, however, was remote coverage of billed and unbilled public events. A total of 1,017 such remotecasts were pre-

of worthwhile public service projects. For example, it was WRC-TV that again lit into reasons for the scandalous pollution of the Potomac River in a four-program series "Our Beautiful Potomac." The brainchild of v.p. Smith, the series os shocked tv vlewers that the Washington newspapers jumped on the bandwagon and joined the station in the crusade for an end to pollution. Legislation urged by WRC-TV is now pending in both Houses of Congress and WRC-TV has publicly announced its intention of "staying with the pollution issue" until Congress does something concrete.

WRC-TV can be equally proud of its other public service campaigns in the past year. In cooperation with the U.S. Department of Wachth the U.S. Department of Wachth the transparent of Marketh the extractory are two distinguished to the combined on the study of the public service campaigns in the past year. In cooperation with the U.S. Department of Wachth the transparent of Wachth the creation services of the victory Negrong were two distinguished to the campaigns of the victory programs and the properties of the victory Negrong were two distinguished to the campaigns in the past year. In cooperation with the U.S. Department of Wachth the victory programs and the properties of the victory Negrong were two distinguished to the campaigns in the past year.

gro Baptist Church.

But above and beyond the sturdy foregoing were two distinguished remoters of highly contrasting character, each of which would be worthy of an individual Showmanagement accolade. They have been so extensively publicized nationally that it is hardly necessary to more than state the subject matter: (1) The Rose Parade, ninth to be televised by L.A. stations but with KTTV "running away with the flowers," meaning the ratings, for the New Year's day classic; (2) The Salk polio vaccine announcement, scheduled for April 12 at the U of Michigan and latched on to immediately by the station as one of the biggest news stories of the year.

It is now history that Richard

the year.

It is now history that Richard A. Moore's up-and-at-'em indie stepped in pronto where networks missed the boat on timing. But web operations aside, what station would engage in the multitude of preparations calling for a 2,100-mile remote, with concomitant difficulties? The answer was KTTV, which brought the Dr. Jonas Salk story to the livingrooms and public places of southern California over a four-hour period as he and the other medicos unfolded "the greatest medical news of the 20th Century."

There have been many triumphs,

est medical news of the 20th Century."

There have been many triumphs, in other areas of programming; like made-for-tv films, with KTTV taking a bold step on block programming by wiping out an entire night (7 to 11) of its regular structure and substituting eight half-hours of film shows in a "New Monday" razzle-dazzle; like adding nearly three hours, or a 20% increase to daily program sked last July, stocked with local personalities and performers of KTTV, against power shows from the networks in early morning, and with a coup on ratings; like a string of public affairs such as the now almost nationally known Myron Zobel report on "Russia Today—Uncensored," drawn from 30,000 feet of film shot in and around Moscow; and like matching the community spirit of a station with a strong hold on advertisers to give furtherance to such spirit.

Producer-Writer Award

In a television world propelled and motivated by "bread and butter" values, Robert Herridge stands apart as master chef with a dish his very own. He is the imaginative egghead, the literary conscience of the medium, the man who can translate the universal



dish his very own. He is the imaginative egghead, the literary conscience of the medium, the man who can translate the universal dream into a common theme that can be understood by all men of good will.

Television will always be in debt to Herridge for his stewardship of "Camera Three," and by the same token to Clarence Worden, public affairs director of WCBS-TV, whose faith in the producer and writer never wavered in the nearly three years that the "Education With Showmanship" program—winner of a Showmanagement accolade last year—has gripped the attention of viewers.

With Herridge as the master builder, "Camera Three' has gone on to greater rewards. In January of this year it was put on the CBS network to reach the larger audience click as in its "circumscribed" New York form, though WCBS-TV still presides over the show's destiny. Herridge, too, has gone on to a greater riches, in the creative as well as monetary sense, as a producer-scripter pactee of the network charged with bringing in the summer edition of Westinghouse's "Studio One"—and from there, who knows?

"Camera Three" and Robert Herridge must surely have had an "extra special" ingredient to have succeeded. It was launched without fanfare in May of 1953 and has been a 30-minute, a 45-minute and 60-minute presentation, Saturday and Sunday, morning, and afternoon, and now installed as a Sunday am. half-hour show on the network. Bold and sentimental by turn, Herridge has tackled the great works, the arts, the sciences, dug deep down into man's mores and morals. He has moved eloquently and excitingly from Shakespeare to Herman Melville, Carl Sandburg, Emily Dickinson and Walt Whitman, to Stephen Crane in a sixpart study of the Civil War via "Red Badge of Courage," to "Balad of John Brown," Conrad's "Heart of Darkness," Dostoevsky's "Crime and Punishment" in eight historic chapters, plus the same Russian author's "Dream of a Ridculous Man."

Never has a Showmanagement palm to a producer or writer looked better than on the frame of Robert Herridge.

Never has a Showmanagement palm to a producer or writer looked better than on the frame of Robert Herridge.

Pioneer Service

Cascade Broadcasting Co., Yakima, Wash.

Co., Yakima, Wash.
This is "The Cascade Story."
This is Yakima, way out in the Pacific Northwest at eastern foothills of the Cascade mountain range. To the west and over the mountains, Seattle and the Puget Sound area; Portland, Ore., 193 miles to the southwest; Spokane, 220 miles to the northeast; 85 miles to south and east, the Tri-Cities area of Pasco, Richland, and Kennewick; to the east, some 250 miles' distant, Lewiston, Idaho. These form a key part of Cascade Broadcasting.

KIMA-TV went on the air some

Broadcasting.

KIMA-TV went on the air some 32 months ago, under toil and strain. It was the first UHF in the state, bringing tv to an area of 150,000 persons, in the rich agricultural "Middle Market" of Washington. Fifteen months later, the company completed plans to provide Tri-Cities with the world's first "satellite" station. Thus was KEPR-Ty in Pasco born. Through astute engineering, KEPR-Ty picked KIMA-TV from the afr astute engineering, KEPR-TV picked KIMA-TV from the air some 80 miles distant and rebroad-

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cast Cascade Broadcasting to an area of 185,000 persons. The satellite was thus providing tv to a market that at that time was without such service and with no immediate prospects for it. As result, there was a substantial increase in regional and national spot biz and enhancement for viewers.

and enhancement for viewers.

Last December, after about a year in the satellite groove, KEPR-TV's new live studios were completed and station is now on its own with exception of "network" tiein and filmed programs from parent KIMA-TV. Next step was KLEW-TV, 252 miles from Yakima parent, starting last November to serve the "panhandle" area of Idaho and southeastern Washington.

Ington.

From rugged beginnings, corporation prexy A. W. Talbot has guided company's growth from immediate postwar days of Kimalmendiate postwar days of kim

vision is that the institution doesn't have a television station of its own So how come? Well, for one thing, So how come? Well, for one thing, U. of M. TV does have programs in Detroit on WWJ-TV. But so do others, so that's not an important consideration. The point is that although the university hasn't been able to get the funds for its own transmitter, it has nonetheless become one of the most active and effective programs ources for edu-

Rochester.

Rochester.
Then, Prof. Garrison, a former NBC production staffer, went to work on more programming. Series on subjects ranging from foreign affairs to obstetrics to insurance to sports were kinescoped in the studios by the university staff and faculty. A kinescope network was put into operation, a network which now embraces 54 programs a week airing regularly on 19 stations in and out of the state. In addition, the Educational Television 8. Badio Center has distribtions in and out of the state. In addition, the Educational Television & Radio Center has distributed many of these series on a national basis through its affiliates. U. of Michigan Television now reaches a weekly audience of 1500,000 1.500.000

KDKA, Pittsburgh, was 35 years old in 1955. To many people who remembered DXing with crystal sets, radio in '55 was showing its age. TV had taken over as the big entertainment medium. These two problems—"old age" and competi-tion from tv—were met by KDKA tion from tv—were met by RDKA with an intensive promotion campaign, themed to the 35th anni—yet signalling the beginning of a new way of life, for which the station can justly be proud.

ision & Radio Center has distribated many of these series on a ted many of these series on a ted many of these series on a for example: To, increase listentiational basis through its affiliates. U. of Michigan Television ow reaches a weekly audience of 500,000.

This is a departure for Variety The resulting first-place ratings to the first such award to a radio station.

Total result: A fabulous payoff to station in good fellowship and rewerboat and made lots of noise.

The resulting first-place ratings newspapers and magazines.

reminded that the report of radio's demise was greatly exaggerated. For example: KDKA, in telling the world that radio is still a dynamic pioneering medium, prepared-20-page booklet containing historical anecdotes, photos and the story of Sigma Delta Chi's fourthcoming award to station. Called a Factsheet for Editors, the booklet was mailed to all newspapers and magazines. Mail survey netted close to 1,000 requests for photos and 600 copies of the history.

photos and 600 copies of the his-tory.

For example: Climaxing KDKA's 35th anni celebration was a ban-quet last Nov. 2 at which Sigma Delta Chi presented its 12th "His-toric Sites In Journalism Award"

Highlights: '55-'56 Showmanagement Review

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ventory of 60-count 'em-60 programs, many with stars of the theatre, or a gigantic Shakespeare Festival (fourth annual) or a series of other bigtime fests (books, Bach and whatnot), or exchange proand whatmot, or exchange pro-grams with foreign lands, or unique complete coverage of the United Nations, or lecture and conference forums, or prime exam-ples of fine serious and pop music, WNYC is a city station that "sells it with showmanship."

KIST, Santa, Barbara — Harry Butcher's aggressive operation boasts a pair of handsome Showmanagement plaques on the waiting room wall, testimony to his refusal to rest on his laurels. Last year KIST won an award as result of its "Free Speech" program in which every Santa Barbara home became a studio, every telephone a microphone. This year the program went on to perform bigger and better public service

WGAY, Silver Springs, Md. — In the heavily populated Washington area, with four major tv stations, three dailles, many weeklies and 17 radio stations, this strictly daytimer has to keep pushing. It says it with good pop music, aggressive news and public service and a multiplicity of special events aimed primarily at Montgomery and Prince Georges Counties with-

Krelstein Kapers

Arelstein Kapers

It takes plenty of courage to change over a radio operation from a network affiliate to a music-and-news indie, but that's nothing compared with a changeover involving dropping of hillbilly music for straight pops in a place like Memphis, homebase for the country & western tunes. Well, WMPS prexy-general manager Harold Krelstein did both last fall, and he's not sorry either.

either.

Krelstein dropped his ABC affiliation, but more important, after a personal survey of his audience, he decided on the big move, dropping the 18 hours a day of hillbilly music and subbing pop tunes based on the station's own weekly survey of the city's 40 top disks. After five months, he found an audience increase of 150% and a radio set_in-use jump in Memphis of 20%, and inside four months, the station inside four months, the station had the lead in the nine-station market.

TPA's Razzle Dazzle

One of the most important One of the most important adjuncts to the production and distribution of telefilmed programs is the merchandising and promotion that goes along with it. Doesn't matter whethand promotion that goes along with it. Doesn't matter whether the show's network or syndicated; licensed products on the store counters generate viewers and loyalty, and these in turn permit of more merchandising and promotion. In this area, Television Programs of America excelled this past year, turning over literally hundreds of licensed goods, premiums and other merchandising-promotion items on shows like "Lassie," "Captain Gallant" and "Susie." The goods ranged from soft goods like T-shirts and hats to games, books, auto accessories and toys. The payoff is not only in the licensing coin but in additional enthusiasm and in the broadcast sense advertising impressions generated for the shows themselves.

out suffering in the capital city

WLIB, New York-Station has done a bangup job in utilizing ra-dio for news and special events re-porting, particularly in reaching the Negroes in the five boroughs of N.Y.C.

WNEB, Worcester, Mass.—This 250-watter represents some good sounds. It takes pride in its large personnel (operating with almost double the staff of at least two of the three other Worcester stations); it does a fine job on local news, programming 20 newscasts a day; and even has a fulltime music supervisor who confers regularly with management on music trends.

WILK, Wilkes Barre, Pa. — Station's "Lets Go To Church" series, designed to bring a church service to the tv viewer without the use of remote equipment, has been an attention-getter in these parts.

ties instead of a network system

KFAB. Omaha - Public service kFAB, Omana—Public service keynoted KFAB's—programming during 1955, with its pubservice, news and farm service departments alotting time to a total of 130 local, regional and national organlocal, regional and national organizations during the year. This comprised 6,474 announcements, 13,787 news stories and 518 programs for an approximate commercial value of \$223,330,

WTAP, Parkersburg, W. Va.— Nine months ago this station was faltering on its last breath—about to fold. In came Milton Komito, an energy-packed citizen with a showmanly flair, took things in hand, and today WTAP is well-respected, well-accepted, success-ful and beneficial for viewers and advertisers alike. advertisers alike.

KQV, Pittsburgh — Station dur-ing past year took several signifi-cant steps to bolster its personality lineup and strengthen its programming service.

WALK, Patchogue, L. I.—The story of WALK has been a story of perseverance, high principles and progress. Staff members have constantly been motivated by a firm desire to achieve and maintain high broadcasting standards, This has been reflected in: The bangup job station did on last year's election returns; following all the important high school football games; coverage of the annual Cross Bay coverage of the annual Cross Bay Swim; its public service contribu-tions and its varied educational services.

WIP, Philadelphia -- Ben 'Gim-WIP, Philadelphia — Ben Gimbel's station set out to be the medium in Philadelphia that would be discussed on the commuter trains, subways, car pools, and even the laundry room gabfests. To achieve this it utilized showmanship to create new and exclusive ideas in programs that are different and unusual.

of remote equipment, has been an attention-getter in these parts.

KMTV, Omaha — The big noise on KMTV this year was SSQ—Station Status Quo—an effort to prove that the public was interested in programs and personalities, not networks. KMTV's object was to maintain the status quo as a topranking station in the market despite a switchover in affiliations that saw WOW-TV taking on the CBS mantle from KMTV after six years and KMTV donning an NBC creationship. The technique in maintaining that status quo was to maintain the status quo was that saw of the provision o KTVT-KDYL, Salt Lake City

Tip Top Tad

Last year Jerome R. (Tad) Last year Jerome R. (Tad) Reeves, program chief of WBNS-TV, Columbus, O., showcased a quartet of full hour "local spectaculars" in the public service domain. These live-and-film specs were but one facet of the numerous outsize projects pulled by Reeves that zoomed the rat-

neeves that zoomed the ratings.

No. 1 in the "special" line was "Christopher Columbus, 1955," which came into being upon information that the citizens of Genoa, Italy, had collected \$20,000 in lire to commission a leading sculptor there to create a statue of America's discoverer for presentation to a U. S. city. Elaborate planning resulted in the new statue being placed on a bare pedestal which had been afront town's city hall for 10 years. The spec followed last October as a natural consequence of the inter-nation authorization and by way of herthorization and by way of heralding the hands-across-me sea demonstration of friend-

campaign, a saturation spot drive for tv viewers and radio listeners. The whole thing was dressed up by the stations with maximum showmanship and it proved for the economic betterment of everyone concerned

KTVT's nighttime news enjoys KTVT's nighttime news enjoys the highest rating of any news show in town; creates more talk than any other locally-produced show. Station prides itself in editorializing if need be, and has not hesitated, in the public interest, to make itself unpopular with an airline company nor has it hesitated to bring life into a seemingly dull school bond vote, or a Colorado River reclamation fight. It has pounded away for better roads, for attendance at symphony concerts; has spotlighted polygamists and churchmen alike. Prexy Ben Larson knows his way around a kilocycle.

Quickly and enthusiastically the Quickly and enthusiastically the offer was accepted and within two and a half weeks "Operation Three R's" had telecast a total of 23 hours of classroom programming in the fields of arts, crafts, science, home economics, industrial arts, social studies, music, etc.

WOKY, Milwaukee — Station's "Night Beat" featuring newsmen Jock Laurence and Jim "Shamus" O'Hara, broadcast 9 p.m. to midnight cross-the-board, makes lots of news in these parts.

WXIX, Milwaukee—Problems of WXIX, Milwaukee—Problems of getting a UHF operation off the ground, particularly where VHF has been predominant for years, spell out the story of WXIX's first year as CBS-TV's o&c outlet in Milwaukee. That many of the problems were to a large extent overcome signifies a near-herculean job by g.m. Ed Bunker and his staff.

WDSU-TV, New Orleans-Station has made a local news con-tribution via its "Dateline Wash-ington" show, alternating with "Dateline New Orleans,"

WSYR. Syracuse --- As a public WSYR, Syracuse — As a public service and in order to create traffic safety consciousness among drivers and pedestrians, WSYR, (AM & TV) conducted a traffic safety campaign in which all residents, children and adults asike, were urged to participate. Spurred on by an increase in fatalities and accidents and aware of the fact that the complete cooperation of all agencies—government, schools, that the complete cooperation of all agencies—government, schools, clubs, etc.—was vital to 'the success of such a project, WSYR staged a giant rally attended by 2,000 which received wide publicity.

'Neither Rain, Nor-'

'Neither Rain, Nor—'
WICC, Bridgeport musicand-news indie, celebrating its
30th anni this year, measured
the impact of radio on more
than one occasion during the
past year. Plumb in the middle of the area hardhit by
floods last August and October, WICC rendered topflight
service, particularly in the October disasters, when WICC's
staff on 24-hour duty even directed the police department
in supplying news of road,
railroad and disaster conditions. The spontaneous gratitude of listeners to the service
rendered by the station was
topped by a commendation
from the state legislature.

BROADCASTERS'ON PROBATION'

Crazy Mixed-Up Cuffos

Chicago, April 17.

Broadcasters with eyes and ears on political year strategem are trying to figure out the implications behind the Republicans' rejection of a cuffo network showcase that could have easily emerged as the most provocative series of updated "Lincoln-Douglas" tv debates of the '56 campaign.

The "now it can be told" story has filtered through the convention corridors. NBC-TV's "Today," it appears, came up with the proposal that both Leonard Hall, chairman of the Republican National Committee, and Paul Butler, chairman of the Democratic National Committee, appear weekly on the show, starting Friday, April 20, right up to convention time, via split-screen technique which would permit for simultaneous pickups.

It was strictly a for-free pitch on the part of "Today" in a bid to take politics out of the backroom and into the livingroom. The Demos' hoss thought it a great idea and chimed in with a yes. Hall refused it.

Demos host model it a great flee and chimen in with a yes. Hair refused it.

NBC and the Dems are perplexed, save to conjecture that, since the Republicans are so well-heeled with its tv war chest, any rejection of cuffo time would automatically force the Democrats to spend money.

Chi Technical Equipment 'Showroom' **Proves Color TV Really Snowballing**

Proof aplenty that color television is really snowballing abounds sion is really snowballing abounds here in the technical equipment "showroom" where over 50 of the big names in the electronic world are displaying their wares to the NARTB assemblage. It's by far the biggest collection of radio-ty gadgetry ever set up to excite the fancy of the visiting engineers and station managers.

station managers.

As with the convention proper, it's the arrival of the tv rainbow that's cast a polychrome hue over the Conrad Hilton exhibition hall. The RCA's, the General Electrics, the Philcos, the DuMonts and a host of other key manufacturers are all out in force with their fresh-out-of-the-labs tint ge ar. And the station managers, while still slightly agog at the \$60,000 price tag on the color camera chains, have that tint gleam in their eyes.

They're not all buying, to be

They're not all buying, to be sure, but they're taking notes and asking questions about deliveries to a much greater extent than in previous years.

previous years.

While Ampex Corp. grabbed the spotlight even before the convention opened with the unwelling of its tv magnetic tape system, there are lots of other Buck Rogers developments to stir up plenty of engineering (and management) shop talk. One such is GE's automatic programmer which, in effect, brings automation to video switching. Through the use of a tape fed through the controls, sta-(Continued on page 49)

Eddy Arnold To Sub Bishop Sheen

Eddy Arnold is set to take over the Thursday at 8 spot vacated by Bishop Fulton J. Sheen for the summer on ABC-TV, starting April 26. Arnold will work out of Springfield, Mo., home of the web's "Ozark Jubilee," with a format that will shy away from the hillbilly and will embrace folk music, pops and even some classical music via Chet Atkins' featured spot as guitarist and head of a five-man combo. Other ingredient is guest stars.

Though production on the show will be handled by the Radiozark Enterprises gang, it's an ABC house package, set in Springfield because it provides a "natural setting" for Arnold, Originally, Paul Whiteman was to go in as Bishop Sheen's replacement under a deal that was to have the U.S. Air Force picking up "production costs. Air Force changed its mind, however, and the Whiteman segment was out. Arnold will be carried as a sustainer, unless ABC succeeds in selling it some time during the summer; Admiral has cancelled Bishop Sheen and its pact wouldn't have required it to stay on for the summer anyway, even if it had stayed with the show.

Over-reaching?

Hollywood, April 17.
Paddy Chayefsky, asked by
CBS to script a stort for its
new, 90-minute series, "Playhouse 90," demanded \$25,000
for the script, cast approval
and to be producer of the
show.

Even for the writer of "Marty," CBS found it too steep and declined.

ABC's 'Audipage' On Politicians At Chi, Frisco

Chicago, April 17.
Trend toward miniaturizing radio receivers got its most dramatic impetus since the transistor went into mass-production when Philco Corp. and ABC announced the development of a set the size of a cigaret lighter which will get its first practical use at the political conventions this summer. The set, called audipage, will be used by ABC floormen at the conventions as a link with the master control setup without wire contact.

Set and the convention plans

setup without wire contact.

Set and the convention plans were announced yesterday (Mon.) at a joint Philco-ABC press conference at the NARTB convention here. Set was developed by Philco's Government and Industrial Division, and though its use extends far beyond situations like the conventions, its first practical field test will come in the Chicago and San Francisco conclaves, which Philco is consequent on radio and San Francisco conclaves, which Philco is sponsoring on radio and television via ABC.

television via ABC.

Audipage is the size of a lighter and can be carried in a pocket, since even with battery it weighs only an ounce. Sound can be heard only by the wearer, and is received through a flesh-colored earpiece. There, is a limitation on its use—it can be used only in a restricted area bound by a wire loop, but the loop can embrace an area the size of an entire building. Receiver operates on a magnetic principle and also uses Philco's new M-1 subminiature transistors.

Because of the necessity for a

Because of the necessity for a wire loop, the item cannot be used as an ordinary radio, but is restricted to use as an intercom de-(Continued on page 58)

Gracie's Can. TV Bow

Ottawa, April 17.

Gracie Fields guests on "The Denny Vaughan Show," sponsored by Lever Bros. Ltd., April 23. It's her first time on Canadian tv. The Wednesday half-hour stanza features Vaughan and thrush Joan Fairfax. Norman Jewison produces for Canadian Broadcasting Corp.

Miss Fields sings in Massey Hall, Toronto, April 30.

INDUSTRY WARS ON COM'L ABUSE

Chicago, April I The nation's broadcasters, both radio and television, have virtually been put on probation. The chips are down in an allout campaign to rid the airwaves of commercial abuses, notably in the area of "bait and switch" selling. Broadcasters delinquent in their responsibility toward maintaining fair and decent practices will find themselves not only stripped of their industry code seal but may even face loss of their license to operate a station. That not only goes for the small indie operator, but the lush 50,000-watt major network affiliate too. work affiliate too.

but the lush 50,000-watt major network affiliate too.

If this year's convention of the National Assn. of Radio-Television Broadcasters accomplished little else, it rates a merit citation for its positive stand in alerting the nation's custodians of the airwaves that the days of paying lip service to the industry Code are irrevocably gone. The pressure's been getting too strong, and from too many sides, to clean up the questionable commercial practices. It's not only a case of the FCC cracking down, but the Federal Trade Commission's recent blast at the industry for failing to put its house in order has created plenty anxiety within the NARTB ranks. Fact that the mounting commercial abuses on the have been on the editorial hot seat from national mags and dailies hasn't helped toward alleviating industry distress.

Harold E, Fellows, prexy of the NARTB. In his annual address to

Harold E. Fellows, prexy of the NARTB, in his annual address to the convention today (Tues.), only hinted at the drastic campaign on hinted at the drastic campaign on tap. However, it's known that the self-policing by the industry is ready to move into high gear. For one thing, the already-incepted "monitoring" of stations coast-to-coast will be stepped up by a special committee at an accelerated pace. Nobody, but nobody, warns the NARTB, will escape the close scrutiny of the "keeper of the seals." Incur the wrath of the local Better Business Bureau, which has been invited to intensify its watch-dog status, and the guilty stations will be in trouble.

As for the broadcasters them-

As for the broadcasters them-selves, they're welcoming the

As for the broadcasters themselves, they're welcoming the cleanup push, for in the eyes of most of them it's "the other guy" who's remiss in his obligations.

The Mounting Tide
Fellows in his address more or less veiled the full implications of the probationary status of stations. Commenting on the "mounting tide of criticism that seems to have attained the proportions of a great wave sweeping over the broadcasting industry," Fellows added: "One is tempted to put aside any conscious consideration of this disturbing phenomenon in the hope that by putting it aside, eventually it will disappear. I don't think it will. I think we have to do something about it. And I think that our ability to do something about it depends, in large part. (Continued on page 56)

RADIO PIONEERS IN DE FOREST TRIBUTE

Chicago, April 17.

Chicago, April 17.

Dr. Lee DeForest will be the guest of honor at the 15th annual dinner-meeting of the Radio Pioneers Club tomorrow night (Wed.) as one of the NARTB special attractions, DeForest will receive the Radio Pioneers special citation on the occasion of the 50th anniversary of his invention of the audion tube. Presentation will be made by Raymond F. Guy, Radio Pioneers prexy.

Also to be honored at the affair are Freeman Gosden and Charles Correll, creators of Amos 'n' Andy, for their "pioneering in radio handless of a citation and a charles of a citation and a charles correll, creators of Amos 'n' Andy, for their "pioneering in radio

Keynoter Kintner Hits Back At 'Huckstering,' 'Monopoly' Claims, **Cautions Vs. Misuse of Media**

'\$64,000' Again Tops

"\$64,000 Question" again tops the Trendex Top 10 list for April with a 37.8, heading a CBS-TV runaway in the group. Columbia took seven out of the 10, and captured the top four slots, with NBC's best comprising the fifth-place showing of Perry Como. Top 10, based on one live telecast during the week of April 1-7:

- week of April 1-7:

 1. \$64,000 Question, CBS, 38.7.

 2. I Love Lucy, CBS, 35.3.

 3. Ed Sullivan, CBS, 33.5.

 4. Person to P., CBS, 30.1.

 5. Perry Como, NBC, 28.9.

 6. Talent Scouts, CBS, 28.7.

 7. Dec. Bride, CBS, 28.6.

 8. This Is Your Life, NBC, 27.9.

 9. Fireside Theatre, NBC, 27.8.

 10. Red Skelton, CBS, 27.1.

ABC Unveils New Nighttime Radio Format to Affils

Chicago, April 17.
While ABC's television affiliates meeting was engaged in a peachesand-cream session, the radio web got down to the serious business here this weekend of unveiling for its affiliates a new nighttime lineup to replace the "new sounds" pattern that's been junked While the radio session was a down-to-earth affair with an air of immediacy, it was a friendly one, with the operators welcoming the new entertainment format being primed for the evening hours.

New format calls for mysteries.

ment format being primed for the evening hours.

New format calls fot mysteries, personalities, bonds and possibly mood music, running straight through to midnight. The mysteries, which will be stripped at 7:30 p. m., are already set and hit the air April 30; the "personality" shows, with live music, which run from 8 to 9:30 cross-the-board, aren't set ye: but are scheduled to start May 21; the bands in the 9:30-10 spot are already on the air; and the mood music, using disks, will start May 21, though no finalized format is set here either. Mysteries will comprise "Mike Malloy" (the Al Gannaway package), two from Harry Alan Towers, "Sherlock Holmes" (Sir Ralph Richardson, Sir John Glelgud) and "Mystery Classics" (tentative title), "Police Blotter" (to be scripted by staffers Ira Marion and Shelly Stark) and "Famous Mysteries," also title tentative but comprising rewrites of top radio mystery shows of the past.

In the area of personalities, web is looking for a good salesmantype, either a solo or husband-andwife team, who would head up a variety stanza with a live combo, guests, etc. The band segment, already in operation in conjunction (Continued on page 49)

(Continued on page 49)

USIA Seeks TV Execs

USIA Setts IV LACUS

Washington, April 17.

U. S. Information Agency is looking for television executives to build up the Voice of America tv program.

The jobs, which will be in Washington, will pay from \$7,500 to \$10,400 annually. They will be in \$10,400 annually.

neers prexy.

Also to be honored at the affair are Freeman Gosden and Charles Correll, creators of Amos 'n' Andy, for their "pioneering in radio broadcasts of situation comedy," and Judith C. Waller, NBC's public affairs rep, for her "great gifts to radio and tv."

Radio Pioneers will also elect officers.

\$10,400 annually. They will be in technical programming, production, the posts will involve making a study in the developments of television domestically and overseas, and in developing specialized types. Applications should be sent to Thomas Powers, recruitment officer, USIA, Washington.

Chicago, 'April 17.

ABC President Robert E. Kinther, delivering the keynote address here today (Tues.) at the NARTB convention, vigorously defended the industry against charges of 'huckstering' and 'monopoly,' but at the same time cautioned the nation's broadcasters against 'misuse of the media." He also called upon the industry as a whole to finance motivational research so it could better judge its creative pocould better judge its creative po-sition on both programming and

commercials.

Carrying on his battle for a greater share of the tv affiliations, he appealed to the FCC "in the best interest of the business to remove the present physical monopolies caused by station scarcity." He called on the industry and individuals alike to be vigilant in correcting any existing over-commercialism and bait-and-switch ads. switch ads.

Noting that much had been heard about the detrimental effect neard about the detrimental effect of tv programs on children, but little about their profitable effect, Kintner suggested an impartial definitive study be made to establish children's reaction to programming in the late afternoon and early evening hours.

early evening hours.
(In this connection, some were wondering what ever happened to the revelation made by CBS prexy Frank Stanton at the NARTB convention just a year ago in Washington that CBS would finance an impartial study to determine just what the American audiences want on tv. It was the last ever heard of the project.)

Kintner attributed the charge

Kintner attributed the charge of "hucksterism" to a "small number of magazines, a small number of books, and a small group of people throughout the country." Nonetheless, he added, it was one of the more serious criticisms of broadcasting. He pointed out that the average broadcaster in his own community is "generally highly respected and attacks his job with the same dedication that has characterized the newspaper editor."

(Continued on page 58)

(Continued on page 58)

Where Does O'Neil Fit Into Future?

Chicago, April 10.
The revelation, as published in last week's Variety, that the Chiberthed WGN was vamping Mutual, after an association of a score of years as one of the founding and more solid fathers within the MBS affillate camp, has occasioned no little broadcaster comment at the NARTB convention, particularly in terms of projecting Tom O'Neil's future stake in his broadcasting empire.

For in the wake of the WGN re-Chicago, April 10.

broadcasting empire.

For in the wake of the WGN report, which strips the web of one of its mightiest arms, comes the revelation that O'Neil is getting ready to dump his joint AM-TV operation in Memphis, WHBQ, which he acquired from Harding College less than a year ago. It's reported O'Neil wants to sell the dual operation for \$3,000,000, with the sum of \$20,000 a month reverting to Harding College for a period of nine years and the remainder going into the O'Neil kitty.

Chief source of speculation among Mutual affiliates and others close to the combined (pix, tv, etc.) O'Neil enterprises is whether O'Neil intends to dump some other broadcasting components. There O'Neil intends to dump some other broadcasting components. There appears to be every indication that his major concentration is being directed toward the RKO facet of his multiple operations and more than once it's been hinted that this is basically the area in which O'Neil prefers to stake his future.



. First Chicago station to develop a distinctive style of creative local programming, with products of its

"Chicago School" graduating to network status . . .

 ${\it First}$ Chicago station to run a regular weekly commercial television program . . .

First Chicago station to transmit in color . . .

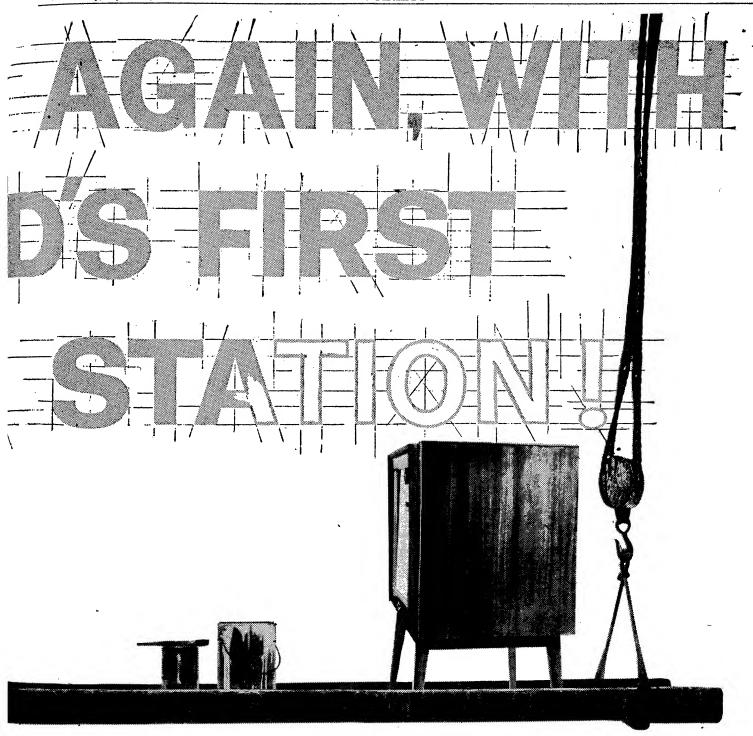
First Chicago station to use color film projection . . .

First Chicago station to run a regularly scheduled, live, all-color show ...

Now WNBQ leads again! Last Sunday, April 15th, WNBQ went all-color—the world's first all-color TV station.

With new color equipment and enlarged studio facilities, WNBQ has converted all its live local studio production to color—supplementing the national color break-through which RCA is backing with a \$70-million investment and which NBC is pushing forward with its heavy schedule of network shows in color.

COLOR TV IS HERE! And the lessons learned, the techniques developed in



this Chicago pilot operation will be made available to every television station interested in advancing color television as a regular service to the public and to advertisers.

Mid-America's TV favorites are now on view in full color over WNBQ. This rainbow of programming leads to a pot of gold for audiences-in the shape of exciting new entertainment values. And for advertisersa colorful new framework for their messages and a perfect testing ground for the techniques of displaying their products in color.

Show business serving all business-that's WNBQ's specialty in America's second richest market.



TELEVISION IN CHICAGO represented by NBC Spot Sales a service of

BROADCASTERS ARE CORDIALLY INVITED ... While you're in town for the NARTB Convention, we hope you'll drop into WNBQ's new Color Exhibition Hall in the Merchandise Mart. You'll find a visit well worth your while. unes merbuveaux, Vice President and General Manager, WNBQ-WMAQ, NBC Chicago.

TELEVISION REVIEWS

Producer-Director: Max Liebman Associate: Bill Hobin Writers: William Friedberg, Neil Simon Music: Clay Warnick, Mel Pahl (from Rimsky-Korsakov themes) Lyries: Edward Eager Music Director: Charles Sanford (orchestral arrangements, Irwin Kostal: choral arrangements, Warnick, Pahl) Choreographer: James Starbuck Costumes: Paul du Pont Sets: Frederick Fox 90 Mins; Sat., 9 p.m. OLDSMOBILE NBC-TV, from N. Y. (color) (D. P. Brother)

Max Liebman brought in a lush, lusty and tasty dish in spectacularizing the adventures of Marco Polo Saturday night (14). It was a sumptuous production, romantic in the right places and a tongue-incheck romp in others, with pageant-like trappings of palaces and market places, from the Venetian kickoff through the Oriental safari of the 13th Century globetrotter. As to the latter, he had a sturdy, solid sender in the vocals and pretending of Alfred Drake and antractive singing-acting teammate in Doretta Morrow, his vis-a-vis in the Broadway and British editions of "Kismet."

in Doretta Morrow, his vis-a-vis in the Broadway and British editions of "Kismet."

The score, built by Clay Warnick and Mel Pahl from the structure supplied by Rimsky-Korsakov, the stylish Scheherazadean, translated well to an updated idiom, as were the lyrics of Edward Eager. In fact. there may be one or two pop hits to come out of the splendiferous spec, particularly "Is It You?" as duetted by the principals, plus as couple of cheerful ditties like "Population" (Orake) and "I'm a Tartar" (Orake) and "I'm a Tartar" (Orake) and the Warnick Choir). William Friedberg and Neil Simon went allout on the script to come up with a nitty nusicomedy book that had that sterling Broadway look.

The Paul du Pont costumes and Frederick Fox's decor were in the fabulous groove that compatible color undoubtedly lifted to eyearresting range for those lucky enough to have a tint machine at hand. As a topper, James Starbuck came through with surefire choreography, not the least of which was the solo "Ceremonial Dance" of Beatrice Kraft, supported in spots by her troupe, plus other terping arrangements spread through Polo's peregrinations from the courts of Kublai Khan, the Tibetan satrap and the Persian kins.

Tibetan satrap and the Persian king.
With Drake doubling as offscreen narrator, the bridges were
deployed to introduce a series of
bazaars and entertainments, set off
notably in the tumbling and pyramid building of the Wazzan Troupe,
among other flashes by various
components in furthering the story
and action. Arnold Moss. Paul
Ukena, George Mitchell and all the
others stood out in their straight
acting roles, with Ukena as the
Khan handling a song.

It wasn't all a steadily interesting progression. The second act
tended to drag, though enhanced
by a kind of unorthodox fencing
scene between Drake and Jerome
Kilty, latter as the son of Harold
Vermilyea, the Baron of Tibet. But
t picked right up again in the
third act to flow evenly toward
overall sockola as a specola in all
departments.

Drake and Miss Morrow carried

departments.
Drake and Miss Morrow carried Drake and Miss Morrow carried the burden of the singing assignments to come off with honors therein as well as in the emoting. Charles Sanford handling the orch nobly to rack up a score for himself. Liebman isn't dead yet.

Trau.

HOME THEATRE With Suzanne
Executive Producer: Al Sternberg
95 Mins.; Mon. (2), 11:25 p.m.

Executive Froqueer: A State of States, Mon. (2), 11:25 p.m. Participating WTVN-TV, Columbus Suzanne, billed as "a French woman of mystew," is a new addition to WTVN-TV's weekday late evening movie presentation. Suzanne, whose real identity the station is trying to keep a secret for the present, specks little English in introducing the night's movie and buildup to the commercials. Her French is translated through English sub-titles on the tv screen.

ciais.

through English sub-titles on une tw screen.

WTVN-TV states that eventually Suzanne will request help from viewers in improving her English. The gimmick, widely ballyhooed in the city's press through advertisements, caused discussion among viewers and is clever at present. However, it's doubtful how long Suzanne can keep up the same routine without becoming tiresome. The gimmick's life probably will be over in a matter of months.

Conn.

Tele Follow-Up Comment

Robert Montgomery Presents
Robert Montgomery on Monday
(16) took the first step toward the
"canonization" of the late Albert
Einstein with William Kendali
Clarke's "Portrait of a Man."
Father of the theory of relativity
was portrayed in a semi-documentary style in a manner that
made him a flat personality. Presentation was devoid of drama or
humor, and the series of events
depicted were such that it made
Einstein an incomplete man.

Montgomery acted as the narrator for the show, to tie in the
various episodes in the presentation. Unfortunately, neither the
modus operandi, nor the hurried
technique of the writer, contributed to the sum total of the knowledge about Einstein.

The show traced the professor's

technique of the winter, contributed to the sum total of the knowledge about Einstein.

The show traced the professor's career from a' youth who refused to indulge in playing soldier with other children, through his professerships at various universities in Europe, thence through the Nazi persecution, and finally, his life in America. It's a tall order to squeeze in a one-hour presentation, no matter what device would be used. Perhaps it would have been better to present a single facet of the scientist's life and give it dramatic substance, whether through his humanitarian beliefs or his scientific teachings. What the NBC-TV show did was entirely inadequate, and did little justice to the great physicist.

Robert Ellenstein played the title role and the camera never peered into his face. Such technique recalls the early films which portrayed the Deity by showing various parts of his body, but never the face. Others participating in the show included Nina Hansen, Peter Von Zerreck, Ray Boyle and spoke their lines dutifully. Jose.

Telephone Time

Telephone Time

Telephone Time
"Man with the Beard," presented last Sunday (15) on CBS-TV's "Telephone Time," falls into the truth is stranger than fiction category. Without a factual tag, the story might easily be attacked as a continved, unbelievable and elementary attempt to point up the value of tolerance. But it actually happened a number of years ago. A man in Fitchburg, Mass., was persecuted by his friends and neighbors because he let his_whiskers grow.

The message was simple and direct. The man was considered a danger because he revolted against a town custom by refusing to shave. That made him different. Not only was he attacked, but his children also. Donald S. Sanford's teleplay, the performances and the camera-work all contributed ably in show-ing how violence is built up among people through ignorance, which breeds intolerance, which in turn breeds hate.

breeds intolerance, which in turn breeds intolerance, which in the townspeople finally realized the foolishness of their action. In the meantime, though, the man who grew the beard served a year in jail for attacking members of the community after being provoked by a gangup on his daughter.

Walter Coy did a fine job in the title assignment, with William Ching, as a confused friend, and Beverly Washburn, as the daughter, also registering effectively. The balance of the cast handled their roles capably, while John Nesbitt hosted the session affably. Production moved at a nice clip. Jess.

U.S. Steel Hour
Imogene Coca, who's been doing some guest shots since her last regular comedy series on NBC-TV failed to jell, switched networks and characters when she appeared as a dramatic actress on a "United States Sicel Hour" play on CB5-1 TV last Wednesday night (11). But the vehicle, a Mel Goldberg play idled "Funny Heart," failed to roll. It was mired in a bog of cliched situations, tired hip talk and even more fatiguing hysteria.

Miss Coca was not impressive in the role of a famous comedienne who is in a panic about her husdom his in a panic about her husdom hownright unpleasantness in a senties of stormy scenes with Jack alk (Klugman, who was effective in the role of her husband.

There was some interesting tydeo backstage stuff, but the gladic backstage stuff, but the gladical stuff, but the gladical stuff, which had the mind to be a wife and an actress, was slightly jumbled at times, but for the most part, followed the fa-

Alcoa Hour

Fine writing and some exceptional performances distinguished Alvin Sapinsleys "Even the Weariest River," which the Alcoa Hour presented Sunday (15) via NBC-TV. But while this blank verse drama was rich in poetic qualities and an ethereal mood, its characters were hardly the types to be found in a frontier-days town on the Casper-Lavamie stage line.

If the viewer, however, was willing to grant poetic license, then this was an eloquent, moving story of "three bodies on a dusty street" and how they came to be lying there. In flashback, the town doc, Boris Karloff, philosophically related the problem of aging sheriff Franchot Tone, who, held a wounded man as a long-sought stage robber.

Tone knew the suspect was the wrong man, but lied to maintain his professional standing before the town's trate citizens. Despite the fact that portions of the script were frequently telegraphed, author Sapinsley managed to bring an air of suspense and ominous atmosphere to the drama, which eventually wound up with the sheriff, his daughter and the suspect all slain. By far the best lines were handed Karloff, and he handled them in dignified, scholarly fashion that accented the grim, fatalistic mood of the piece. While not faring as well scriptwise, Tone was surprisingly believable as the sheriff who creaked and groaned with the weight of his years and problems. Christopher Plummer was impressive as the falsely-accused prisoner. Less impressive was Lee Grant as the sheriff's daughter. She seemed more suitable for a Greenwich village meller than a saga of the old west.

Physical values and overall guidance supplied by producer Herbert Brodkin were topdrawer, as was direction of Robert Mulligan, But withal, tv's limited studio space appears too much of a handicap for it to compete with Hollywood in the field of western drama. For it occompete with Hollywood in the field of western drama, for it to compete with Hollywood in the field of western drama. For it to compete with Hollywood in the field of western drama. For it i

The Ed Sullivan Show
Ed Sullivan's offering Sunday
(15) seemed like a throwaway bit.
The CBS-TV stanza had a singular
lack of excitement, devoid of the
stimulation that comes from sock
talent or superior production. In
the production end, Sullivan went
a little pverboard in the corn department. In the opening presentation, that of the Naval Academy
Glee Club, there was so much
double exposure that it seemed to
deliberately obscure the musical
merit of the lads. At times, it was
hard to distinguish whether Sullivan was offering sports and military shots on the split screen with
wocal accompaniment or vice versa.
In the case of Helen Traubel's
"I Could Have Danced All Night,"
the opposite was true. The dancers
that came on seemed to augment
the vocal. The former Wagnerian
soprano, now a lead in Rodgers &
Hammerstein's "Pipe Dream," offered a robust type of entertainment which wound up with a rendition of "Bill Bailey." Her forays
with Jimmy Durante several years
ago have provided her with the
basis of a lot of extracurricular
activity.
Ricky Lane and his dialect spleling dummy, Velvel, are frequent
repeaters on this session with generally excellent results. This trip,
the verbiage was somewhat under
par, but still funny enough to get
by.
Sullivan also repeated, via kinescope, a scene from Metro's
"Good News," with Grace Kelly
and Ralph Meeker. Of course, this
bit was disinterred because of the

Sullivan also repeated, via kin-escope, a scene from Metro's "Good News," with Grace Kelly and Ralph Meeker. Of course, this bit was disinterred because of the pending nuptials in Monaco, but it does serve to show that Her Serene Highness has gone a long way since that kine was made in 1953.

An item of interest was the magic of Jack, Kapps, a Hollandische import, a clever kid with the prestidigitation. Other major offering was a pitch for funds for the Connie Mack Memorial statue to be erected at Shibe Park, Philadelphia, In this regard, Sullivan

miliar road-signs to its appointed end.

Robert Culp, who played the role of the director, turned in the top performance on the show, it was to with perfect clarity, especially in a near-romantic episode between Miss Coca and Culp, the latter played his part with an authoritative air that carried conviction.

Alcoa Hour

Fine writing and some exceptional performances distinguished Alvin Sapinsley's "Even the Wearilloop of Mack's famed 1929 combo, and a recital by Ed Gardner of the famous radio bit, "Two Top Gruskin," telling of a two-headed baseball player. Whether Gardner has been away from the cameras for a long time, or whether it was because of Sullivan's straighting, the punch of Like Burke, winner of the Masters' golf tournament, and jockey Billy Pearson, who has cashed the \$32,000 level on the "\$64,000 Question."

Jose.

"\$64,000 Question." Jose.

Shower of Stars

Chrysler's "Shower of Stars"

Thursday (12) on NBC started off with an excellent idea, an exposition of the various types of American music, with the initial promise indicating that much of it would be in the jazz idiom. Unfortunately, the program didn't carry out this theme. True, there were bits of various kinds of music, but the generally unimaginative selections and presentation left the overall impression that the current native music is in a

tive selections and presentation left the overall impression that the current native music is in a fairly sad state.

The elements selected were fairly representative of their class. Frankie Laine is held in high esteem by the disk-buying public, and Tex Williams is a good representative of the rural bards. There was a sampling of the mambo by Perez Prado; a ballad by Helen O'Connell, who also duetted with Laine, and a rock 'n' roll demonstration by the Teen Agers. A comparative note of reverence came from Jane Russell, Connie Haines and Beryl Davis, who combined on a spiritual.

However, what really carried weight was the orchestral pairing of "Poor People of Paris" and "Lisbon Antigua," with conductors Les Baxter and Nelson Ridde showcasing their bestselling disks. The other major event on the show was Joe E. Brown's pantomimic dissertation on baseball, which is a classic lampoon.

Otherwise, "Shower, poured out a lot of mediocrity.

Otherwise, "Shower, poured out a lot of mediocrity. Jose.

Screen Directors Playhouse
Top Hollywood directors lay their reps on the line when they go for that "newfangled" tv, be it live or film. Some have made the grade, but very few via the half-hour teleplay. There just ain't enough dimension in the bread & butter quickies to establish much. So why should a crackerjack like Fred Zinnemann ("High Noon," "From Here To Eternity," "Oklahoma") take the plunge, especially, which is an iffy Eastman Kodak adventure to begin with?
They ballied this one real big, display ads and all, to focus on the fact that Ray Milland and Rod Steiger would star on Wednesday's (11) segment over NBC-Tty, plus billing Robert Louis Stevenson's story, "Markheim." It was supposedly RLS' rehearsal for his classic "Dr. Jekyll & Mr. Hyde and maybe in the printed form it had more substance than the teleplay showed, Milland as Markheim and Steiger as a sort of devil in the flesh were in there grimly trying to make sense of a little wickedness vs. morality script hinged on murder and Markheim's final cleansing via the confession route. Dull,

Playwrights 56

Playwrights 56

A winning team of a season ago played a medioore game last week when Fred Coe brought back two of his old associates, director Delbert Mann and scripter Sumner Locke Elliott, to produce "You and Me—and the Gatepost" on NBC's Playwrights 56. It was a far cry from some of those memorable Alcoa and Goodyear Playhouse shows the trio had once turned out together.

"Gatepost" was something of a mixture between melodrama and satire, with neither element comping into its own. It told the story of a socialite who had to "buy" her friends to keep them. She took on a young playwright, convinced him of his non-existent talents, almost wrecked his romance with "the girl from back home" and finally had to face the bitter truth about herself.

Mary Astor as the socialite had poise and played the part well. She was reasonably convincing as she bestowed her largesse on the young playwright, George Grizzard, turning him from a modest young man into a playboy with illusions of "genlus." Grizzard had an unthankful role which he handled skillfully, even though there wasn't much chance to etch out a ", (Continued on page 52).

SALUTE TO BASEBALL
With Art Carney, Don Adams, Mel
Allen, Red Barber, Gertrude
Berg, Eddie Fisher, Dave Garroway, Leo Durecher, Roy Grocrs, Pat Brady, Sons of Pioneers,
baseball players; Art Linkletter,
emcee

emeee
Exec Producer: Linkletter,
emeee
Exec Producer: Linkletter
Producer-Director: Alan Handley
Writers: Ray Allen, Harvey Bullock, Bill Dana, Tom Naud,
Aaron Reuben
90 Mins., Sun. (15), 7:30 p.m.
U. S. RUBBER, AMERICAN RADIATOR & STANDARD, MAYBELLINE
NBC-TV from V

NBC-TV, from N. Y. and Holly-wood

BELLINE
NBC-TV, from N. Y. and Hollywood
(Fletcher D. Richards; BBDO; Gordon Best)
NBC-TV's "Salute to Baseball," on the eve of the new season, getaway, was a clambake with a topical peg. The national pastime only furnished the flavor and atmosphere for this color spec, but essentially it was a pretext for a big variety stanza with some comedy routines scoring enough hits to carry the 90-minute running time.

A big portion of the show was pitched to the kids, and so Roy Rogers and his horse Trigger were part of the plekups from the Little League baseball field in Sherman Oaks, Cal. Also, a lineup of top ballplayers, like Wille Mays, Duke Snider, Yogi Berra, Bob Feller, et al., must have provided some kicks for the juve fans, although they didn't have much to do except to hang around awkwardly for the most part.

They did serve as adequate straightmen for Molly Berg's comedy routine. This was a sock bit that easily could have bombed with some miscues, but Miss Berg handled the script without a flaw, and she delivered a succession of big yocks, as she toured the player-filled locker-room.

Art Carney also came through with a strong bit. He played a dumb rookie pitcher being interviewed by Red Barber, but it was a spoof that may have puzzled some hero-worshipping juves looking in. Same goes for the Don Adams' socko satire on the umpires.

Eddie Fisher was on hand for a couple of songs, and while he bet-

some hero-worshipping juves looking in. Same goes for the Don Adams' socko satire on the umpires.

Eddie Fisher was on hand for a couple of songs, and while he belted in his usual effective style, the question must have arisen; how does this fit into a show about baseball? A couple of other misical sequences were at least based on the "Damn Yankees" score. Even Trigger was decked in baseball garb in a Coast sequence with Leo Durocher and The Sons of the Pioneers.

Some clips showing the exploits of Babe Ruth, Carl Hubbell, Willie Mays and the throwing arms of the U.S. Presidents from Taft to Eisenhower were also interspersed through the show, but in such a fragmentary way that they meant little. Also the demonstration of how a curve ball curves didn't prove much either, since there's always the curvature of the tv screen itself to be considered. There was also a sentimental excerpt from the Lou Gehrig biople. Art Linkletter and Dave Garroway joined in a pantomime version to the inevitable "Casey At The Bat" as classically recited by De-Wolfe Hopper. Linkletter also hosted the show in a pleasant, casual way, assisted by a panel of juves who didn't always say the right thing.

right thing.

THE BETTY CROCKER SEARCH
With Hal March, emcee; Johnny
Desmond, Paul Whiteman Orch
Producer: Fred Heider
Director: Marshall Diskin
Writer: Jean Meegan
30 Mins., Thurs. (12), 8 p.m.
GENERAL MILLS
ABC-TV, from Philadelphia
(Dancer-Fitzgerald-Sample)
There oughta be a law. or at
least a rule among the networks,
against "presentations" of various
awards carried on the air. Latest
in an ever-increasing line of such
telepresentations was the General
Mills one-shot, the "Betty Crocker
Search for the All-American Homemaker of Tomorrow," out of the
Bellevue-Stratford in Philadelphia.
If "Search" was less painful than
the others, it was merely because
it was shorter, a half-hour one-shot
in the time vacated for the summer a week ago by Bishop Sheni
the winning high sphop Sheni
pricked out of a field of some 256,
000 entrants. With some 50 girls
sitting at a couple of banquet
tables and Hal March parading
with a handmike, most of the show
was fill until the final award to a
pert youngster from California.
For the fill, Johnny Desmond did
nicely with a brace of songs, Paul
Whiteman's orch played his nowstandard arrangement of "When
(Continued on page 52)

(Continued on page 52)

CHICKEN-A-LA-TV CIRCUIT

Taped & Fractured

Bob Raiford, WBT's late-night disk jockey, found himself without a job last week—and with two hours of unplayed tape which vox-popped the Charlotte citizenry on their reactions to the Nat (King) Cole episode.

Raiford went on the air Wednesday night (11) with the announcement that he would probably get fired for what he was about to do. He had spent the entire day interviewing about 50 townspeople, including the chief of police (the only one who was identified by name), on what they thought about the Cole attack. It was Raiford's intent to prove that not all in the south are goons. All told, there was enough material for a three-hour show. Raiford had gotten the station management's blessing to do the program, but shortly before air time the okay was rescinded. Raiford went ahead anyhow—thus his announcement that this would probably be his last show for WBT.

About an hour of the taped interviews had gone over the air when the axe fell. Raiford was told he was through. Show Charles H, Crutchfield, exec v.p.-g.m. of Jefferson Standard Broadcasting, said Raiford was fired because "it has long been company policy not to editorialize on the air on controversial subjects through its announcers or employees."

SAG Wins Jurisdiction Fight With AFTRA Over Electronicam System

A three-man American Arbitration Assn, panel has ruled, 2 to 1, in favor of Screen Actors Guild on jurisdiction of DuMont Labs' Electronicam system such as Inaugurated by Jackie Gleason on his CBS-TV. "Honeymooners" film series. Thus the American Federation of TV-Radio Artists, which had sought to embrace the system within its scope, loses out in the issue brought by DuMont.

Majority opinion, declaring that

issue brought by Dumont.
Majority opinion, declaring that
the questions raised relate only to
whether or not the frovisions of
the AFTRA Code apply to programs produced with Electronicam,
said "we are concerned only with
the use of Electronicam to record the use of Electronicam to record on motion picture film a program or portions of a program for later cutting, and editing into a final release for telecast. We do not have to pass upon any of the issues of coverage which might arise if the Electronicam were used to record a television program which is simultaneously telecast." "Honeymooners" was held to be done "in the motion picture manner" and that the system at issue is produced "by a motion picture camera."

that the system at issue is produced "by a motion picture camera."

Electronicam is not done "in the manner of a live telecast," according to the ruling which also favored Gleason.

AFTRA is expected to appeal on the basis of clauses in the dissenting opinion that are held to relate to nonfulfillment of certain conditions, along with assertion that the "middle arbitrator" has made his decision. "which is essentially in a unilateral way" and that, in so doing, has "plainly frustrated the full, fair and impartial deliberation to which each party is entitled, and he has rendered a decision which is fundamentally and fatally tainted."

Counsel for DuMont Labs was the firm of Battle, Fowler, Neaman, Stokes & Kheel. Jaffe & Jafferpped AFTRA, with William Berger, SAG's national counsel, in attendance throughout the hearings.

GF Ankles ABC Dunninger Show

General Foods is bowing out of its skip-a-week sponsorship in the post-"Disneyland". We d n e s d a y night night half-hour on ABC-TV when "MGM Parade" goes off, and American Tobacco will go it alone as alternate-week sponsor of the incoming "Dunninger Show." Mentalist is definitely set to start May 9, and the network is scrambling to find an alternate sponsor to share the show with Pall Mall. Originally, it had been believed GF was planning to stay with the time through next fall, despite the failure of the Metro entry, but for some reason it changed its mind. Dunninger segment will be produced by Ben Frye,

Roll On, Radio

Boston, April 17.
There remains at least one espect in which tv cannot compete with radio—and that's on wheels. WHDH has come up with a "Request Wagon."

on wheels. WHDH has come up with a "Request Wagon." The "Request Wagon" is a truck, with big WHDH signs attached to it, that tours the Beantown traffic areas. Its purpose is to collect record requests from drivers and transmit the requests to the studio by two-way telephone, thus by two-way telephone, thus giving Boston autoists a chance to hear their musical faves within minutes after they request them.

Chevy \$8,000,000 On Hope & Dinah; **Big Tuesday Nite**

season with an \$8,000,000 time and talent outlay. Lion's share of the boodle will ride on a realigned array of the 3 to 9 slot on Tuesday night. With Milton Berle out of the picture except for doing four specs and Martha Raye's status very iffy, the permanent Tuesday fronts will be Bob Hope and Dinah Shore. The comedian is blueprinted for half a dozen workouts and Miss Shore for at least eight, based on her click in a couple of Tuesday "Chevy Show" outing this season. There will be six other Chevy programs in the Tuesday setup to total 20, with Miss Shore also continuing her Thursday night quarter-hour (with Tuesday to be dropped).

Format and talent components season with an \$8,000,000 time and

Tuesday to be dropped).

Format and talent components for the other Tuesday shows are not yet worked out, though Jimmy Durante, dropped by Texaco Saturday night, and Steve Allen may divide a dozen or so shows between them under auspices of RCA and Whirlpool, latter having become a unit of RCA some months ago.

Meanwhile, one phase of Tuesday's summer pinchhitting duty has been resolved, with reruns of the "Dear Phoebe" series (Peter Lawford) going in at 8 o'clock, leaving 8:30 open.

Mack's 'Monitor' Buy

Mack Trucks is going in for institutional radio plugs via a summer spread on NBC's "Monitor." Mack is joined by the American Trucking Foundation in the "educational" campaign headed for the web's weekend stanza.

Drive starts June 30 and runs to Sept. 2 with 42 participations embraced in remote airings averaging 160 stations.

PRAISES MEDIUM

In the last six weeks, I've been talking about television. Out on the lecture circuit, I've talked to more than 15,000 tv viewers in 27 states, collected into audiences ranging from a convention of engineers in Boston to the be-hatted members of the Peoria Women's Club. I've talked, and I've listened to what the viewers had to say. Right across the country, there's a startling unanimity of comment, and because hearing it helped me, I want to pass it on.

The members of my audiences

and because hearing it helped me, I want to pass it on.

The members of my audiences comprised a healthy cross section of the nation's viewers: in Emporia, Kansas, they were members of the Civic Forum; in Knoxville, Tenn., teachers in the city schools; at White Sulphur Springs, steel executives and their wives; in Chicago, 3,000 road builders in convention. In Maryville, Mo., and in New Orleans, in Boulder, Colo., and in San Francisco, they were college students. In Detroit they were the city's English teachers, and in Dallas, Springfield, Pittsburgh, Fall River, Wilmington, Milwaukee, Fort Wayne, Evanston, Norfolk, and Tulsa, they were men and women 'at luncheon clubs, Rotary meetings, Women's Clubs, and YMCA dinners. In Newport News they were beer salesmen in convention, and in Rockford, Ill., they were 2,700 elementary school teachers in conference.

'All' Have Something To Say'

'All' Have Something To Say'

Nearly all of them, in all 6,500 miles of the chicken a la king circuit, are tv viewers. Nearly all of them have something to say.

The most immediate reaction to be gained is the salutary fact that the day of the tv 'hold-out' is over. Five years ag'o, when I began these annual lecture treks, at least these annual lecture treks, at least a dozen in any audience approached me after a lecture and with a peculiar pride, announced that they never watch tv. This seemed to me an attempt to assert intellectual superiority, born of a conviction that to watch tv was a confession of ignorance. This isn't true anymore. I met no one who doesn't watch tv some of the time, and even the keenest have found something to their liking on their channels. channels.

thing to their liking on their channels.

Teachers, too, are "with it." Perhaps because like too many of my colleagues I don't get out of New York often enough, I was surprised as well as encouraged by the use of tv in the classroom. Said Sister Marie Chantal, of St. Mary Academy in Monroe, Michigan, "Sadler's Wells Co. in "The Siceping Beauty' provided me with meaty laboratory work for my 12th grade English classes. I told them to report their own opinions, and those reports included a brief general description of the program, the name of the author and producer, general aims of the program, and degree of achievement."

It would appear that in our class-

It would appear that in our class-rooms as well as in the living room, a generation of discriminatory a generation of disviewers is being born.

a generation of discriminatory viewers is being born.

When you talk about tv, you hear complaints, and I'd be remiss if I didn't report them. In analysis they can be condensed to 10, and they represent those I heard most often. Because they were almost identical; coast to coast, and often phrased in almost the same language, I think they're important.

(1) Adequate reception New Yorkers seem fo take for granted, and we shouldn't. Springfield, for example, is the capitol of Illinois and a big city. Yet at dinner before my lecture to the B'nai B'rith Open Forum, I heard my hostess say, "'Studio One' didn't come in very good last night. Too much snow." Across the table, a guest replied that on his set "Studio One" came in fine, but "Medic" didn't come in fine but "Medic" didn't come in fine shu "Medic" didn't come in

MOST OF COUNTRY Bulova in Spots-to-Program Realm With 'Two for Money' Rotation Buy; It Looks Like Quite a Sat. Night

The Weekend Trendex

The Weekend Trendex

NBC-TV lost out on both of
its Saturday-Sunday (14-15)
specs in the Trendex averages.
Saturday's "Marco Polo" musical produced by Max Liebman (Alfred Drake, Doretta
Morrow) drew clusters of 15.8,
15.7 and 16.2 (average of 15.9)
against CBS-TV's 18 for "Two
for the Money," 13.3 for "It's
Always Jan" and 23.6 for
"Gunsmoke." ABC-TV's Lawrence Welk show prevailed
against the field with 20.6 at
9 o'clock and 22.3 at 9:30, with
"Chance of Lifetime" pegged
at 12.4.
"NBC's "Salute to Baseball"

at 12.4.

NBC's "Salute to Baseball"
Sunday night averaged 22.4
with ratings of 22.1, 24.8 and
20.4 from 7:30 to 9. Against
it, CBS drew 20.1 for "Private
Sccretary" and half-hour
marks of 23.6 and 33.6 for Ed
Sullivan, with ABC's "Famous
Films" clocked at 6.1 at 7:30
and 6.8 for the next hour.

Murray Is Due For 'Treasure' Quiz As 'Dollar' Gets Axe

The Jan Murray-starring "Dollar a Second" is due for the axe at the end of this season, but Murray will be back on ABC-TV in the fall in "Dollar's" same time and with the same sponsor in a new quizzer of his own, "Treasure Chest." Mogen David Wine, Murray's present sponsor, will bankroll the new show, which Murray has packaged via the William Mor-ris office, in its current Friday at 9 time slot.

ris office, in its current Friday at 9 time slot.

"Treasure Chest" is a quizzer with a suspense twist, in which contestants who've reached a certain cash level then get the choice of taking their coin and leaving or surrendering the coin in favor of selecting the contents of one of 25 or 30 "treasure chests" on the stage. Chests can contain anything from a cheap pipe to as high as \$25,000 in cash. This, incidentally, is the same show (with a few modifications) that ABC-TV itself was high on last fall during the rush of quiz packages that followed the success of "\$64,000 Question."

"Dollar a Second," originally imported from France by Jean Paul Blondeau (whose other interests now include French representation for CBS Television Film Sales) thus ends a three-year run, having started on DuMont and been on ABC-TV for the winery for the past two years.

MULL 'SEE IT NOW' IN 'OMNIBUS' SLOT

CBS-TV was reported mulling the idea of slotting "Sec It Now" shows on Sunday next scason to take up some of the slack occasioned by the moveover of "Omnibus" to ABC-TV. It's understood the network is "anxious," also, to have the Ed Murrow-Fred Friendly series remove itself from the "controversial" category and train its cameras more on domestic subjects keved to the national picture. jects keyed to the national picture

jects keyed to the national picture.

As an example of that, and should the Sabbath 5 to 6:30 berthing jell, the first subject next fall would be Danny Kaye in a film documentary of his tour through Burope. Another topic being kicked around is the traffic situation across the country.

Saturday night is getting a ne lease on life as far as CBS-TV is concerned. A new major development brings Bulova into the homescreen picture as a full-fledged sponsor, which indicates that the watch company will lower some of watch company will lower some of the torpedoes as a prime user of station breaks, amounting to millions of dollars over the years, in radio as well as tv. McCann-Frickson agency for the accoun', is taking an alternating hold for its client on the 9 o'clock "Two for the Money," on which the original sponsor, P. Lorillard, sticks fast to the quizzer.

Bulova will start its engasorship

sponsor, P. Lorillard, sticks rast to the quizzer.

Bulova will start its sponsorship on May 5, the best indication that "Money" will not only ride through the summer but continue into the next semester. Herb Shriner, who's headed the show since the beginning, is scheduled to move out to star in a full-hour varie'y format next season for CBS-TV. The network has been envisioning 8 to 9 o'clock Friday for the Shriner stanza, but only last week one of the half-hours was earmarked for Ziv TV's "West Point Story" telepix scries under General Foods backing, replacing either "Mama" or "Our Miss Brooks."

CBS must also make room for a

or "Our Miss Brooks."

CBS must also make room for a Jeannie Carson si uation comedy skein tagged "Hey, Jeannie" which Procter & Gamble has bought via Four Star Productions (thus switching the British comedienne from her NBC-TV identity since arriving in this country to appear in several spectaculars). This show will likely ous! P & G's "It's Always Jan" (Janis Paige) as the seque to "Two for the Money."

"Money" and "Jeannie" would

seque to "Two for the Money."

"Money" and "Jeannie" would fight it out with Sid Caesar at 9 to 10 Saturday next season as the comedian heads for a shift from his Monday slotting to go back-to-back with Perry Como on NBC-TV. However, there are a number of uncertainties, such as the spot for CBS-TV's 60-minute "Perry Mason" films based on the Erle Stanley Gardner stories scheduled for a Saturday night berthing.

Bulova's entry into the program

uled for a Saturday night berthing. Bulova's entry into the program sphere will undoubtedly reduce its budget on spots. As an indication of this, the timepiece ou'fit is dropping the 9 o'clock break, just ahead of "Two for the Money," on WCBS-TV in New York, but keeping its four other spots on the station. Its two-a-week breaks on WRCA-TV are being axcd. There will be more such je'tisoning of the quickles, the way the picture shapes.

\$1,250,000 Elgin Biz Back to JWT

Chicago, April 17.

J. Walter Thompson has relassed the Elgin National Watch

lassoed the Elgin National Watch Co.'s consumer products account, valued at about \$1,250,000, from Young & Rubicam, which had inherited the billings from JWT back in '51. Moveover date is July 15. While the timepiece firm's new advertising schemes haven't been worked out, it's understood Elgin will check off its alternate ride on CBS-TV's "Person to Person" but will probably come back into network tv in the fall on a new property.

George Diebert will be JWT's supervisor on the account and Carl von Ammon will be the account rep.

Acquisition of the Elgin bookings brings JWT's new biz signed for the Chi office in recent months to nearly \$12,000,000. Fattest coup was the Schlitz brewing account, worth close to \$9,000,000, and the Johnson Motors billings, figured at around \$1,000,000.

MARCO POLO With Alfred Drake, Doretta Mor-row, Arnold Moss, Paul Ukena, George Mitchell, Harold Vermil-yea, Jerome Kilty, Beatrice

yea, Jerome Khuy,
Kraft, others
Producer-Director: Max Liebman
Associate: Bill Hobin
Writers: William Friedberg, Neil

Simon Music: Clay Warnick, Mel Pahl (from Rimsky-Korsakov themes) Lyrics: Edward Eager Music Director: Charles Sanford

usic Director: Charles Santoru (orchestral arrangements, Irwin Kostal; choral arrangements, Warnick, Pahl)

Kostal: choral arrangements, Warnick, Pahl)
Choreographer: James Starbuck Costumes: Paul du Pont Sets: Frederick Fox 90 Mins.; Sat., 9 p.m. OLDSMOBILE
NEC-TV, from N. Y. (color)
(D. P. Brother)
Max Liebman brought in a lush, lusty and tasty dish in spectacularizing the adventures of Marco Polo Saturday night (14). It was a sumptuous production, romantic in the right places and a tongue-incheck romp in others, with pageant-like trappings of palaces and market places, from the Venetian kickoff through the Oriental safari of the 13th Century globetrotter. As to the latter, he had a sturdy, solid sender in the vocals and pretending of Alfred Drake and an attractive singing-acting teammate in Doretta Morrow, his vis-a-vis in the Broadway and British editions of "Kismet."

The score, built by Clay Warnick and Mel Pahl from the structure

in Doretta Morrow, his vis-a-vis in the Broadway and British editions of "Kismet."

The score, built by Clay Warnick and Mel Pahl from the structure supplied by Rimsky-Korsakov, the stylish Scheherazadean, translated well to an updated idiom, as were the lyrics of Edward Eager. In fact, there may be one or two pop hits to come out of the splendiferous spec, particularly "Is It You?" as duetted by the principals, plus a couple of cheerful ditties like "Population" (Drake) and "I'm a Tartar" Ubrake and the Warnick Choir). William Friedberg and Neil Simon went allout on the script to come up with a nifty musicomedy book that had that sterling Broadway look.

The Paul du Pont costumes and Frederick Fox's decor were in the fabulous groove that compatible color undoubtedly lifted to eyearresting range for those lucky enough to have a tint machine at hand. As a topper, James Starbuck came through with surefire choreography, not the least of which was the solo "Ceremonial Dance" of Beatrice Kraft, supported in spots by her troupe, plus other terping arrangements spread through Polo's peregrinations from the courts of Kublai Khan, the Tibetan satrap and the Persian king.

Tibetan satrap and the Persian

the courts of Kublai Khan, the Tibetan satrap and the Persian king.

With Drake doubling as off-screen narrator, the bridges were deployed to introduce a series of bazaars and entertainments, set off notably in the tumbling and pyramid building of the Wazzan Troupe, among other flashes by various components in furthering the story and action. Arnold Moss. Paul Ukena, George Mitchell and all the others stood out in their straight acting roles, with Ukena as the Khan handling a song.

It wasn't all a steadily interesting progression. The second act tended to drag, though enhanced by a kind of unorthodox fencing scene between Drake and Jerome Kilty, latter as the son of Harold Vermilyea, the Baron of Tibet. But it picked right up again in the third act to flow evenly toward overall sockola as a specola in all departments.

Drake and Miss Morrow carried

overall sockola as a spectra and departments.

Drake and Miss Morrow carried the burden of the singing assignments to come off with honors therein as well as in the emoting. Charles Sanford handling the orch nobly to rack up a score for himself. Liebman isn't dead yet.

Trau.

through English sub-titics on the tv screen. WTVN-TV states that eventually Suzanne will request help from viewers in improving her English. The gimmick widely ballyhooed in the city's press through advertisements, caused discussion among viewers and is clever at present. However, it's doubtful how long Suzanne can keep up the same routine without becoming tiresome. The gimmick's life probably will be over in a matter of months.

Conn. Conn.

SALUTE TO BASEBALL With Art Carney, Don Adams, Mel Allen, Red Barber, Gertrude Berg, Eddle Fisher, Dave Garway, Leo Durocher, Roy Roycers, Pat Brady, Sons of Ploneers, baseball players; Art Linkletter, emcee Tele Follow-Up Comment

Robert Montgomery Presents
Robert Montgomery on Monday
(16) took the first step toward the
"canonization" of the late Albert
Einstein with William Kendal!
Clarke's "Portrait of a Man."
Father of the theory of relativity
was portrayed in a semi-documentary style in a manner that
made him a flat personality. Presentation was devoid of drama or
humor, and the series of events
depicted were such that it made
Einstein an incomplete man.

Montgomery acted as the narrator for the show, to tie in the
various episodes in the presentation. Unfortunately, neither the
modus operandi, nor the hurried
technique of the writer, contributed to the sum total of the knowledge about Einstein.

uted to the sum total of the knowledge about Einstein.

The show traced the professor's
career from a youth who refused
to indulge in playing soldier with
other children, through his professcrships at various universities in
Furope, thence through the Nazi
persecution, and finally, his life in
America. It's a tall order to squeeze
in a one-hour presentation, no
matter what device would be used.
Perhaps it would have been better
to present a single facet of the
scientist's life and give it dramatic
substance, whether through his
humanitarian beliefs or his scientific teachings. What the NBC-TV
show did was entirely inadequate,
and did little justice to the great
physicist.

Robert Ellenstein played the

physicist.

Robert Ellenstein played the title role and the camera never peered into his face. Such technique recalls the early films which portrayed the Deity by showing various parts of his body, but never the face. Others participating in the show included Nina Hansen, Peter Von Zerneck, Ray Boyle and Beverly Lunsford, all of whom spoke their lines dutifully. Jose.

Telephone Time

"Man with the Beard," presented last Sunday (15) on CBS-TV's "Telephone Time," falls into the truth is stranger than fiction category. Without a factual tag, the story might easily be attacked as a contrived, unbelievable and elementary attempt to point up the value of tolerance. But it actually happened a number of years ago. A man in Fitchburg, Mass, was persecuted by his friends and neighbors because he let his whiskers grow.

grow.
The message was simple and direct. The man was considered a danger because he revolted against a town custom by refusing to shave. That made him different. Not only was he attacked, but his children also. Donald S. Sanford's teleplay, the performances and the camerawork all contributed ably in showing how violence is built up among people through ignorance, which breeds intolerance, which in turn breeds hate.

It took time, but the townspeople

breeds hate. It took time, but the townspeople finally realized the foolishness of their action. In the meantime, though, the man who grew the beard served a year in jail for attacking members of the community after being provoked by a gangup on his daughter.

Walter Cov did a fine job in the

on his daughter.
Walter Coy did a fine job in the title assignment, with William Ching, as a confused friend, and Beverly Washburn, as the daughter, also registering effectively. The balance of the cast handled their roles capably, while John Nesbitt losted the session affably. Production moved at a nice clip. Jess.

HOME THEATRE
With Suzanne
Executive Producer: Al Sternberg
95 Mins.: Mon. (2), 11:25 p.m.
Participating
WTVN-TV, Columbus
Suzanne, billed as "a French woman of mystery." is a new addition to WTVN-TV's weekday late evening movic presentation.
Suzanne, whose real identity the station is trying to keep a secret for the present, specks little English in introducing the night's movic and buildup to the commercials. Her French is translated through English sub-titles on the ty screen.
WTVN-TV states that eventually Suzanne will request hely wideo. The analyse of the present specks little English in introducing the night's movic and buildup to the commercials. Her French is translated through English sub-titles on the ty screen.
WTVN-TV states that eventually suzanne will request hely wideo. The analyse of the reduce of a famous comedienne whe is in a panic about her husers and her upcoming the production moved at a nice clip. Jess.

U.S. Steel Hour
Imogene Coca, who's been doing some guest shots since her last regular comedy series on NBC-TV failed to jell, switched networks and characters when she appeared States Steel Hour" play on CBS-1 Viast Wednesday night (11). But the vehicle, a Mel Goldberg play it littled 'Fronny Heart,' failed to jell. It was mired in a bog of cliched situations, tired hip talk and even more fatiguing hysteria.

Miss Coca was not impressive in built of the role of a famous comedienne who is in a panic about her huse with the role of a famous comedienne who is in a panic about her huse wideo. The amount of the role of a famous comedienne who is in a panic about her huse with the role of a famous comedienne who is in a panic about her huse with the role of a famous comedienne who is in a panic about her huse with the role of a famous comedienne who is in a panic about her huse the role of a famous comedienne who is in a panic about her huse the role of a famous comedienne who is in a panic about her huse the role of a famous comedienne who is in a panic about her huse the role of a famous com

s the role of a famous comedienne who is in a panic about her husselphand, love, her own attractiveness and her upcoming debut in video. The script had Miss Coca alternating between self-pity and altomating nuptials in Monaco, but it does serve to show that Her role of her husband.

There was some interesting video backstage stuff, but the characters were strictly stereotypes. The story line, which had between the prestidigitation, Other major offering was a pitch for funds for the limind to be a wife and an actress, was slightly jumbled at times, but for the most part, followed the fa-

Alcoa Hour
Fine writing and some exceptional performances distinguished Alvin Sapinsley's "Even the Weariest River," which the Alcoa Hour presented Sunday (15) via NBC-TV. But while this blank verse drama was rich in poetic qualities and an ethereal mood, its characters were hardly the types to be found in a frontier-days town on the Casper-Layamie stage line.

frontier-days town on the Casper-Laramie stage line.

If the viewer, however, was will-ing to grant poetic license, then this was an eloquent, moving story of "three bodies on a dusty street" and how they came to be lying there. In flashback, the town doc, Boris Karloff, philosophically re-lated the problem of aging sheriff Franchot Tone, who held a wound-ed man as a long-sought stage rob-ber.

lated the problem of aging sheriff Franchot Tone, who held a wounded man as a long-sought stage robber.

Tone knew the suspect was the wrong man, but lied to maintain his professional standing before the town's trate citizens. Despite the fact that portions of the script were frequently telegraphed, author Sapinsley managed to bring an air of suspense and ominous atmosphere to the drama, which eventually wound up with the sheriff, his daughter and the suspect all slain. By far the best lines were handed Karloff, and he handled them in dignified, scholarly fashion that accented the grim, fatalistic mood of the piece. While not faring as well scriptwise, Tone was surprisingly believable as the sheriff who creaked and groaned with the weight of his years and problems. Christopher Plummer was impressive as the falsely-accused prisoner. Less impressive was Lee Grant as the sheriff's daughter. She seemed more suitable for a Greenwich village meller than a saga of the old west.

Physical values and overall guidance supplied by producer Herbert Brodkin were topdrawer, as was direction of Robert Mulligan. But withal, tv's limited studio space appears too much of a handicap for it to compete with Hollywood in the field of western drama. For the sweeping action and broad outdoor vistas of the theatrical film are missed in the video version.

Gilb.

The Ed Sullivan Show
Ed Sullivan's offering Sunday
(15) seemed like a throwaway bit.
The CBS-TV stanza had a singular
lack of excitement, devoid of the
stimulation that comes from sock
talent or superior production. In
the production end, Sullivan went
a little overboard in the corn department. In the opening presentation, that of the Naval Academy
Glee Club, there was so much
double exposure that it seemed to
deliberately obscure the musical
merit of the lads. At times, it was
hard to distinguish whether Sullitary shots on the split screen with
wocal accompaniment or vice versa.
In the case of Helen Traubel's
"I Could Have Danced All Night,"
the opposite was true. The dancers
that came on seemed to augment
the vocal. The former Wagnerian
soprano, now a lead in Rodgers &
Hammerstein's "Pipe Dream," offered a robust type of entertainment which wound up with a rendition of "Bill Bailey." Her forays
with Jimmy Durante several years
ago have provided her with the
basis of a lot of extracurricular
activity.
Ricky Lane and his dialect spieling dummy, Velvel, are frequent
repeaters on this session with generally excellent results. This trip,
the verbiage was somewhat under,
par, but still funny enough to get
by.
Sullivan also repeated, via kinescope, a scene from Metro's
"Good News," with Grace Kelly
and Ralph Meeker, Of course, this

miliar road-signs to its appointed end and a recital mode of the director, turned in the lop performance on the show.

"I would be the director, turned in the lop performance on the show.

"I would be the director, turned in the lop performance on the show.

"I would be the director, turned in the lop performance on the show.

"I would be the director, turned in the lop performance on the show.

"I would be the director, turned in the lop performance on the show.

"I would be the cameras for a long time, from the camera for a long time, from the c

Shower of Stars

Chrysler's "Shower of Stars"
Thursday (12) on NBC started off
with an excellent idea, an exposition of the various types of American music, with the initial promise indicating that much of it
would be in the jazz idiom. Unfortunately, the program didn't
carry out this theme. True, there
were bits of various kinds of music, but the generally unimaginative selections and presentation
left the overall impression that
the current native music is in a
fairly sad state.

The elements selected were fairly representative of their class.
Frankie Laine is held in high esteem by the disk-buying public,
and Tex Williams is a good representative of the rural bards. There
was a sampling of the mambo by
Perez Prado; a ballad by Helen
O'Connell, who also duetted with
Laine, and a rock 'n' roll demonstration by the Teen Agers. A
comparative note of reverence
came from Jane Russell, Connie
Haines and Beryl Davis, who combined on a spiritual.

However, what really carried
weight was the orchestral pairing
of "Poor People of Paris" and
'Lisbon Antigua," with conductors
Les Baxter and Nelson Riddle
showcasing their bestselling disks.
The other major event on the
show was Joe E. Brown's pantominic dissertation on baseball,
which is a classic lampoon.
Otherwise, "Shower, poured out
a lot of mediocrity.

Screen Directors Playhouse
Top Hollywood directors lay

Otherwise, "Shower, poured out a lot of mediocrity. Jose.

Screen Directors Playhouse
Top Hollywood directors lay their reps on the line when they go for that "newfangled" tv, be it live or film. Some have made the grade, but very few via the half-hour teleplay. There just ain't enough dimension in the bread & butter quickies to establish much. So why should a crackerjack like Fred Zinnemann ("High Noon," "From Here To Eternity," "Oklahoma") take the plunge, especially on "Screen Directors Playhouse," which is an iffy Eastman Kodak adventure to begin with?
They ballied this one real big, display ads and all, to focus on the fact that Ray Milland and Rod Steiger would star on Wednesday's (11) segment over NBC-TV; plus billing Robert Louis Stevenson's story, "Markheim," It was supposedly RLS' rehearsal for his classic "Dr. Jekyll & Mr. Hyde' and maybe in the printed form it had more substance than the teleplay showed, Milland as Markheim and Steiger as a sort of devill in the flesh were in there grimly trying to make sense of a little wickedness vs. morality script hinged on murder and Markheim's final cleansing via the confession route. Dull.

Playwrights 56

cleansing via the confession route. Dull.

Playwrights 56

A winning team of a season ago played a mediocre game last week when Fred Coe brought back two of his old associates, director Delbert Mann and scripter Sumner Locke Elliott, to produce "You and Me—and the Gatepost" on NBC's Playwrights 56. It was a far cry from some of those memorable Alcoa and Goodyear Playhouse shows the trio had once turned out together.

"Gatepost" was something of a mixture between melodrama and satire, with neither element coming into its own. It told the story of a socialite who had to "buy" her friends to keep them. She took on a young playwright, convinced him of his non-existent talents, almost wrecked his romance with "the girl from back home" and finally had to face the bitter truth about herself.

Mary Astor as the socialite had poise and played the part well. She was reasonably convincing as she bestowed her largesse on the young playwright, George Grizzard, turning him from a modest young man into a playboy with illusions of "genius." Grizzard had an untankful role which he han under wasn't much chance to etch out a "(Continued on page 52)".

emcee
Exec Producer: Linkletter
Producer-Director: Alan Handley
Writers: Ray Allen, Harvey Bullock, Bill Dana, Tom Naud,
Aaron Reuben
90 Mins., Sum. (15), 7:30 p.m.
US. RUBBER, AMERICAN RADIATOR & STANDARD, MAYBELLINE
NBC-TV, from N. Y. and Hollywood

Fletcher D. Binkander Total

wood (Fletcher D. Richards; BBDO; Gordon Best)

NBC-TV's "Salute to Baseball," on the eve of the new season's getaway, was a clambake with a topical peg. The national pastime only furnished the flavor and atmosphere for this color spec, but essentially it was a pretext for a big variety stanza with some comedy routines scoring enough hits to carry, the 90-minute running time.

and y variety stanza with solice coincides to carry, the 90-minute running time.

A big portion of the show was pitched to the kids, and so Roy Rogers and his horse Trigger were part of the pickups from the Little League baseball field in Sherman Oaks, Cal. Also, a lineup of top ballplayers, like Willie Mays. Duke Snider, Yogi Berra, Bob Feller, et al., must have provided some kicks for the juve fans, although they didn't have much to do except to hang around: awkwardly for the most part.

They did serve as adequate straightmen for Molly Berg's comedy routine. This was a sock bit that easily could have bombed with some miscues, but Miss Berg handled the script without a flaw, and she delivered a succession of big yocks, as she toured the player-filled locker-room.

Art Carney also came through with a strong bit. He played a dumb rookle pitcher being interviewed by Red Barber, but it was a spoof that may have puzzled some hero-worshipping juves looking in. Same goes for the Don Adams' socko satire on the umpires.

soling in. Same goes for the Don Adams socko satire on the umpires.

Eddie Fisher was on hand for a couple of songs, and while he belted in his usual effective style, the question must have arisen: how does this fit into a show about baseball? A couple of other musical sequences were at least based on the "Damn Yankees" score. Even Trigger was decked in baseball garb in a Coast sequence with Leo Durocher and The Sons of the Pioneers.

Some clips showing the exploits of Babe Ruth, Carl Hubbell, Willie Mays and the throwing arms of the U.S. Presidents from Taft to Eisenhower were also interspersed through the show, but in such a fragmentary way that they meant little. Also the demonstration of how a curve ball curves didn't prove much either, since there's always the curvature of the ty screen itself to be considered. There was also a sentimental excerpt from the Lou Gehrig biopic. Art Linkletter and Dave Garroway joined in a pantomime version to the inevitable "Casey At The Bat" as classically recited by De-Wolfe Hopper, Linkletter also hosted the show in a pleasant, casual way, assisted by a panel of juves who didn't always say the right thing.

right thing.

THE BETTY CROCKER SEARCH With Hal March, emcee; Johnny Desmond, Paul Whiteman Orch Producer: Fred Heider Director: Marshall Diskin Writer: Jean Meegan 30 Mins., Thurs. (12), 8 p.m. GENERAL MILLS ABC-TV, from Philadelphia (Dancer-Fitzgerald-Sample)

There oughta be a law, or at least a rule among the networks, against "presentations" of various awards carried on the air. Latest in an ever-increasing line of such telepresentations was the General Mills one-shot, the "Betty Crocker Search for the All-American Homemaker of Tomorrow," out of the Bellevue-Stratford in Philadelphia. If "Search" was less painful than the others, it was merely because it was shorter, a half-hour one-shot in the time vacated for the summer a week ago by Bishop Sheen. Perfunctory is the word for this affair, in which the food company awarded a \$5,000 scholarship to the winning high school senior picked out of a field of some 256,000 entrants. With some 50 girls sitting at a couple of banquet tables and Hal March parading with a handmike, most of the show was fill until the final award to a pert youngster from California. For the fill, Johnny Desmond did nicely with a brace of songs. Paul Whiteman's orch played his now-standard argangement of "When (Continued on page 52)

(Continued on page 52)

CHICKEN-A-LA-TV CIRCUIT

Taped & Fractured

Charlotte, April 17.

Bob Raiford, WBT's late-night disk jockey, found himself without a job last week—and with two hours of unplayed tape which vox-popped the Charlotte citizenry on their reactions to the Nat (King) Cole episode.

Raiford went on the air Wednesday night (11) with the announcement that he would probably get fired for what he was about to do. He had spent the entire day interviewing about 50 townspeople, including the chief of police (the only one who was identified by name), on what they thought about the Cole attack. It was Raiford's intent to prove that not all in the south are goons. All told, there was enough material for a three-hour show. Raiford had gotten the station management's blessing to do the program, but shortly before air time the okay was rescinded. Station reversed itself on the grounds that it was too hot to handle. Raiford went ahead anyhow—thus his announcement that this would probably be his last show for WBT.

About an hour of the taped interviews had gone over the air when the axe fell. Raiford was told he was through. Show-closed with the "Star Spangled Banner."

Charles H. Crutchfield, exec v.p-g.m. of Jefferson Standard Broadcasting, said Raiford was fired because "it has long been company policy not to editorialize on the air on controversial subjects through its announcers or employees."

SAG Wins Jurisdiction Fight With AFTRA Over Electronicam System

A three-man American Arbitra-tion Assn, panel has ruled, 2 to 1, in favor of Screen Actors Guild on jurisdiction of DuMont Labs' Electronicam system such as in-augurated by Jackie Gleason on his CBS-TV "Honeymooners" film series. Thus the American Federahis CBS-TV "Honeymooners nim series. Thus the American Federa-tion of TV-Radio Artists, which had sought to embrace the system within its scope, loses out in the issue brought by DuMont.

within its scope, loses out in the issue brought by DuMont.

Majority opinion, declaring that the questions raised relate only to whether or not the provisions of the AFTRA Code apply to programs produced with Electronicam, said "we are concerned only with the use of Electronicam to record on motion picture film a program or portions of a program for later cutting, and editing into a final release for telecast. We do not have to pass upon any of the issues of coverage which might arise if the Electronicam were used to record a television program which is simultaneously telecast." "Honeymooners" was held to be done "in the motion picture manner" and that the system at issue is produced "by a motion picture camera."

Electronicam is not done "in the

era."
Electronicam is not done "in the manner of a live telecast," according to the ruling which also favored Gleason.

wred Gleason.

AFTRA is expected to appeal on the basis of clauses in the dissenting opinion that are held to relate to nonfulfillment of certain conditions, along with assertion that the "middle arbitrator" has made his decision. "which is essentially in a unilateral way" and that, in so doing, has "plainly frustrated the full, fair and impartial deliberation to which each party is entitled, and he has rendered a decision which is fundamentally and fatally tainted." fatally tainted."
,Counsel for DuMont Labs was

Counsel for DuMont Labs was the firm of Battle, Fowler, Neaman, Stokes & Kheel. Jaffe & Jaffe repped AFTRA, with William Berger, SAG's national counsel, in attendance throughout the hear-

GF Ankles ABC Dunninger Show

General Foods is bowing out of its skip-a-week sponsorship in the post. "Disneyland". We din es dia ynight night half-hour on ABC-TV when "MGM Parade" goes off, and American Tobacco will go it alone as alternate-week sponsor of the incoming "Dunninger Show." Mentalist is definitely set to start May 9, and the network is scrambling to find an alternate sponsor to share the show with Pall Mall. Originally, it had been believed GF was planning to stay with the time through next fall, despite the failure of the Metro entry, but for some reason it changed its mind. Dunninger segment will be produced by Ben Frye,

Roll On, Radio

Roll On, Radio

Boston, April 17.

There remains at least one respect in which tv cannot compete with radio—and that's on wheels. WHDH has come up with a "Request Wagon." The "Request Wagon" is a truck, with big WHDH signs attached to it, that tours the Beantown traffic areas. Its purpose is to collect record requests from drivers and transmit the requests to the studio by two-way telephone, thus giving Boston autoists a chance to hear their musical faves hear their musical faves hin minutes after they re-

Chevy \$8,000,000 On Hope & Dinah; **Big Tuesday Nite**

season with an appropriate and talent outlay. Lion's share of the boodle will ride on a realigned array of the 8-to 9 slot on Tuesday night. With Milton Berle out of the picture except for doing four specs and Martha Raye's stafour specs and Martha Raye's sta-tus very iffy, the permanent Tues-day fronts will be Bob Hope and Dinah Shore. The comedian is blueprinted for half a dozen work-outs and Miss Shore for at least eight, based on her click in a couple of Tuesday "Chevy Show" outing this season. There will be six other Chevy programs in the Tuesday setup to total 20, with Miss Shore also continuing her Thursday night quarter-hour (with Tuesday to be dropped).

Tuesday to be dropped).

Format and talent components for the other Tuesday shows are not yet worked out, though Jimmy Durante, dropped by Texaco Saturday night, and Steve Allen may divide a dozen or so shows between them under auspices of RCA and Whirlpool, latter having become a unit of RCA some months ago.

Meanwhile, one phase of Tuesday's summer pinchhitting duty has been resolved, with reruns of the "Dear Phoebe" series (Peter Lawford) going in at 8 o'clock, leaving 8:30 open.

Mack's 'Monitor' Buy

Mack Trucks is going in for in-stitutional radio plugs via a sum-mer spread on NBC's "Monitor." Mack is joined by the American Trucking Foundation in the "edu-cational" campaign headed for the web's weekend stanza.

Drive starts June 30 and runs to Sept. 2 with 42 participations embraced in remote airings averaging 160 stations.

PRAISES MEDIUM

In the last six weeks, I've been talking about television. Out on the lecture circuit, I've talked to more than 15,000 tv viewers in 27 states, collected into audiences ranging from a convention of engineers in Boston to the be-hatted members of the Peoria Women's Club. I've talked, and I've listened to what the viewers had to say. Right across the country, there's a startling unanimity of comment, and because hearing it helped me, I want to pass it on.

The members of my audiences

and because hearing it helped me, I want to pass it on.

The members of my audiences comprised a healthy cross section of the nation's viewers: in Emporia, Kansas, they were members of the Civic Forum; in Knoxville, Tenn, teachers in the city schools; at White Sulphur Springs, steel exceutives and their wives; in Chicago, 3,000 road builders in convention. In Maryville, Mo., and in New Orleans, in Boulder, Colo., and in San Francisco, they were college students. In Detroit they were the city's English teachers, and in Dallas, Springfield, Pittsburgh, Fall River, Wilmington, Milwaukee, Fort Wayne, Evanston, Norfolk, and Tulsa, they were men and women at luncheon clubs, Rotary meetings, Women's Clubs, and YMCA dinners. In Newport News they were beer salesmen in convenion, and in Rockford, Ill., they were 2,700 elementary school teachers in conference.

'All' Have Something To Say'
Nearly all of them, in all 6,500 miles of the chicken a la king

'All' Have Something To Say'
Nearly all of them, in all 6,500
miles of the chicken a la king
circuit, are tv viewers. Nearly all
of them have something to say.
The most immediate reaction to
be gained is the salutary fact that
the day of the tv 'hold-out' is
over. Five years ago, when I began
these annual lecture treks, at least
a dozen in any audience approached
me after a lecture and with a
peculiar pride, announced that they
never watch tv. This seemed to
me an attempt to assert intellectual
superiority, born of a conviction
that to watch tv was a confession
of ignorance. This isn't true anymore. I met no one who doesn't
watch tv some of the time, and
even the keenest have found something to their liking on their
channels.
Teachers, too, are "with it."

channels.

Teachers, too, are "with it."
Perhaps because like too many of
my colleagues I don't get out of
New York often enough, I was
surprised as well as encouraged by
the use of tv in the classroom. Said
Sister Marie Chantal, of St. Mary
Academy in Monroe, Michigan,
"Sadler's Wells Co. in "The Sleeping Beauty' provided me with
meaty laboratory work for my 12th
grade English classes. I told them
to report their own opinions, and
those reports included a brief general description of the program, those reports included a brief gen eral description of the program, the name of the author and pro-ducer, general aims of the program, and degree of achievement."

It would appear that in our class-rooms as well as in the living room, a generation of discriminatory viewers is being born.

viewers is being born.

When you talk about tv, you hear complaints, and I'd be remiss if I didn't report them. In analysis, they can be condensed to 10, and they represent those I heard most often. Because they were almost identical, coast to coast, and often phrased in almost the same language, I think they're important.

(1) Adequate reception New

phrased in almost the same language, I think they're important.

(1) Adequate reception New Yorkers seem to take for granted, and we shouldn't. Springfield, for example, is the capitol of Illinois and a big city. Yet at dinner before my lecture to the B'nai B'rith Open Forum, I heard my hostess say." "Studio One' didn't come in very good last night. Too much snow." Across the table, a guest replied that on his set "Studio One" came in fine, but "Medic" didn't come in all.

If In Doubt, Blame Webs
(2) At home in Fairfield, I'm luiled into the belief that most viewers across the country have the same wide selection of tv fare (Continued on page 66)

MOST OF COUNTRY Bulova in Spots-to-Program Realm With 'Two for Money' Rotation Buy; It Looks Like Quite a Sat. Night

The Weekend Trendex

The Weekend Trendex

NBC-TV lost out on both of
its Saturday-Sunday (14-15)
specs in the Trendex averages.
Saturday's "Marco Polo" musical produced by Max Liebman (Alfred Drake, Doretta
Morrow) drew clusters of 15.8,
15.7 and 16.2 (average of 15.9)
against CBS-TV's 18 for "Two
for the Money," 13.3 for "It's
Always Jan" and 23.6 for
"Gunsmoke." ABC-TV's Lawrence Welk show prevailed
against the field with 20.6 at
9 o'clock and 22.3 at 9:30, with
"Chance of Lifetime" pegged
at 12.4.

NBC's "Salute to Baseball" Sanute to Baselan Sunday night averaged 22.4 with ratings of 22.1, 24.8 and 20.4 from 7:30 to 9, Against it, CBS drew 20.1 for "Private Secretary" and half-hour marks of 23.6 and 33.6 for Ed Sullivan, with ABC's "Famous Films", looked at 6.1 at 7:20 Films" clocked at 6.1 at and 6.8 for the next hour.

Murray Is Due For 'Treasure' Quiz As 'Dollar' Gets Axe

The Jan Murray-starring "Dollar a Second" is due for the axe at the end of this season, but Murray will be back on ABC-TV in the fall in "Dollar's" same time and with the same sponsor in a new quizzer of his own, "Treasure Chest." Mogen David Wine, Murray's present sponsor, will bankroll the new show, which Murray has packaged via the William Morris office, in its current Friday at 9 time slot.

9 time slot.

"Treasure Chest" is a quizzer with a suspense twist, in which contestants who've reached a certain cash level then get the choice of taking their coin and leaving or surrendering the coin in favor of selecting the contents of one of 25 or 30 "treasure chests" on the stage. Chests can contain anything from a cheap pipe to as high as \$25,000 in cash. This, incidentally is the same show (with a few modifications) that ABC-TV itself was high on last fall during the rush of quiz packages that followed the success of "\$64,000 Question."

"Dollar a Second," originally im-

success of "\$54,000 Question."
"Dollar a Second," originally imported from France by Jean Paul Blondeau (whose other interests now include French representation for CBS Television Film Sales) thus ends a three-year run, having started on DuMont and been on ABC-TV for the winery for the past two years.

MULL 'SEE IT NOW' IN 'OMNIBUS' SLOT

CBS-TV was reported mulling the idea of slotting "See It Now" shows on Sunday next season to take up some of the slack occasioned by the moveover of "Omnibus" to ABC-TV. It's understood the network is "anxious," also, to have the Ed Murrow-Fred Friendly series remove itself from the "controversial" category and train its cameras more on domestic subjects keyed to the national picture. As an example of that, and

As an example of that, and should the Sabbath 5 to 6:30 berthing jell, the first subject next fall would be Danny Kaye in a film documentary of his tour through Europe. Another topic being kicked around is the traftic situation across the country.

Saturday night is getting a lease on life as far as CBS-TV is concerned. A new major development brings Bulova into the home screen picture as a full-fledged sponsor, which indicates that the watch company will lower some of

screen picture as a full-fledged sponsor, which indicates that the watch company will lower some of its torpedoes as a prime user of station breaks, amounting to millions of dollars over the years, in radio as well as tv. McCann-Erickson agency for the account, is taking an alternating hold for its client on the 9 o'clock "Two for the Money," on which the original sponsor, P. Lorillard, sticks fast to the quizzer.

Bulova will start its sponsorship on May 5, the best indication that "Money" will not only ride through the summer but continue into the next semester. Herb Shriner, who's headed the show since the beginning, is scheduled to move out to star in a full-hour varie'y format next season for CBS-TV. The network has been envisioning 8 to 9 o'clock Friday for the Shriner stanza, but only last week one of the half-hours was earmarked for Ziv TV's "West Point Story" telepix scries under General Foods backing, replacing either "Mama" or "Our Miss Brooks."

CBS must also make room for a Jeannie Carson si uation comedy skein tagged "Hey, Jeannie" which Procter & Gambie has bought via Teour Star Productions (thus switching the British comedienne from her NBC-TV identity since arriving in this country to appear in several spectaculars). This show will likely oust P & G's "It's Always Jan" (Janis Paige) as the seque to "Two for the Money."

"Money" and "Jeannie" would fight it out with Sid Caesar at 9 to 10 Saturday next season as the comedian heads for a shift from his Monday slotting to go back-to-back with Perry Como on NBC-TV. However, there are a number of uncertainties, such as the spot for CBS-TV's 60-minute "Perry Mason" films based on the Erle Stanley Gardner stories scheduled for a Saturday night berthing.

Bulova's entry into the program sphere will undoubtedly reduce lits budget on spots. As an ind-

uled for a Saturday night berthing.
Bulova's entry into the program
sphere will undoubtedly reduce
its budget on spots. As an indication of this, the timepiece ou'fit
is dropping the 9 o'clock break,
just ahead of "Two for the Money,"
on WCBS-TV in New York, but
keeping its four other spots on
the station. Its two-aweek breaks
on WRCA-TV are being axed.
There will be more such je'tisoning of the quickies, the way the
picture shapes.

\$1,250,000 Elgin Biz Back to JWT

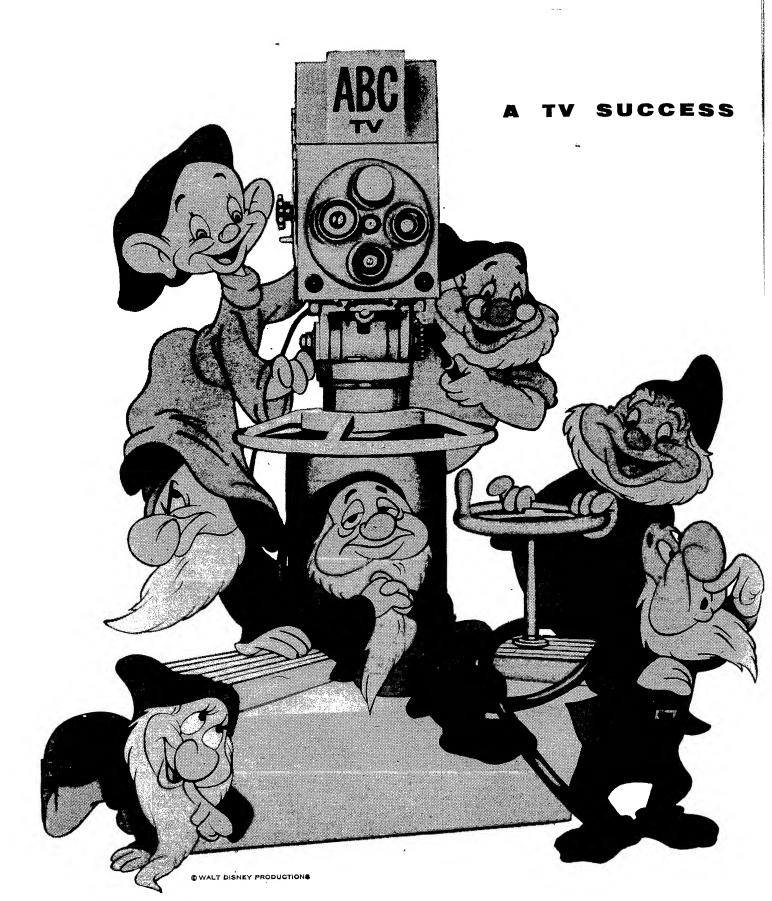
Chicago, April 17. J. Waller Thompson has re-lassoed the Elgin National Walch Co.'s consumer products account, valued at about \$1,250,000, from Young & Rubicam, which had in herited the billings from JWT back in '51. Moveover date is July 15.

in '51. Moveover date is July 15.
While the timepiece firm's new
advertising schemes haven't been
worked out, it's understood Elgin
will check off its alternate ride on
CBS-TV's "Person to Person" but
will probably come back into network tv in the fall on a new property.

George Diebert will be JWT's supervisor on the account and Carl von Ammon will be the account rep.

count rep.

Acquisition of the Elgin bookings brings JWT's new biz signed for the Chi office in recent months to nearly \$12,000,000. Fattest coup was the Schlitz brewing account, worth close to \$9,000,000, and the Johnson Motors billings, figured at around \$1,000,000.



STORY THAT DWARFS ALL OTHER

We'd be **Dopey** if we kept the news a secret! Fact is, ABC-TV has two towering successes in its Disneyland and Mickey Mouse Club shows. The **Happy** news about Disneyland is that every one of its advertisers has renewed until the fall of '57... making the show a complete sellout. Small wonder — because this award-winning program (an Emmy, this year and last, among others) has been a top-tenner ever since its first performance. And, as for the Mickey Mouse Club, it's awakened the **Sleepy** world of daytime TV with a start... simply by being the top-rated daytime show ever since its premiere. And what sponsor could be **Grumpy** about a cost per thousand homes of 68 cents (lowest in daytime and nighttime TV)! Obviously, this low, low price is just what the **Doc** ordered for low-cost, high-potency television. Already, 7 Mickey Mouse Club sponsors* have renewed for the '56-'57 season. If you'd like to join them, don't be **Bashful**. Get in touch with your ABC-TV rep now!

HEY, WHAT ABOUT ME?

Sorry, Sneezy, we had to leave you out. This success story is nothing to sneeze at!

*Armour & Co., The Bristol-Myers Co., Carnation Milk Co., The Coca-Cola Co., General Mills, Inc., The S.O. S. Company, Mattel, Inc.



SPOT BIZ, AS 'HIDDEN HALF' OF TV, **SOCKS OVER \$307,000,000 GROSS**

By ART WOODSTONE

Despite their vast prestige, the networks — literally — constitute only half of television. There are now authoritative figures to prove that national spot video makes very nearly the same amount of coin as the networks.

Gross earnings for national spot video in the last quarter of 1955 are reported at \$103,872,000 by Television Advertising Bureau, which has spent the past several months compiling a detailed study of spot. For the same time, gross expenditures in network twere placed at about \$119,000,000.

An "educated guess" by TvB

placed at about \$119,000,000.

An "educated guess" by TvB puts the October-December national spot gross at 30% ahead of the same 1954 period, indicating how much this "hidden half" of video has grown. Another "educated guess" is that altogether in 1955 national spot grossed \$307,-000,000.

1955 national spot grossed \$307,-000,000.

The industry didn't need a detailed and authenticated study to tell it that, until only a short while ago, blue-chip advertisers concentrated their tv on the networks. Many of them evidently still do, but the top 10 national spot advertisers spent quarterly amounts ranging from \$4,064,600 down to \$1,231,000—as much or more thas many bankrollers spend on their network shows. Tops in the national spot category during latter 1955 was Procter & Gamble. Then it was Brown & Williamson Tobacco, with \$2,739,000; General Foods, with \$2,004,000, and Sterning Drug, spending \$1,893,000. Rest of the top 10, in order, were: Ford, Miles Labs, General Motors, Robert Hall, Bulova and Colgate-Palmolive. It took exactly 3,017 advertisers to spend the nearly \$104,000,000 in spot tv.

The extent of national spot exenditures becomes enormous

The extent of national spot ex-The extent of national spot expenditures becomes enormous when it is pointed out that none of these totals includes the money spent by national advertisers on programming — syndicated shows, local live stuff, commercial production, etc. It's strictly a measurement of coin spent time and facilities.

Coincidence

Coincidence

It may only be coincidence, but it has been noticed in TvB and elsewhere that three of the fastest growing ad agencies in the country, during the past year or two, rank as Nos. 1, 2 and 3 in national spot expenditures. Bates, with an estimated \$6,500,000 last quartergross in national spot, led with its Brown-Williamson layout. It also had much Anahist, Colgate, Minute Maid, Dromedary (Nabisco), etc., coin in spot.

ute Maid, Dromedary (Nabisco), etc., coin in spot.

Leo Burnett ran in second position, having Kellogg, Mars, Pillsbury, P&G, Pabst, etc. Top McCann-Erickson (No. 3) accounts in the national spot field, according to TVB, were: Bulova, Nabisco, Esso. BBDO, Dancer-Fitzgerald-(Continued on page 64)

NBC-TV in Deal For Big 10 Rights

Chicago, April 17.

NBC-TV and the Big 10 are close to a deal for the television rights to the midwestern college conference's package of five regional grid games next fall. CBS-TV beamed the midwest games last season, shelling out a reported \$350,000 for the rights. Latter web is apparently giving the collegiate contests the brush this year in favor of its hookup with the pro gridders while NBC is working to grab off the regional bundles to supplement its national "Game of the Week" coverage.

Big 10 is also branching out with a lim series built around next fall's schedule. Working with Big 10 commissioner Kennith (Tug) Wilson on the project is telefilm syndicator Al LeVine who's handling the details and making the sponsor pitches. Package is being framed as a 13-week series of half-hour highlights of conference games which would be processed for early release on a regional network.

Seaman to ABC-TV

William Seaman has joined ABC-TV as program service manager of the web, succeeding Willard Mellor, who moves up to the post of staff associate producer, and takes over production chores on the Monday night "Film Fair" segment. Mellor has also been assigned the commercial coordinator job on the convention coverage this summer. Seaman comes from DuMont, where he was with the program department for some seven years, latterly as manager of operations. Mellor, who joined ABC three years ago, had been named program service manager last August. Both report to programming-talent v.p. Bob Lewine. William Seaman has joined ABC-

Hollander Mgr. Of Radio-Tele For Kletter (Drugs)

Since Pharmaceuticals Inc. has expanded its annual ad budget and its video investments, its agency, Edward Kletter Associates, has ex-Edward Kletter Associates, has expanded the executive echelon by inking Al Hollander as manager of the radio-tv department. The exDuMont exec, while he'll be just below radio-tv director Don Blauhut in the Kletter hierarchy, will divide program controls with Blauhut. Blauhut.

Blauhut.

Pharmaceuticals' budget in '56 is set at about \$11,000,000 and approximately \$8,250,000 of that goes for some radio and a lot of tv. At present, Kletter has Pharmaceuticals and its many brand names (Geritol, Serutan, etc.) committed to four network shows, one of which is definitely being axed, another of which is "iffy." Pharmaceuticals has half sponsorship of ABC-TV's "Masquerade Party," which will be left only with other half, Esquire, when it moves out of its Wednesday night berth for another network time. Kletter will find a replacement for its drug outlay.

Sponsor also has "Diamond Jubilee," the new Guy Lombardo entry on CBS-TV, and that stanza has had trouble getting off the ground. It changed producers two weeks back because the first one didn't like the format. And now the agency is said to be convinced that the expensive MCA package will never be a Nielsen winner. If agency decides to drop Lombardo at 9 on Tuesdays, it will retain the time option.

Other two shows are the CBS-TV "Sunday News Special" and the full-hour ABC-TV "Amateur Hour" on Sundays at 9. Kletter will probably stick to the Ted Mack showcase even though the web will have to make way for "Omnibus" in at least part of the time.

In addition to splitting program Pharmaceuticals' budget in '56 is

"Omnibus" in at least part vitime.

In addition to splitting program responsibility down the middle with Blauhut, Hollander will look after business affairs for Kletter. Hollander was with the DuMont network for eight years in tv production, ending up as the net's director of operations and going to Australia as consultant to help 20th-Fox set up its video interests there.

POND'S SEEN EXITING NBC-TV 'STAR STAGE'

Soups.

While it's an MCA-TV series, the soup company pretty much holds the control reins on the package so that Pond's, in effect, is only responsible for the alternate-week commercial insert. Pond's would like to exercise more authority on its tv programming and it looked this week like a cancellation was in order. Whether Campbell sticks with the show has yet to be resolved.

Menard as Resident Mgr. For Pitt KEYD: Purchase Price Was \$1,500,000

Pittsburgh, April 17.
Actual purchase price of KEYD, a VH'er in Minneapolis, by a group of Pittsburghers was \$1,500,000 and not \$1,100,000 as reported last week. Although the latter amount was the real cash involved, buyers also took over number of obligations, bringing the total to the other figure.

Don Menard, formerly of WDTV

other figure.

Don Menard, formerly of WDTV (now KDKA-TV) here and WENS, has been named resident manager of KEYD by Larry Israel, executive veep of the Minneapolis property with whom Menard was associated at WENS. Menard recently has been working here as a regional representative of Television Pictures of America. He is moving his family there immediately.

his family there immediately.

The new owners of KEYD include Israel; Tom Johnson, a major stockholder in the Pittsburgh Pirates; Sy Weintraub, tv film man; Bill Adler, editor-publisher of the local edition of TV Guide; George Eby, accountant and associate of John H. Harris Enterprises, and Don Lott, local steelman. Israel, Johnson and Lott are also stockholders in WENS, UHF Channel 16 here now in the courts and before the FCC fighting the granting of Channel 11 to a merger of the WWSW and WJAS interests.

Mex Video's Got That Backlog Bug

Lack of Spanish language film has local to outlets scurrying to pick up any material available on the Latin American or foreign mar-

the Latin American or foreign market.

Latest buy has been 94 Argentine oldies picked up from producer Armando Bo and producers rep Americo Miranda. Latter sold 80 pix for \$37,000 while Bo handed over 14 at \$400 per. Total sales came to be quoted \$42,600 with all material to be delivered in 16m.

Three local channels are claimed to use a minimum of 10 to 12 shorts and features daily. Latest reports here state that the considerable backlog of Spanish language features has almost hit bottom during the past few months and a new reserve supply must be set up immediately, even though reruns are the order of the day. Jose Luis Fernandez and Clemente Serna Martinez, local tv and radio empresarios have headed out this week on a kinescope buying trip with first stop Hawaii. Idea is to set up an interchange with various other nations in a similar fix, even if they are outside of the Latin American sohere and dub even if they are outside of the Latin American sphere, and dub all material into Spanish for local viewers.

UNIQUE RATINGS CHECK ON COAST KTTV SHOW

Hollywood, April 17.
In unique check of tv rating systems, subject which occupied Paul Coates' KTTV (TV) "Confidential File" show last Sunday, both ARB and Coates' staff conducted simultaneous spot checks of the first 15 minutes of show, and results were compared afterwards. results were compared afterwards

WCBS-TV Down to a Slow Indies Riled At Walk on Live \$ Shows; Just Weather & Sports

WCBS-TV, long one of the most successful operations in the country, is in the curious position of being left with a minimum of live commercial programming over which it exercises control. Situation has come about as result of the dumping of the 9 to 10 am. shows, Margaret Arlen's capsule "Morning Memo" and the George Skinner stanza. These are giving way to a pair of rerun telepix series, "Amos 'n' Andy" and "My Little Margie."

The New York flagship of CBS:

Little Margie."

The New York flagship of CBSTV runs two cross-the-board programs, Carol Reed's "Rain or
Shine" at 7:10 p.m. and "Late
Weather and Sports" (Miss Reed
and Bill Hickey) at 11:10 "Late
News," "News of New York" and
"Six O'Clock Report" are masterminded by the network. The only
other live value in the station's
commercial domain is George Bryan, host of "Early Show," But
Bryan is in there to recap feature
films that are condensed for time
reasons.

Station rides herd over 10 Pub-

Station rides herd over 10 Pub-lic Affairs shows, of which seven

Webb Pitches New Plan to Academy **On Emmy Awards**

Hollywood, April 17.
Academy of Television Arts & Sciences board of governors is studying a new, comprehensive nominations and awards structure submitted to Academy toppers by "Dragnet" producer-director-star Jack Webb, one of the original critics of the Acad's present structure. Academy officials say they find the Webb plan "very interesting," and will present it to the membership and individuals in tv for their appraisal.

Webb, meeting until midnight last Wednesday (11) with Academy prexy Don 'DeFore, veepees Bob Longenecker and Johnny Mercer, and secretary Thomas Free bairn-Smith, outlined his plan' which calls for two award nights, one for live shows and one for film, with 19 categories for filmed shows. Webb said: "the Academy officials were completely receptive, but explained that they, are not in a position to approve- or disapprove, that action on this is up to the board and membership. They said they would like to present it to them.

"I told them I feel the only way to handle this is by having two

to them.

"I told them I feel the only way to handle this is by having two award nights, to distinctly separate the live and the filmed shows. Our awards should follow those of the film Academy by a month or longer. One year filmed awards could be the first, presented from N. Y., the second year, live would be first.
"I think such county."

be first.

"I think such separate awards would clarify the difference between live and film to the viewers. Both are equally important and a 90-minute show with fewer categories would be more interesting. These categories could be revised yearly, to meet the continuing changes in tv. I base my categories on there being adequate competition to comprise or warrant a classification. There should be 10 to 15 shows of the same type to rate a category."

SCOTT PAPER TAKING

NBC-TV 'STAR STAGE'
Looks like matters are coming to a head on Pond's sponsorship stake in the Friday night 'Star stem, calling 50 people in our spot check. This isn't an attack on rating systems, but rather, against the interpretation of ratings by agencies and networks who holds the control reins on the package so that Pond's, in effect, is only responsible for the alternate-week commercial insert. Pond's would like to exercise more authority on its tv programming and it looked this week like a cancellation was in order. Whether Campbell sticks with 'the show has yet to be resolved.

Other formation of the nrst 15 minutes or show, and results were compared afterwards. Coates explained, "We conducted our own survey, following the ARB and the Pondinus" show with a tentative 9:30 to 11 Sunday night slotting on tap for next season, it appears that the network will have a selling job on its hands. Scott Paper, for one, does not figure to return to the show after a two-year identity with "Omnibus" on CBS-TV. (Scott is only committing itself thus far to a renewal of the "Father Knows and the pondinus" show with a tentative 9:30 to 11 Sunday night slotting on tap for next season, it appears that the network will have a selling job on its hands. Scott Paper, for one, does not figure to return to the show after a two-year identity with "Omnibus" on CBS-TV. (Scott is only committing itself thus far to a renewal of the "Father Knows and the government of the show after a two-year identity with "Omnibus" on CBS-TV.) Still in the iffy category are the two remaining "Omnibus" sponsors—Aluminium Co. Lid. of Cantal Carriage House Players.

Weaver Needle

Largely devoid of euphemisms, the Peabody Awards luncheon last week gave NBC chairman Sylvester (Pat) Weaver a chance to take a swing at the programming done by independent radio. The assault, couched in a seemingly innocent final phrase in his speech accepting a Peabody for "broadening horizons," got a number of people from the N.Y. radio indies hopping mad.

Part of the award went for

ping mad.
Part of the award went for
Weaver's "Monitor" radio concept.
Weaver alluded to the show by
saying that it was carrying out "a

Weaver alluded to the show by saying that it was carrying out "a real information job for the average American that will create a mutation in our society in the next generation—as against the other way, of following the pressures that exist... thereby winding up with a jukebox in the corner of the room to keep the kids quiet." Programmers at WINS, WNEW and other N. Y. local outlets were upset because the inference of Weaver's statement was that they churn out music (and sometimes news) without the least thought being given to creative programming. It was pointed out that not only are the musical portions carefully detailed at WNEW, WINS, WMCA and other such outlets, but stations like WNEW have their program men-devote several hours daily to working up public service stanzas.

daily to working up public service stanzas.

One station man, who didn't want to tangle directly with the NBC exec because he was "afraid of Weaver's vocabulary." said: "We have a profitable program concept; Mr. Weaver has to look for one, but that does not mean we're not experimenting, because every day we devote time to finding to new ways to present information and public issues—and we're not getting, or looking for a cent out of it."

Skiatron in Cuba Soon; Foreign Markets Figured Bet for Toll-Television

Skiatron, while hopeful for an early decision re home-toll televi-tion in the U. S., also is looking to the foreign market as a possible

to the foreign market as a possible source of income. Company's annual report, out last week, said that in preparation for the possible introduction of fee-tv abroad, patents and patent applica'ions had been filed in Britain, Germany, Australia, Cuba, Spain and other places. Impression prevails that Matty Fox, Skiatron-TV prexy, is in the final stages of negotiation with Cuban interests to launch Skiatron's Subscriber-Vision there, and that Cuban tv may actually serve as a testing ground for the effectiveness of pay-as-you-see broadcasting.

casting.

Reporting to the stockholders,
Arthur Levey, prez of Skiatron
Electronics, the development company for Subscriber-Vision, noted
that the outfit would receive 50%
of the arthur All foreign operaof the net from all foreign opera-tions. (In the U.S., Skiatron is to get 5% of the gross taken in by

get 5% of the gross taken in by Fox).

Levey said Skiatron's backlog of government research and development contracts was "the highest in our history," and he noted conclusion of a contract with Dage Television Division of Thompson Products Inc. for the latter's use of the Skiatron dark trace tube in the Data-Vision closed circuit tv system.

Crawford's Global Junket

Houston, April 17.
Bill Crawford, news director of KNUZ here, will lead a group of 30 Texans on a 40-day round the world trip by air this summer.
Crawford, who returned last fall from several months in the Middle East, will be assisted by his wife, Joan. During the trip, he plans to tape record feature interviews for broadcast on KNUZ. Group departs from New York on July 21.

Buff's 'Coin on the Cobb'

Buff Cobb will make hay in Europe for CBS (radio and tv) while on a visit to her parents, Frank Chapman and Gladys Swarthout, the ex-Metopera chirp, in Florence, Italy. Before planing out yesterday (Tues.), the pintsized gal made arrangements to insure expenses-plus for her two-month music-news-features spree. Here's some of the lineup:

Two-part film on "After the Ball Was Over" from Monaco, for the Will Rogers Jr. "Good Morning" show. Up to 13 spots for AM's "On a Sunday Afternoon," tackling subjects from "Le Jazz Hot" to "La Scala Cool," Assignments from Douglas Edwards and walter Cronkite on features analyzing women's rights. Segments

Hot" to "La Scala Cool." Assignments from Douglas Edwards and Walter Cronkite on features analyzing women's rights. Segments on "Is Anyone Here From Texas?" for John Henry Faulk's show. Items for "Sounds of the World" and "So They Say" (radio), latter covering spring fever and tourists tips. And for the Garry Moore tv'er, she will try to track down the seven orphan children adopted by various members of his troupe, for filmed interviews. That alone is a tough assignment, since Miss Cobb will have to get into Crete for an interview with Moore's own adopted kid.

Miss Cobb was accompanied by Nell King, with both producing, writing and performing the various chores. Cooperation is being extended by CBS' news bureaus at all points, with individuals programs to pay for the output:

TV Must Go Film Eventually, Sez Cone, **Except For Topical Events, Tint Specs**

Los Angeles, April 17.
Eventually television must go to film with the exception of topical events and tinted specs, according to Fairfax Cone, prexy of Foote, Cone & Belding agency. He scoffed at the added costs of film over live, saying that the insurance against a bad show is well worth the investment. He conceded, however, that film for tv as now produced will need to be much better to achieve the goal.

In L. A. to address the Advertising Club on "Greater Creativity Is Advertising's Greatest Need," he added that television could use a little of it, too. He, said the public is ready for finer and more adult programming but that the medium must advance beyond 'the public conception of "illustrative radio" and move into the sphere of "printed advertising given motion" so that the sponsor can get a "better return for his wast investment."

vestment."

He admitted a selfish attitude against toll-tv because the advertiser couldn't hope to compete against paid attractions. The release to tv of stockpiles of pictures from studios, he doesn't believes, will upset the economic balance and that the 90-minute specs will continue healthy under multiple sponsorship. The networks, he holds, are not interested in old pictures and the only outlets will be by sale to Individual stations. Studios turning out pictures for tv

be by sale to individual stations. Studios turning out pictures for twill also have to "cast off their slipshod methods and create finer product for tv sponsorship."

Cone said it is not only his own personal opinion that—most television will be filmed but "the general feeling runs through the advertising business." As with "Omnibus" and other daytime shows of high quality, Cone said his agency is also demanding for next season a nighttime slot for "Hallmark Hall of Fame," which has been airing early Sunday evening.

WRCA Pitching In On Juve Aid Move

WRCA, and WRCA-TV, NBC keys in N.Y., are kicking in \$30,000 in support of a West Side de-linquency prevention measure called "Area 4," and another \$100,000 in free time and talent to promote the campaign on the air. mote the campaign on the air. Blueprint calls for a May 1 start on the project, with the N.Y.C. Youth Board offering full coopera-

Youth Board offering full coopera-tion.

Radio and tv coverage by the stations will-document the prog-ress of the West Side area chosen for the experiment. In addition to the trade and city support, many pabe community organizations (that includes churches) are tied into the setup. First step in "Area 4" is to organize nabe committee, including teeners, under the guid-ance of a skilled community work-er. Radio and tv coverage by the stations will-document the progress of the West Side area chosen for the experiment. In addition to the trade and city support, many nabe community organizations (that includes churches) are tied into the setup. First step in "Area 4" is to organize nabe committee, including teeners, under the guidance of a skilled community worker.

Shriner Inks Sherman

Allan Sherman has been signed by Herb Shriner to produce the latter's full-hour show on CBS-TV next season.

Sherman will do double duty incontinuing on Goodson & Todman's "I've Got a Secret."

KINE FUR SECOND RUN

Hollywood, April 17.

Kine of the Judy Garland show of April 8 was withdrawn by General Electric, and a second run of a GE telefilm substituted. No official reason was given, but it's said there were protests on Miss dit here were protests on Miss add there were protests on Miss said there were protests on Miss dithere were protests on Miss dithere were protests on Miss said there were protests on Miss dithere were protests on Miss said there were protests on Miss dithere were protests on Miss said there were protests on Miss dithere were protests on Miss said there were protests on Miss said there were protests on Miss dithere were protests on Miss dithere were protests on Miss said there were protests on Miss dithere were protests on Miss said there were protests on Miss dithere were protests on Miss

Gross, Named Guild Sales Head, Works On 2 Series

The sales chieftancy at Guild Films, vacated when Irwin (Ez) Ezzes moved over to the Matty Fox operation in February, was filled last week. Art Gross, formerly assistant sales boss. Gross will concentrate initially

takes over as general sales boss.
Gross will concentrate initially on the two newest Guild half-hours, "Here Comes Tobor" (now on the national sales block) and the Jack London "Captain Grief" skein. Guild is accompanying the "Tobor" pitch with a nine-foot electronic robot for personal appearance tours in behalf of sponsors. Tobor (a Captain Video gimnick—robot spelled backwards), to be used on the p.a. route, weighs 1,000 pounds and costs \$65,000.

Linkletter Hops On a Trend, Goes **Into Pubrelations**

among radio-tv personalities (and there have been a flock of them re-cently) pouring some of those ex-cess profits into non-show biz ventures, for tax and other reasons.

tures, for tax and other reasons.
Linkletter has now gone into the
public relations business, teaming
up with Clyde Vandeburg in a
New York-Hollywood-berthed operation that will concentrate on developing promotional ideas. Clients thus far in the house include,
among others, Crowell-Collier Publishing Co. and Life magazine.
Linkletter will helm the Coast setup, with Vandeburg operating out
of N. Y.
The trend of performers pulting

The trend of performers putting coin into extra-curricular enterprises has been accelerated in recent weeks. George Gobel is buying up motels, in Florida and elsewhere, at an expanding clip. Dave Garroway a couple weeks back siphoned considerable coin into buying out the belong according. ing out a telephone answering service in N. Y. Like Linkletter (who, incidentally, is also the proprietor of a flock of bowling alleys on the Coast), Tex McCrary is also in the pubrelations business.

GE PULLS GARLAND KINE FOR SECOND RUN

Ralston Scraps 'Ethel,' Sets 'Journey' in ABC-TV Switch to Monday Nights

In-again, out-again video career of "Ethel & Albert" has assumed an "out" status, with Ralston-Pu-rina due to axe the show on ABCrina due to axe the show on ABC-TV after this summer. Rals'on will stay on the web, however, but move to a new time with a new property. New entry will be "Journey." a filmed half-hour based on adventures of amateur explorers who have filmed their adventures and who will narrate the edited footage. Series is produced by the same Coast outfit which turns out the syndicated "I Search for Adventure." and the new show will follow the same pattern.

ABC-TV has okayed a Monday

venture," and the new show will follow the same pattern.

ABC-TV has okayed a Monday at 7:30 time slot for Ralston, which means an entirely new marketing approach for the cereal outfit. presently, it is on with "E& A" on Fridays at 10, pitching at a strictly-adult audience. At 7:30 next season, it will be in 'kidtime' with a documentary adventure entry that would strive for the "family" audience with s'ress on the juves. Placement of "Journey" into the Monday time pretty much firms up that night for the network, with "Journey" as the kickoffer, followed by Danny Thomas and "Make Room for Daddy" at 8. "Voice of Firestone" at 8:30, Bishop Sheen at 9 and 9:30 to 10:30 still open.

FCC Now Hobbled By Defense Nix Of V's for Com'l Use

Washington, April 17.
Hopes of the FCC that it might solve the tv allocation problem by obtaining addi'ional VHF channels from the military and other Government services were dealt a crushing blow last week. After months of study, a high-level indepartmental committee formed by the Office of Defense Mobilization announced that the interests of national security preclude the release, of VHF space for commercial tv.

FCC Chairman George C. Mo-

lease, of VHF space for commercial tv.

FCC Chairman George C. McConnaughey said the Committee's decision "closes the door" to additional VHF channels for tv. ODM Director Arthur Flemming, Acting Sec. of Commerce Walter Williams, and Deputy Sec. of Defense R. B. Robertson Jr. concurred in the decision, which was based on a classified report on the use of VHF space by Government agencies. This report, it was revealed, noted that "the worldwide buildup of our international defense facilities in collaboration with friendly countries has intensified the reliance which must be placed for defense purposes on these (VHF) frequencies."

The Government, mainly the military services, uses the band of frequencies between 50 and 300 megacycles which separates VHF channels 6 and 7. The FCC had hoped that the services would be willing to part with enough of this space to provide for about seven more channels, which would make possible an additional 300 stations. One of the alternative plans proposed by CBS for solution of the allocation problem was based on additional VHF channels. However, most of the comments filed with FCC on its allocation proceedings either saw no hope of getting additional Vis or doubted its foasiofity, even if available, because of conversion problems.

The decision of the interdepartmental committee would seem to leave FCC with the choice of either mental committee would seem releave FCC with the choice of either of two unpalatable approaches to the allocation dilemma, if facilities are to be provided for the expanpansion of television and the goal of a nationwide competitive system is to be achieved. One of these is the dreaded "deintermixture" which, at this stage, would mean requiring VHF stations to shift to UHF if ultra high is to be given sufficient nucleus to survive. The other is reduction of mileage separations between VHF stations on the same or adjoining channels to permit "squeeze-in" assignments. There is considerable opposition to this approach because of its effect on station coverage.

Minute-by-Minute Report on Shows Via NewTelerad Rating System; Check Reaction While Pgm. on Air

'P to P' No. 4 Again

"Person to Person" is in a rut that many another show would like to enjoy. The CBS-TV Friday nighter hit fourth spot on the April 1-7 Trendex to repeat its March status. Its 30.1 was behind a threesome of other Columbia stanzas, headed by "\$64.000 Question" with 38.7, "I Love Lucy" with 35.3 and Ed Sullivan, 33.5.

Perry Como made fifth for NBC-TV with a 28.

WB ABC-TV Seg Looks Like SRO; Liggett, GE Renew

Warner Bros. has come through its first season virtually unscathed its first season virtually unscathed from the sponsorship angle-with two bankrollers having renewed 75% of the sponsorship for next year and a new sponsor already on tap for the other quarter on ABC-TV. Liggett & Myers renewed its half-hour weekly, while General Electric okayed its half-hour alternate-week renewal. Casualty was Monsanto Chemical, which decided it wants out.

Weeh has a replacement for Mon-

Web has a replacement for Mon-santo on tap, but isn't saying who it is. Renewals came in the face of an upped program price that's well in excess of the normal 10°c escalator clause standard in most

of an upped program price that's well in excess of the normal 10°c escalator clause standard in most contracts.

Under the new format, "Cheyenne" will be used on alternate weeks, with an anthology series going in on the skip-week. "Cheyenne" is the western series that went on an alternate-week basis in mid-season this year, alternating with the newly-made anthologies and the remaining "Casablancas," while at the same time the "King's Row" segment of the original trilogy concept was killed. Now "Casablanca" undergoes the same fate, so it's "Cheyenne," a heavy rating-puller, and the anthologies, which have also proved successful in the ratings department.

As to the "behind-the-scenes" segments, which occupied six minutes of each show this season, they'll be completely scrapped in favor of a straight two-minute trailer on a current release. Essentially, the 'old format was a trailer for a theatrical release, but done in roundabout fashion and pinned on some studio activity. Apparently it was decided that the extra four minutes were just a waste of time. New format would tie in the emcee role on the series with the trailer by installing the star of the pic being plugged as emcee of that particular show, which means a frequent rotation of emcees. Gig Young was emcee this past season.

McCrarys' Anni Shindig

McCrarys' Anni Shindig

As Hosp Glee 'Revival'

Tex & Jinx McCrary will use their upcoming 10th anniversary shindig to attempt "revival" of the "Billion Dollar Glee Club." The Mr. and Mrs. team is being elaborately feted at a "blacktie" round-up next Monday (23) at the Starlight Roof of the Waldorf-Astoria Hotel, N. Y., to mark a decade on WRCA and WRCA-TV, the NBC flagships. (Exact anni date is the 22d, but postponed to the next day because Mrs. McCrary is in Monaco for the Kelly-Rainier wedding). The glee club was founded by McCrary as a fundraiser for one of the duo's pet charities, the North Shore Hospital on Long Island. Group of tycoons, show bizaruch, Hubbell Robinson (CBS-TV exec. v.p.), Eddie Eagan, Gen. John Reed Kilpatrick, Nathan Orbach, Spyros Skouras, Bernard Gimbel, former N. Y. Mayor William O'Dwyer, Mac Kreindler, Carl Whitmore, James A. Farley, Walter Mack and Macy's Jack Straus.

An electronic rating system that promises instantaneous reports and a certified national sample of 20,000 homes has been perfected by Telerad Audit of Broadcasts of L. A. It is applicable to home tv and out-of-home radio and could be placed into full operation within six months, according to its officers.

The Telerad system makes it possible to receive minute-by-minute report of how a show is being accepted in 20,000 homes simultaneously. Changes in audience are reported every 30 seconds by audio-counters, an electronic brain fed from a main monitoring system. This would make it possible, assures Telerad, for stations, sponsors and admen to view audience behavior relative to their programs while actually on the air.

Ben Potts, veepee and Coast head of the Lennen & Newell agency, who is repping the company, said that both Gen. David Sarnoff, RCA board chairman, and Dr. Frank Stanton, CBS prexy, were so impressed with the presentation that they instructed their veepees in Hollywood to make a report on the new gadget. Both John K. West and Howard Meighan, veepees, respectively, of NBC and CBS, were said by Potts to be equally impressed. Hugh Beville, v.p.-research head of NBC, and a network engineer, will take out-today (Tues.) from the NARTB convention in Chicago to come here to survey and report on the new rating calculator.

"Understood that it will require an investment of \$5,000,000 to put TAB into complete national operation covering 20,000 carefully selected homes. The Nielsen meter system is followed in certain aspects, TAB's transponder being the equivalent of Nielsen's meter, both being installed in the tv set. Cost of transponder is \$100 per home, and payoff to set-owner, instead of Nielsen's 50c, is cost-free repairs or tube replacement whenever needed. Sample will be permanent. Central Station Setup

The operation is explained as follows:

Central Station selectronically "interrogates" each set being monitored, a time-sharing device enabling the central station to interrogate ach set one time each 30 seconds. Interrogated set re-

(Continued on page 64)

Pay-TV Set For Senate Hearings

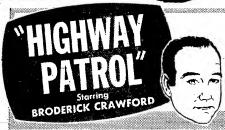
Senate Hearings

Washington, April 17.
Scnate Interstate Commerce
Committee will look into subscription to at hearings beginning next
Monday (23), as part of its overall
inquiry into tv problems. Committee has scheduled five sessions for
testimony on the subject and expects to hear some 20 witnesses.
Representatives of pay-tv developers will be heard Monday and
Tuesday. Paramount's Internationresented by Paul Raibourn, Skiatron by James Landis and Zenith
by a group headed by Washington
counsel W. Theodore Pierson.
Witnesses opposing subscription
will testify beginning Wednesday
(25). Among them will be Richard Salant for CBS, Harold Fellows for NARTB and Marcus Cohn
in for the exhibitors' Committee
Against Pay-As-You-See.
Chers scheduled to appear inculed Abe Stark, president of the
New York City Council; Andrew
Biemiller for the AFL-CIO; Mort
Farr for the National Appliance
Is leimiller for the AFL-CIO; Mort
Farr for the National Appliance
Radio-TV Dealers Assn.; Wilton
D. Radford of New York City; Ray
Kohn of Allentown, Pa., whose petition to operate a pilot toll-tv station was rejected by FCC; Zalmon
Garfield, assistant to the president
of Jerrold Electronics Corp., Philadelphia, and Lawrence H. Rogers,
manager of WSAZ-TV, Huntington,
W. Va.
The American Federation of Radio & TV Artists (AFTRA) will
also have a witness.









An Award-Winning Performance by Academy Award Winning Star!

32.3

COLUMBUS

beats Perry Como, Climax, This Is Your Life, Arthur Godfrey and others.

28.6 DENVER

beots Groucho Morx, Jockie Gleoson, I Love Lucy, Dragnet

30.3 SAN ANTONIO beots Godfrey's Tolent Scouts, Robert Montgomery, This is Your Life, U. S. Steet Hour and others. 26.3 DETROIT

beats Arthur Godfrey, Robert Montgomery, Studio One, Mil-ton Berle, Climax, Ford Theotre and others.

ARB-Jan. '56
TELEPULSE-Jan. '56

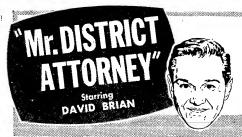
SELLING FOR BALLANTINE'S IN 23 MARKETS!











Champion of the people! Here's proof!

OKLAHOMA CITY

beats Ed Sullivan, I Love Lucy, George Gobel, What's My Line and others.

31.5 BOSTON

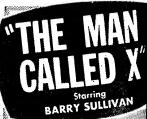
beats Dragnet, George Gobel, This Is Your Life, Sid Caesar and others.

28.1 ST. LOUIS

beots Robert Montgomery, Ar-thur Godfrey, Milton Berle, This Is Your Life and others.

23.9 SEATTLE-

ARB-Nov., Dec. '55 Jan. '56



RENEWED BY CARTER'S IN 37 MARKETS!









heats George Gobol, Studio One, Dragnet, Climax and others.

26.3 INDIANAPOLIS beats Dragnet, Grouche Marx, Disneyland, What's My Line

Now! 2nd Year In Production!

27.7 DENVER

beats & Love Lucy, Climax, Dragnet, Grouche Marx and

23.2 CHICAGO beats Ford Theatre, Burns & Allen, Danny Thomas, Gun-smoke and ethers,

ARB---Jan. '56 TELEPULSE-Jan. '56 . . . Voted No. 1 New **Syndicated** Film Series

LL SYAR CASTS: William Lundigan; Don Defore, Howard Duff, Par O'Brien, and others





NOW! ZIV'S **NEXT BIG** RATING **GETTERI**

29.6

ALBANY ((Schenectady-Trey)

beats \$64,000 Question, Disneyland, Jackle Glea-son, Climax and others.

23.4 DAYTON

28.5 SOUTH BEND (Elkhart)

ARB, Feb. '84

THE HOT SHOWS COME FROM ZIVI

"SCIENCE FICTION THEATRE" RENEWED

• LOS ANGELES

by OLYMPIA BEER in • SAN DIEGO

• SAN FRANCISCO

- • SEATTLE-TACOMA • PORTLAND

SPOKANE

BOSTON

SYRACUSE

CHARLOTTE

• INDIANAPOLIS

and 15 other west coast markets

Also renewed in these markets: · SALT LAKE CITY

• BUFFALO

PHOENIX

• YUMA

MILWAUKEE

 CHICAGO • ST. LOUIS

COLORADO

BALTIMORE

CLEVELAND

• PHILADELPHIA

 GRAND RAPIDS GREENSBORO

ROCHESTER

• WASHINGTON, D. C. • PROVIDENCE

By these sponsors and stations: · KLAS-TV in LAS VEGAS

• ARPEAKO

• ARIZONA PUBLIC SERVICE

· CENTRAL MAINE POWER CO.

· WISCONSIN OIL CO.

• MESA DRUG CO.

• BROMO-SELTZER

GLASS WAX

KGGM-TV in ALBUQUERQUE

KTTS-TV in SPRINGFIELD, MO.

· KID-TV in-IDAHO FALLS KRDO-TV in COLORADO SPRINGS - WMCT-TV in MEMPHIS

. WTVJ in MIAMI

• KBTV in DENVER

KIDO-TV in BOISE

• WFAA-TV in DALLAS

• KERO-TV in BAKERSFIELD

• KVAL-TV in EUGENE, ORE.

• WCCO in MINNEAPOLIS and others



WARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; *(Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quix; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

| | STATION | DISTRIB. | DAY AND TIME | MARCH RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM PROGRAM STA. RATING |
|---|--|--|---|---|---|---|--|
| BOSTON | Appr | ox. Set Count— | -1,250,000 | | | ` | Stations—WBZ (4), WNAC (7) |
| 1. Superman (Adv) | WNAC | Flamingo | Fri. 6:30-7:00 | 29.5 | 74.7 | 39.5 | TV News Reporter WBZ 8.0 Annie Oakley WBZ 10.0 |
| 2. I Led 3 Lives (Dr) | WNAC | Ziv | . Mon. 7:00-7:30 . | 28.5 | 68.7 | 41.5 | Wyatt Earp WBZ 15. Nightly Newsteller WBZ 10. |
| 3. Wild Bill Hickok (W) | WNAC | Flamingo | .Tues. 6:30-7:00 . | 26.8 | 82.8 | 32.4 | TV News Reporter WBZ 6. Hopalong Cassidy WBZ 4. |
| 4. Waterfront (Adv) | | | | | | | Range Rider WBZ 22 Waterfront WNAC 25 |
| 6. Man Behind the Badge (Myst)6. Ellery Queen (Myst) | | | | | | | Masquerade Party |
| 8. Mr. District Attorney (Myst). | . WNAC | Ziv | . Tues. 10:30-11:00 | 20.0 | 53.8 | 37.2 | Madison Square Garden WBZ16. Studio 57 |
| 9. Western Marshal (W) | . WNAC | NBC | Wed. 7:30-8:00 | 19.8 | 48.6 | 4 0.8 | Coke Time |
| 0. Stories of the Century (W) | . WNAC | HTS | . Tues. 6:00-6:30 . | :19.4 | 54.8 | 35.4 | Carnival |
| WASHINGTON . | App | prox. Set Count | 655,000 | Stations—\ | WRC (4) | , WT | TG (5), WMAL (7), WTOP (9) |
| | | | | | | | Warner Bros. Presents WMAL17. Do You Trust Your Wife WTOP13. |
| 3. Soldiers of Fortune (Adv) | . WTOP | MCA | Mon. 7:00-7:30 | 18.7 | 48.6 | 38.5 | Sherlock Holmes WRC10. |
| | | | | | | | Little Rascals |
| 4. Annie Oakley (W) | | | | | | | Badge 714 |
| | | | | | | | Annie Oakley WTOP17. |
| | | | | | | | Ramar of the Jungle WTOP17. |
| 9. Jungle Jim (Adv) | .WMAL | Screen Gems | Fri. 6:00-6:30 | 15.0 | 50.7 | 29.6 | Cisco Kid WTOP 6 Cisco Kid WTOP 8 |
| DAYTON | Am | prox. Set Count | | Stations— | WLW-D | (2). W | THIO (7), WCPO (9), Cincinnat |
| 1. Highway Patrol (Adv) | OHIO | Ziv | . Tues. 9:00-9:30 . | 34.7 | 58.0 | 59.9 | Fireside TheatreWLW-D22 |
| 2. City Detective (Myst) | | | | | * . | | News Caravan WLW-D12 |
| 3. Gene Autry (W) | | | | | | | D. Fairbanks Presents WLW-D10 |
| 4. Man Called X (Adv) | . WHIO | Ziv | . Fri. 10:30-11:00 | 25.2 | 65.0 | 38.8 | Cavalcade-Sports |
| 5. Annie Oakley (W) | WI W D | CIDE. | Tout 6.00 6.20 | 01.0 | Ø1 0 | 905.0 | Red Barber's Corner WLW-D 8 Little Rascals WHIO 12 |
| 6. Mobil Theatre (Dr) | | | | | | | |
| 7. Roy Rogers Ranch (W) | | | | | | | |
| | | | | | | | It's a Great Life WLW-D 5 |
| 8. Stories of the Century (W) | | | | | | | |
| 9. Badge 714 (Myst) | WHIO WLW-D | NBC | . Sat. 10:30-11:00 . Thurs. 6:00-6:30 | ,19.1 | 34.8 48.1 | 55.0 34.3 | Your Hit Parade |
| MINNEAPOLIS-ST. PA | UL Ap | prox. Set Count | | Stations— | WCCO (4 | 4), KS | TP (5), KEYD (9), WTCN (11 |
| | | <u></u> | | | · · · · · · · · · · · · · · · · · · · | | |
| 1. I Led 3 Lives (Dr) | | | | | | | |
| 1. I Led 3 Lives (Dr) | KSTP | NBC | Mon. 9:30-10:00 | 18.5 | 36.8 | 50.4 | Studio One WCCO24 |
| 1. I Led 3 Lives (Dr) | KSTP | NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 | 18.5 | 36.8 26.0 | 50.4 | Studio One |
| 1. I Led 3 Lives (Dr) | KSTP | NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 | 18.5 | 36.8 26.0 | 50.4 | Studio One |
| 1. I Led 3 Lives (Dr) | KSTP KSTP | NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 | | 36.8 26.0 47.6 | 50.4 57.4 29.2 | Studio One WCCO 24 20th Century-Fox WCCO 17 Omnibus WCCO 7 Cowboy G-Men WTCN 7 |
| 1. I Led 3 Lives (Dr) | . KSTP KSTP | NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 | 18.5 14.9 13.9 13.8 | 36.8 26.0 47.6 | 50.4 57.4 29.2 | Studio One WCCO 24 20th Century-Fox WCCO 17 Omnibus WCCO 7 Cowboy G-Men WTCN 7 Foreign Theatre WTCN 2 |
| 1. I Led 3 Lives (Dr) | KSTPKSTPKSTPKSTPKSTPKSTP | NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 | 18.5 | 36.8 26.0 47.6 84.2 64:2 | 50.4 57.4 29.2 16.4 20.4 | Studio One |
| 1. I Led 3 Lives (Dr) | KSTP | NBC MCA Screen Craft Schwimmer MCA | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 | | 36.8 26.0 47.6 84.2 64.2 | 50.4 57.4 29.2 16.4 20.4 | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) | KSTPKSTPKSTPWCCOKSTPWCCOKSTP | NBC MCA Schwimmer MCA MCA Ziv NBC | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 | | 36.8 47.6 | 50.4 57.4 29.2 16.4 20.4 16.7 40.1 | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) | KSTP | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sun. 6:00-6:30 Sat. 11:30-12:00 | | 36.8 26.0 47.6 47.6 84.2 64.2 74.3 30.4 24.6 84.6 | 50.4 57.4 29.2 16.4 20.4 16.7 49.3 14.3 | Cowboy G-Men WTCN 7 Foreign Theatre WTCN 2 News; Weather WCCO 4 Amos 'n' Andy WCCO 3 Pepsi Party WTCN 2 Today's Headlines KSTP 29 Weather; Sports KSTP 19 Lassie WCCO 25 Junior Auction KSTP 1 |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) | KSTP KSTP WCCO KSTP WCCO WCCO WCCO KSTP WCCO | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS Flamingo | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sun. 6:00-6:30 Sat. 11:30-12:00 Sat. 5:30-6:00 | | 36.8 | 50.4 57.4 29.2 16.4 20.4 16.7 40.1 49.3 14.3 25.7 | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) 9. Wild Bill Hickok (W) SEATTLE-TACOMA 1. Highway Patrol (Adv) | KSTP | NBC MCA Screen Craft MCA MCA Ziv NBC CBS Flamingo Deprox. Set Coun | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sun. 6:00-6:30 Sat. 11:30-12:00 Sat. 5:30-6:00 Thurs. 7:00-7:30 | 18.5 | | 50.4 57.4 29.2 16.4 20.4 16.7 49.3 14.3 25.7 , KIN | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) 9. Wild Bill Hickok (W) SEATTLE-TACOMA 1. Highway Patrol (Adv) 2. Death Valley Days (W) | KSTP | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS Flamingo Ziv McCann-Erickson | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sat. 11:30-12:00 Sat. 5:30-6:00 Thurs. 7:00-7:30 Sun. 9:00-9:30 | 18.5 | | 50.4 57.4 29.2 16.4 20.4 16.7 49.3 25.7 25.7 | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) 9. Wild Bill Hickok (W) SEATTLE-TACOMA 1. Highway Patrol (Adv) 2. Death Valley Days (W) 3. Annie Oakley (W) | KSTP KSTP WCCO KSTP WCCO WCCO KSTP WCCO KSTP WCCO KSTP WCCO KSTP WCCO | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS Flamingo Ziv McCann-Erickson CBS | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sun. 6:00-6:30 Sat. 11:30-12:00 Sat. 5:30-6:00 Thurs. 7:00-7:30 Sun. 9:00-9:30 Fri. 6:00-6:30 | 18.5 14.9 13.9 13.8 00 13.1 12.4 30 12.2 12.1 a.m. 12.1 12.1 Stations—K 34.9 34.6 25.8 | | | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) 9. Wild Bill Hickok (W) SEATTLE-TACOMA 1. Highway Patrol (Adv) 2. Death Valley Days (W) 3. Annie Oakley (W) 4. Superman (Adv) | KSTP | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS Flamingo Ziv McCann-Erickson CBS Flamingo | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Sat. 1:00-1:30 Thurs. 10:30-11:0 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sat. 11:30-12:00 Sat. 11:30-12:00 Sat. 5:30-6:00 Thurs. 7:00-7:30 Thurs. 7:00-7:30 Sun. 9:00-9:30 Fri. 6:00-6:30 Tues. 6:00-6:30 | 18.5 14.9 13.8 13.8 100 13.1 12.4 30 12.2 12.1 a.m. 12.1 12.1 Stations—K 34.9 34.6 25.8 | | | Studio One |
| 1. I Led 3 Lives (Dr) 2. Badge 714 (Myst) 3. Studio 57 (Dr) 4. Judge Roy Bean (W) 5. Championship Bowling (Sp) 6. City Detective (Myst) 7. Soldiers of Fortune (Adv) 8. Highway Patrol (Adv) 9. Life of Riley (Com) 9. Buffalo Bill Jr. (W) 9. Wild Bill Hickok (W) SEATTLE-TACOMA 1. Highway Patrol (Adv) 2. Death Valley Days (W) 3. Annie Oakley (W) 4. Superman (Adv) 5. Mr. District Attorney (Myst) | KSTP | NBC MCA Screen Craft Schwimmer MCA Ziv NBC CBS Flamingo Ziv McCann-Erickson CBS Flamingo | Mon. 9:30-10:00 Wed. 9:30-10:00 Sun. 5:00-5:30 Thurs. 10:30-11:0 Sat. 1:00-10:30 Thurs. 10:00-10:3 Sat. 4:30-5:00 Thurs. 10:00-10:3 Sat. 11:30-12:00 Sat. 5:30-6:00 Thurs. 7:00-7:30 Thurs. 7:00-9:30 Fri. 6:00-6:30 Tues. 6:00-6:30 Tues. 6:00-6:30 Fri. 9:00-9:30 | 18.5 | | | Studio One |
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SYNDICATORS' 'LET'S DO BIZ'

Everybody's on First

Long and loud have been the complaints among agencies and networks over just who gets the first crack at a new pilot film. If it's a particularly hot property, everybody asks, "Why didn't you show it to us first?" With this in mind, Desi Arnaz came up with an answer and at the same time a hot exploitation gimmick this week when he poised 30 (count 'em, 30) Conover models at the doorsteps of key agencies and the three networks exactly at 11 a.m. Monday (16) with pilot prints of the new Desilu "Adventures of a Model" series for the first day-date (or hour-date) screenings in history.

Model' series for the first day-date (or hour-date) screenings in history.

Idea was to show everybody the pilot at exactly the same time, and then, hopefully, wait for the phone calls to come in at the three Desilu offices and the William Morris branches. Each model carried a pilot print, plus a color brochure on the show, introduced it briefly to the agency exces at the screening, then showed the film. The Conover girls were picked because of the obvious model angle, plus the fact that Joanne Dru, who stars in the series, was a Conover girl herself. Desilu figures it spent about \$5,000 additional to cover the extra print costs, the brochures and salarles for the girls.

Pilot, incidentally, was turned out on March 20, with Sidney Sheldon scripting and Norman Tokar as producer-director. William Redfield has the male lead. Martin Leeds, Desilu exec v.p., planed into N.Y. eyer the weekend with contracts in his hot hand, waiting for the orders.

Associated Artists' Split-Group Sales Setup on 754 Warner Pix

Chicago, April 17.

Associated Artists Productions unveiled its sales plans for the Warner Bros. library at the NARTB convention here and immediately started negotiating startion contracts on the pictures. The AAP plan, the most flexible brought forth thus far for a large feature group, splits the 754 features into 13 groups of 52 pst each, with stations enabled to buy as many packages of 52 as they wish, from one to the entire library.

wish, from one to the entire library.

In addition, AAP has set aside a package of 26 films for sale to the networks and another package of 52 for sale to national advertisers. The sponsors could then place the pix however they wished, network or national spot. These national packages will be sold by AAP's recently formed national sales force. Actually, the two national packages would come out of the 13 individual packages, which would initially contain 58 pictures each rather than 52. They would be sold to stations on the basis of 8t ot the package, but with AAP getting the right to withdraw the additional six in the event of anational sale. A deadline for such withdrawal would obtain, and if they were withdrawn, station would be paid back.

Mutual Benefits

Mutual Benefits

Essentially, the plan is of benefit both to AAP and the stations—and according to generals sales manager Bob Rich was received that way by stations—because stations can buy what they can afford

(Continued on page 56)

Ziv's \$1,225,000 Peak March Biz

There may have been a seasonal slump in the film syndication business this spring, but apparently Ziv Television hasn't heard anything about it. Ziv sales v.p. M. J. (Bud) Rifkin reported a record March business this year of \$1,-225,000 covering new contracts and renewals on four series in over 110 U. S. and Canadian markets. No comparative figures were disclosed for a year ago, but Rifkin said this year's business was "noticeably higher." This is the first time Ziv has ever released a dollar figure on its sales.

Business covered 17 renewals on "Science Fiction Theatre," bringing the series up to an 83%-renewed level, plus a sale to Sealy Mattress for three Canadian markets on a firstrun basis; 11 new sponsor sales on "Man Called X," covering a total of 32 markets, plus an additional five station deals; 20 renewals among advertisers and six among stations for renewals on "I Led 3 Lives," and 27 renewals on "Mr. District Attorney."

Milt Cohen Exits ATV

Milton Cohen, vet commercial producer, is exiting ATV Film Productions as production manager after two years with the Long Island City-based outfit.

Cohen hasn't set future plans yet, except for a brief Nassau vacation with his family.

Cuffoed 'Omnibus' **Pix Compete With** Sale By CBS Fillm

ora Foundation is supplying 23 of ts "Omnibus" film productions to its "Omnibus" film productions to U.S. educational television stations free of charge. But what is certainly a windfall to the educationalers may also prove to be somewhat competitive to CBS Film Syndication, which has been given many of the same pix by the Workshop to make up the body of a commercially syndicated half-hour stanza emceed by William Saroyan, called "Under the Sun."

"Under the Sun."

Educational stations, some of which are in competition to commercial outlets, will receive the "Omnibus" films via the Educational, Radio and TV Center, Ann Arbor, Mich. The 23 pix will include the five-part Abraham Lincoln series, the Edinburgh Festival Award-winning "Toby and the Tall Coth" and the "American Boyhood" series. They will be organized, according to official sources by the Center into 15 30-minute programs for distribution this summer. The pix are being offered by the Workshop to the non-commercial stations for one-shot exposure.

Robert Saudek, chief of the Workshop, said that he wasn't of the opinion that the pix being given to the educationalers, though many of them are also part of the forthcoming CBS Film package with Saroyan, will be especially competitive. First off, he explained, they will not be edited as is the case with the commercial showings. Then, he added, the non-commercial runs and commercial reruns are not likely to be seen at the same time.

Feiner Joining TCF-TV
Hollywood, April 17.
Ben Feiner Jr. on June 4 joins
TCF-TV Productions, 20th-Fox
video subsid, as a producer of a
new videseries currently being developed, according to production
chief Irving Asher.
Feiner resigned last week as
exec producer at CBS-TV, but remains with the net until April 27,
then vacations for a month in N.Y.
and Cuba.

NEW APPROACH SEEN PAYING OFF

By BOB CHANDLER
Chicago, April 17.
Telefilm syndication, which a couple of months ago in a fit of pique against the NARTB decided to stop the circus atmosphere that has pervaded past conventions, found at the conclave here that the "dignity" approach has paid off beyond their strongest expectations. Far from proving a business depressant, the bare "hospitality suites" engaged by the distributors have turned out to be conference rooms where stations have been able to dicker for new product and sign contracts. The syndicators never had it so good at a convention.

sign contracts. The syndicators never had it so good at a convention.

In an otherwise quiet convention tv-filmwise, this let's-do-business approach on the part of stations has been the most encouraging sign the syndicators have had in months. Distribs both on the exhibition floors and those tucked quietly away in the farther recesses of the Conrad Hilton convention site report stations coming up pen in hand, asking terms, prices and programming advice.

Fact that the stations are interested in doing business reflects for the first time within remembrance a pervading interest in programming. Station buyers aren't just saying "what have you got?"; they're asking "what have you got that's new; what about this property I read about?" Syndicators now believe that the stations have reversed their attitudes on filmbuying to stress the program first and the price secondarily.

It's this development which has shoned down what might have proved a kingsized hassle between the NARTB and the syndicators. Many of the latter were reportedly ready to pull out of the association altogether, feeling they were getting no milage out of their membership fees. They were also miffed over the NARTB's issuance of a standard contract form—a topic that will unquestionably get some additional fireworks tomorrow (Wed.) when KRON-TV chief Harold See, who is chairman of the NARTB film committee, brings it up in the scheduled forum on tv-film. But by and large, the syndicators were pleasantly surthe NARTB film committee, brings it up in the scheduled forum on tv-film. But by and large, the syndicators were pleasantly surprised by the new dignity and respect accorded them by stations and the amount of business they were able to initiate and even finalize. Though in the past they've had their doubts about the value of conventions, they'll be back next year—again without the circus atmosphere that was standard until now.

"seal"

NARTB film committee, brings "seal"

NARTB film all response to the syndian response the extra film and response to the syndian response to th

McGowan Preps 3-Stage 500G Coast Studio

Hollywood, April 17.

New three-stage telepix-pix studio, which will cost "well over \$500,000" when completed, is being converted by McGowan Productions Inc. from a former brewery distribution plant on LaBrea

ery distribution plant on LaBrea St.

According to Stuart McGowan one stage will be 76x100 feet and the two others, 60x100, with accompanying cutting rooms, exec offices and shops. Reconstruction, including soundproofing and raising roof of one stage, will get underway next month, with occupancy expected sometime in July. McGowan firm makes "Death Valley Days" teleseries for McCann-Erickson ad agency, and has also completed a batch of "Sky King" vidpix. Pilots for two other series, "Sheriff" and "Snowfire," are already in the can, and two other series possibilities are being prepped. In case telefilm slack develops, company may enter the feature field, McGowan indicates.

More TV-Film News On Page 48

Matty Fox's '20-Market Solvency'; Latex Ante Upped to \$20,000,000; AAP Deal Cold, C&C Pushes Sales

Nat Holt Into Vidfilms With 'Wells Fargo' Series

With Wells Pargo Series

Hollywood, April 17.

Vet filmmaker Nat Holt is the latest to enter the vidpix sweep-stakes, with a new series called "Wells Fargo," to roll next month. Stories will be drawn from files of S. F. Wells Fargo Museum, with cooperation of that city's Wells Fargo Bank. Frank Gruber will pen several stanzas and editorially supervise remainder.

Entire series will be colorfilmed in Sonora, Calif., area, site of much early Wells Fargo history. Series is in addition to two theatrical pic projects planned by Holt for filming this year.

ATAS Wary On Administration Of Telepix Code

Hollywood, April 17.
Suggestion that the Academy of
TV Arts & Sciences "administer"
the proposed telepix code, currently being circula'ed among vidfilm
producers and the nets, poses several questions, Academy execs
note.

note.

First, ATAS has received no official request from the multi-org committee, headed by Desilu exec Martin Leeds, to do so, according to national exec secre'ary Thomas Freebairn-Smith. Further, as presently constituted. ATAS has no authority to "administer" anything, Freebairn-Smith poin's out. While the group's upcoming national governor's board could approve such an arrangement, and even set up a "seal" arrangement a la MPPA or NARTB, it cannot act until a formal request 18 made.

Also, the Academy exec notes,

mal request is made.

Also, the Academy exec notes, study of the "Declaration of Intention" (present tentative title of the code) discloses that it would be extremely difficult to "administer." "There's nothing in it that says. "This is a code.' There are no provisions for sanc'ions against violators." Freebairn-Smith observes. "While the 'Declaration' is an admirable document, with many

serves. "While the 'Declaration' is an admirable document, with many fine features, how the Academy would enforce it is not mentioned." ATAS will hold a meeting here May 2, but the code administration is not currently slated for the agenda, the exec secretary notes. Meanwhile, the Academy harawn up a questionnaire on proposed changes in the Emmy award setup. Questionnaire accompanied ballots for Hollywood board elections, mailed over the past weekend.

GARFIELD VS. MAYERS ON COMMUNITY ANTENNAS

COMMUNITY ANTENNAS

Community antenna systems will come up for a kickaround at the next meeting of the National Television Film Council April 25 at the Delmonico Hotel, N. Y. Heading up a panel on the subject will be Ted Kupferman, v.p.-general counsel for Cinerama Productions and the outstanding legal authority on the community antenna problem. Also on the panel will be Z. H. Garfield of Jerrold Electronics, which operates a number of systems and manufactures their equipment, and Arche Mayers, head of Standard Television.

Garfield, of course, will take the pro; Mayers, who on more than one occasion claimed that the film syndicators have been "robbed" of rightful program fees by the nonpaying systems, will speak against.

"Popeye" cartoon library has at long last been sold, with Association Ibrary has oat long last been sold, with Association Ibrary has at long last been sold, with Association I productions pricking them up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distribs for over a year nomination of the archem up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distribs for over a year nomination of the archem up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distribs for over a year nomination of the archem up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distribs for over a year nomination of the archem up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distribs for over a year nomination of the up of various distributed have been formulated for the car-toons, of which are in color.

AAP general sales manager Bob Rich archem up for a reported \$1,800,000. Library, which Paramount and King Features have been offering to various distributed have been formulated for the car-toons, of which are in color.

AAP general sales manager Bob Rich archem

sion Corp. are virtually off the hook on their \$15,200,000 investment in the RKO feature library. Although Fox is keeping the entire situation under wraps and won't comment either on his sales progress or on merger negotiations with Associated Artists Corp. and its Warner Bros. library, VARIETY has unearthed the following:

has unearthed the following: •

1. Fox has already signed deals for the 740 RKO pix in over 20 markets, with the total time-and-spot gross well over his original \$15,200,000 price. The sales are all in key markets, and at least two chains are included, Westinghouse Broadcasting Corp. and the Walter Annenberg (Triangle Publications) stations. Some 35 or so additional deals are hanging fire.

tional deals are hanging fire.

2. AAP negotiations are virtually dead and Fox is going full-steam ahead on closing his station deals after a layoff during the negotiations. It was AAP that came to Fox, it has been learned, with several offers, alt but one of which were turned down by Fox, and that one was later withdrawn by AAP.

AAP.

3. AAP's deal for the Warner pix is not closed yet, and the studio has an escape clause in its deal with AAP and PRM Inc. to the effect that if it does not get a direct ruling from the Treasury Dept. on whether the transaction is a capital gains deal by the end of June, it can withdraw from the deal and the entire transaction be entirely called off. It's said that AAP approached Fox, having in mind a takeover of the RKO library, so that it would have product should Warners be unable to get a tax ruling and decide to pull out.

4. Fox has succeeded in getting

4. Fox has succeeded in getting 4. Fox has succeeded in getting a new deal out of International Latex, under which he is guaranteed \$20,000,000 over a five-year period instead of \$10,000,000, and also a percentage of Latex's gross sales. New setup goes into effect July 1 and works so that Fox immediately starts getting coin on his guarantee, with the percentage against the guarantee going into effect when he hits a certain level of stations. of stations.

of stations.

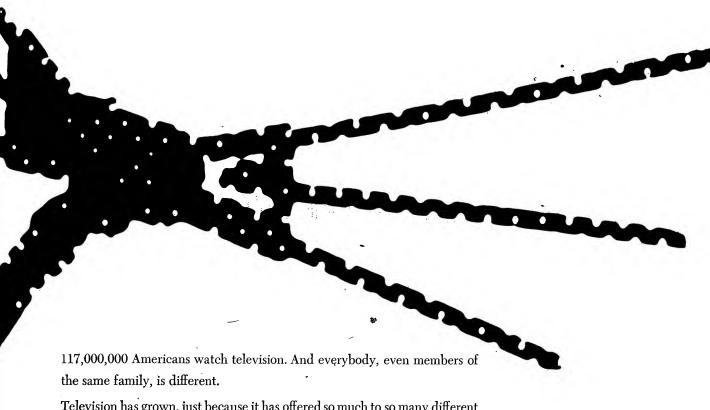
Under the new Latex arrangement, Fox is pledged to deliver coverage of 75% of the tv homes in the top 100 markets, or put another way, he must sell stations accounting for 75% of the set count in the top 100 markets. His guarantee is calculated on a percentage basis of these homes, so that he already has in his 20-plus sales 45% of the tv homes in the (Continued on page 56)

(Continued on page 56)

'Popeyes' To AAP For \$1,800,000

Chicago, April 17.
The Paramount-King Features
"Popeye" cartoon library has at
long last been sold, with Associated Artists Productions picking
them up for a reported \$1,800,000.
Library, which Paramount and
King Features have been offering
to various distribs for over a year
now (at a higher asking price),
comprises 234 cartoons, 168 of
which are in color.

AAP general sales manager Bob



Television has grown, just because it has offered so much to so many different people. Television will continue to grow only by providing more and more programs that excite, inform and entertain more and more people.

An extraordinary variety of regularly scheduled programs satisfies an enormous variety of audience tastes. But beyond that, the Color Spectaculars, the great 90-minute dramas, Wide Wide World, big special programs like The Twisted Cross, Mary Martin's Peter Pan and Richard III — the most talked-about events in show business—have added new scope, brought huge new audiences, to television.

The result has been more homes with television sets, more people using them, more time spent watching them. The true measure of a network's performance over a period of days, or weeks, or months, is the extent to which it gives more people more reasons for watching.

exciting things are happening on



Those 1-Minute Film Pitches Now A Giant Biz for Teleblurb Outfits

While on the one hand the rising cost of commercials is giving bankrollers one of their worst headaches of the year, on the other the one-minute film pitch, the ID and the rest of their midget brethren have become giant adjuncts to television. Film commercial production has, in the course of its rapid expansion, burst the seams on its present facilities and is secking relief via the acquisition of new studios.

The payoff on film commercials

ing relief via the acquisition of new studios.

The payoff on film commercials is so big that United Productions of America, for instance, is earning four times as much from them as it is from its entertainment ventures, and this fact surprised any number of trade reporters when it was divulged by UPA prexy Steve Bosustow at a press confab last week. Hal Roach Jr.'s situation is somewhat different: he's making \$\$,000,000 from his network program commitments this year, but he also expects to gross about \$\$,000,000 from them an u facture of commercial sagainst 1955's \$1,700,000 commercial take. So he's leasing new studio space in N. Y., to fill the demand for new commercials and to make it easier in coordinating his production activities with the Gotham agencies. And on the Coert. Lord Sutherland is one of production activities with the Gotham agencies. And on the Coast, John Sutherland is one of many others who has expanded his outfit to meet increased commercial demands. His hopes are for \$1,000,000 gross in '56.

cial demands. His hopes are 107
\$1,000,000 gross in '56.
Roach made a point which might serve to indicate the increasing number of spot commercials on film that Madison Ave. is demanding to fill national spot and network slots. The Hollywood producer estimated that if any one producer got the majority of commercial contracts from any three of the top ad agencies he'd need at least 130,000 square feet of studio space on a full-time basis to satisfy obligations. (Roach has 94,000 square feet of space on the Coast, much of which is used for film commercials.) One of his associates in N. Y. added that the same producer would need about 300 staffers to function properly in behalf of the three agencies. half of the three agencies.

Miniature Specs

The need for additional studio space for making commercials is also a reflection on the new creative effort that goes into them. Commercials have become "miniature spectaculars" in many inspectances. Peach way and \$50,000 Commercials have become "miniature spectaculars" in many instances; Roach was paid \$50,000 for a one-minute Helena Rubinstein tv ad recently. That's more dollars and more effort being put into each foot of the film pitch, according to Roach, than into each foot of the best feature film Hollywood has to offer; at that rate

(Continued on page 56)

Byron 'Eagle' As **NBC Pool Entry**

Looks like Edward A. Byron's series on the Civil War, "The Eagle and the Rose," will become a syndication entry under the banner of NBC Television Films, the erstwhile NBC Film Division. Final decision should come in about two weeks, but hoth Byron and reps of the NBC syndication arm were on the Coast last week surveying studio and location possibilities. One likely prospect to handle production is the Jack Clertok outfit, though nothing has been set yet.

Byron did the pilot on "Eagle,"

though nothing has been set yet, Byron did the pilot on "Eagle," which stars Patrick O'Neal as an Irish newspaper correspondent covering the War Between the States, in N. Y., but much of the footage was limited to interiors. On the Coast, the percentage of location shooting would be upped. Pilot was financed by NBC-TV as a potential network entry, but then it was decided that it would make a good syndication prospect and NBC Television Films got into the act. Working on 'fhe show as advisers are Bruce Catton and Clifford Downey, the former a Pulitzer Prize winner for his "Stillness at Appomatox." Also involved in the venture with Byron is Richard Day, NBC exee producer and top art director.

TE Sets 1st Pic Package In Dinehart-'Express'

Theatrical Enterprises, the new agency headed by Dave Savage, has set its first new film package, a half-hour western created by Alan Dinehart and titled "Riders of the Pony Express." TE will package Dinehart and titled "Riders of the Pony Express." TE will package and represent the new property, which will, be produced on the Coast by Dinehart himself. TE is currently dickering for a production outlet and is starting to cast

the series.

"Pony Express" is TE's first film package, but in the live field it has already begun peddling shows featuring Tony Arden and Judy Tyler plus a celebrity quizzer, "Introduce Me."

That High Adult Appeal On 'Kid' Shows Accounts

On Kid Shows Accounts
For Auto, Beer Clients
Strengthening the research data that over the past couple of years has indicated that socalled "kid" shows have high adult appeal is a recent survey by NBC Television Films on audience composition on its "Steve Donovan, Western Marshal" series plus some sponsor lineups on the same show which would indicate either that the surveys are correct or else they're weaning the moppets on beer in the midwest.

Series, an action western, has beer and auto sponsors among its client list, and these traditionally don't try to sell kiddies. Even though the show for the most part airs in early evening time slots across the country, the beer and auto bankrollers feel the adult audience composition justifies their expenditures on this type of a show. And, according to an American Research Bureau study of the show in 26 markets, they are right; there's 14 adults watching per home as compared to 1.3 children, or put another way, the average audience comprises 53% adults and 47% kids.

Client list for the show includes Bayarian Beer in four Ohio mar-

and 47% kids.
Client list for the show includes
Bavarian Beer in four Ohio markets (Cincinnati, Columbus, Dayton & Zanesville), and the Greater
Houston Lincoln-Mercuty Dealers,
Wilkenson Chevrolet in Tulsa and
Gingray Motors (Chrysler) in Aieen, S. C., airing over nearby Augusta, Ga. And they aren't selling
kiddie cars, either.

CHRYSLER AXING 'LIFE'

Hollywood, April 17.

Chrysler is axing "It's a Great Life" comedy vidpix series co-produced by Ray Singer and Dick Chevillat, who also pen the series, after two years of sponsorship. Last airing of show is June 3 on NEC-TV.

AFTER 2-YEAR BACKING

NBC-TV.

Singer and Chevillat go to Eu-rope next month for a sixweek trek to prep a new comedy series.

Cotten, Young, Marcus Co. Sets Court Cases Series

Hollywood, April 17.

Joseph Cotten, Collier Young and Larry Marcus are forming a new telepix outfit to film a half-hour series, "On Trial," based on famous court cases. Cotten is ankling from his CBS-TV "20th-Fox Hour" hosting duties to assume lead in at least 10 segs of proposed series, and will host all 39.

Young is avec The Sound Special 17.

all 39.

Young is exec producer and Marcus and Don Mankiewicz are supervising writers. First Young-marcus script, "Man in the Black Robe," is rolling at Republic with Paul Douglas starring and Felix Feist directing. John Hoyt and John McIntire have also been set for the MCA package.

'MR. ADAMS & EVE'

Four Star series, co-starring real-life hubby-and-wife team of Ida Lupino and Howard Duff, "Mr. Adams and Eve," has been set by CBS-TV to roll two more segments to augment pilot.

'Susannah' Vidpic Series Sold Before Pilot Is In

Hollywood, April 17.
In one of the fastest sales of the season, the new Gale Storm vidpix series, "Oh, Susannah," was sold series, "Oh, Susannah," was sold before the pilot film was even fin-

ished.

Nestle Co. bought the Hal Roach
Jr.-produced series, which stars
Miss Storm as hostess on an ocean
liner. ZaSu Pitts plays the part of
Miss Storm's sidekick in the series.

Miss Storm's sidekick in the series. While actual shooting on the pilot has been finished, it's still a rough cut and hadn't been viewed by sponsor when he bought it. William Morris agency repped Roach in the deal. Sponsor is now negotiating for a time slot.

Duggan 'Dynamite' on Coast As in Chi. Touching Off Big Station-Sponsor Hassle

Station-Sponsor Hassle

Hollywood, April 17.

Tom Duggan is off and running, proving just as controversial a character here as he did in Chi. The freewheeling commentator figured prominently in a station-sponsor hassle last week, with threats of breach of contract suits and beefs to the FCC affyin.

Auto dealer Jack Johnson was asked by KCOP (TV) here which features Duggan five-nights weekly, to take a "hiatus" from his participating sponsorship of the Duggan show. It seems that last week, Johnson, who did own commercials on the Duggan show, had remarked on the "shoddy practices of unethical dealers who stay open on Sundays." (Local dealers have recently agreed amongst selves to shutter on the "sabbath, but at least two have jumped the fence). Duggan, Johnson told Variery, "goaded me a couple of times to name names. So I did." Net result was that on the following night, Johnson contends, he was handed a letter from station manager Jack Heintz, asking that he take the "hiatus" from the remaining 11 weeks of his 13-week contract. Johnson has retained attorney Frank De Marco to explore possibilities of a contract breach suit and a complaint to the FCC over the incident, he disclosed. Station programming topper Al Flanagan stated that all KCOP is asking is that Johnson stay off the show until he gets the matter straightened out with the dealers hould have answered. As for the exuberant Duggan, "we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we're not going to tell him to discontinue such practices. But we

twice."
Fred A. Petruch, of the L. A.
Automotive Employers Assn., said
his org intends to support Johnson
"in whatever way we can, both because of the way he was bounced
off the air and because of the Sunday closing issue."

WRC-NBC Pacts for 18 Feature Pix for Summer

Washington, April 17.
Growing importance of tv film packages as fillins and summer replacements was accented this week when WRC-NBC contracted for 18 feature-length pix.
Telepix package will run as summer fare, starting early July, on "Safeway Theatre," regular Saturday night feature on the NBC owned and operated station. Included in package is "The Conquest of Everest," filmed in '53 by the Hunt, Hillary and Tensing Expedition.

Hunt, Hillary and Tensing Amption.

Safeway Theatre, sponsored by the national food chain, had been a regular Saturday night attraction on WRC for past 5½ years, and has consistently been top rated feature film show in area.

Fole UM&M Sales Head

John J. Cole moves into a key shere of UM&M TV Corp. by being tapped as general sales manager, operating out of N.Y. Cole was western sales topper for Guild Films and before that was for two years western division manager of MPTV in Los Angeles in a switch from Chicago, where he headed up that org's central division.

Cole was formerly on the staff of the Holyoke (Mass.) Transcript.

Executive post at the William Morris Agency to join Metro.

Barry, who takes on his new duties in about two weeks, was formerly v.p. in charge of programming for both tv and radio at NEC and previous to that acted in a similar capacity at ABC. Barry will headquarter in New York and will report directly to prexy Arthur Loew.

The new Metro executive will take charge of the release of the M-G film library to television and will also act as alsaigon between the coast on two production by the studio.

Solught for K11V USC

Hotlywood, April 17.

KTTV (TV) here has bought L.A. rights to 155 Terrytoon catoming for both tv and radio at NEC and previous to that acted in a similar capacity at ABC. Barry will headquarter in New York and will report directly to prexy Arthur Loew.

The new Metro executive will take charge of the release of the W-G film library to television and will also act as alsaignon between the station in dealings; Coast sales topper Tom Moore, CBS Film.

Screen Gems' New Scholarship System **To Aid Writing Talent in Colleges**

TPA Sales Force Revamp; O'Brian In as Chi Mgr.

Reshuffle of the Television-Programs of America sales force sees Robert W. (Pat) O'Brian taking over the firm's Chicago office as manager, with three other sales

Robert W. (Pat) O'Brian taking over the firm's Chicago office as manager, with three other sales staffers involved in shifts. O'Brian, a former v.p. of Atlas Television and onetime midwest sales manager for United Artists TV, is new to TPA, having moved over from the Harrington, Righter & Parsons station rep office in Chi to take the post.

H. J. (Jim) Eells, who was managing the Chi shop for TPA, moves to Kansas City, where he opens a new office for the firm. Alton Whitehouse, who has been covering the southeast, jumps to the N. Y. homeoffice as assistant to Hardie Frieberg, v.p. over the eastern division. Final shift involves Ed Lewis, who moves in from the Gotham sales force under v.p. William H. Fineshriber Jr.

Airline Pilots Series First for Arwin Sked In \$12,000,000 Setup Hollywood, April 17.

"Chartered" is the tentative title for the first vidpix series on

the slate of Arwin Productions, which recently disclosed plans for a \$12,000,000 feature film and tv Melcher has signed Jack Kelly for the lead in the first two telepix in the new series.

Series will deal with adventures Series will deal with adventures of pilots of chartered airliners, and Melcher has closed a deal with James E. Corbett, sales manager of Transocean Airlines, wherein that chartered line will assist Arwin in the series, with Corbett acting as consultant. First vidatill will be shot in Ireland, and will deal with a conspiracy in the Irish sweepstakes.

Plans are to shoot vidnix in the

Plans are to shoot vidpix in the series all over the world, tying in with actual excursions and junkets of Transocean. Kelly, while definite for the first two films, may not star in all.

UP 'OAKLEY' BUDGET -TO \$35,000 A STANZA

Hollywood, April 17, Budget of 14 new Flying A 'Annie Oakley" telestanzas has been upped \$5,000 a segment, raising ante to \$35,000 an episode, according to Flying A exec Mitchell Hamilburg. Added coin will go for longer shooting skeds and a shift to filming entirely on locale, he stated.

Meanwhile, CBS-TV Film Sales topper Bill Edwards arrived last week for series of confabs with Hamilburg on new promotion campaign being prepped by series bankrollers, Continental Baking Co, and Carnation Co.

Bud Barry, Ex-Web Exec, Heads MGM Telefilms

An executive schooled in radiooperation has been selected by tv operation has been selected, by Metro to organize and assume charge of the film company's tele-vision activities. He is Charles C. "Bud" Barry, who is exiting an executive post at the William Mor-ris Agency to join Metro.

Hollywood, April 17.
Screen Gems has set up a wide scholarship system to encourage writing talent in the nation's colleges. Taking an "everybody talks about it, but nobody does anything" approach, the Columbia Pictures telefilm subsid this week put into the works scholarship grants at three universities and announced that an additional three will be functioning within 30 days will be functioning within 30 days

with more to come.

First three participating schools are the U. of Chicago, Fordham U, and State U. of Iowa. Amounts granted the schools were not disclosed, but each school gets a fixed amount of money to be distributed by college officials as they see fit to talented students. Each story accepted by Screen Gems from the students will be paid for at prevailing rates; and additional sums will be paid into the scholarship fund as a means of keeping it going.

ing.

Irving Briskin, production v.p. of Screen Gems, announcing the scholarships, stated that "we feel the entire industry will be the eventual beneficiaries of these scholarships. The theatre and the motion picture have benefited from special courses instituted in various colleges which teach writing for those media, but television, which has come of age, has completely overlooked the basic source for future material—the writer... Young people with fresh ideas for future material—the writer...
Young people with fresh ideas
should be encouraged to direct
their talents toward television. It
is for this reason that our company
has established these Screen Gems
scholarships for creative television writing."

Briskin said he was "gratified" by the response of the universities contacted, and added that "while the plan is created to benefit the entire tv industry, we must honestly admit that we also hope to create a fresh source of supply for our many series."

OF 'Star' Series Pkge. On Market

Chicago, April 17.

Official Films put its package of 153 "Four Star Playhouse" reruns on the market at the NARTB confab under a library sales plan that will enable stations either to stripprogram mixed episodes or make separate "series" out of them for each night of the week.

Using the overall title of "Star Performance" for the package, Official is advising stations to break down the old "Four Stars" according to the stars, using one night a week for pix starring David Niven, another for Dick Powell starrers another for Dick Powell starrers another for Charles Boyer pix and a fourth for Ida Lupino vehicles. Fifth night would comprise anthologies, mostly starring Frank Lovejoy, Ronald Colman, Joan Fontaine and Merle Oberon, that ran on the networks so "Stage Seven."

With 27 Powell starrers, 32 Niven pix, 28 Boyer leads and 15 starring Miss Lupino, plus another 43 with various stars, Official feels it can offer the library as a flexible vehicle that can make for individual shows. It's selling on the basis of the entire 153 pix. Sales v.p. Hegman Rush, pointing out that Official is pitching only this series at the convention, predicted sales of \$1,000,000 in the next 10 days.

156 Terrytoon Cartoons Bought for KTTV Use

Inside Stuff—Radio-TV

type of product for its clickety-click "Late Show." It's International Latex, which is pitching girdles and bras. Eyebrows are being raised Latex, which is pitching girdles and bras. Eyebrows are being raised on more than one count, due to the fact that the heads and legs of the immobilized "models" are cut out of the viewing frame to focus prime attention on the product. After coming in for four spots a week, Foote, Cone & Belding, the International Latex agency, put in for two additional announcements. The network is believed to have made the decision on acceptance of the business.

The new 15-minute, low budget tv films of longhair duo-piano team of Whittemore & Lowe are showing successful ARB ratings in their initial syndication stanzas. In Fort Worth, where they are opposite "I Love Lucy," "Looney Tunes" and "Western Marshal," they have outdistanced the latter two, with a rating of eight against their six. They are only three points behind "Lucy," which has an 11 rating. In Portland, Ore., where they are opposite "Omnibus," they got a 6.3 rating on their first program against the long-established "Omnibus," which had a 13.3 rating that day. The Chicago-made films, which are now showing in three areas (Charleston; S. C., is the other), are due to be signed for an additional 12 markets within the next two weeks.

WMGM, N. Y., radio indie, has developed a new kind of deejay outof-studio party for teenagers. Station has joined with the N. Y. Public Library to bring a series of semi-monthly jamborees from the library's 53d. St. branch. The sessions, not to be aired, are strictly to
give kids a chance to hear current hits and preview new releases, and
to get explanatory and behind-the-scenes data from the WMGM deejays, from artists and from artist and repertoire men for MGM records.

Gircle Film Labs, which does a heavy telepix trade, has brought out the first edition of "N. Y. C.," a pocket guide to all film services available in the New York area. Guide includes banks, customs brokers, insurance brokers, messenger services, producers, distributors, optical effects houses, raw stock dealers, screening rooms, etc. Some 600 firms are listed in the booklet.

Award Television, the J. Milton Salzburg production outfit which made and distributes the Jimmy Demaret filmed golf show, is going all-out to promote the series' New York preem, via WABC-TV starting May 5. Show has been sold around the country in some 50 markets, but this is its first exposure in Gotham, so Salzburg is tossing a press lunch for the radio-tv and sports-estaters in Toots Shor's May 2, with Demaret showing for the affair. Possible added guest at the Shor's luncheon is Jack Burke, winner of last week's Master's tourney in Augusta. As an added stunt, girl caddies will deliver invitations to the lunch in the form of golf balls,

In a novel setup, three tv producers will employ their own approach to a single theme at the April 19 session of the Institute for Education by Radio-TV at Ohio State U. in Columbus. Each will stage a quarter-hour show on mental health in a demonstration to educators of the various ways an individual producer would handle the topic on a regular public service program.

WCBS-TV, N. Y. key of CBS, has chosen Lewis Freedman, producer of "Camera Three," to represent it. Others invited are NBC and Westinghouse Broadcasting.

'BIG ED' JOHNSON BUYS INTO DENVER STATION

Washington, April 17. Gov. ("Big Ed") Johnson of Colo-

rado, former chairman ofthe Senate Interstate Commerce Committee, became part-owner of a radio station last week when the FCC approved transfer of KTLN in Denver for \$300,000 to Radio Denver

Majority stock in the purchasing company is held by former Montana Sen. Burton Wheeler (also a former chairman of the Interstate Commerce Committee) and two sons. Station will be operated by Richard Wheeler.

ABC Unveils

Continued from page 33

with the Dance Orchestra Leaders Assn., has Lawrence Welk, Ralph Martieri, the Dorsey Bros., Ralph Flanagan and Russ Morgan in half-hour remotes from all across the country, with Paul Whiteman host-

ing.

As for the 10-12 "mood music" segment, this would comprise a disk show with a top name host, but the gabbing on the short side and the music long. It's explained that few stations have much commercial business in those hours, and so welcome a network attempt to bring in some revenue. They could program the same type of show themselves, it's admitted, but there's the chance the network can bring in a client; hence it's worth a try, so goes the reasoning.

Meeting also discussed the sale

a try, so goes the reasoning.

Meeting also discussed the sale of network system cues, with the stations going along with the peddling of the five-second spots. Campbell Soups is currently on a system cue campaign on the web on the Coast, and is researching the results of the campaign. If successful, the soupery will go national with it, under a system of 150 spots per week at a minimum. Stations would be compensated at three times the normal rate for a five-second blurb, so it's found money in the eyes of many of them.

Television Chatter

New York

Sandy Sheldon now producing WRCA-TV's "Herb Sheldon Show With Josephine McCarthy" Jerome Ross" (Career Girl" on "Goodyear TV Playhouse" Sunday (22) . A son born to Mr. and Mrs. Richard D. Heffner (he's producer of "Princeton" 56" and upcoming "Open Mind" on WRCA-TV) . SKP's "March of Medicine" segment on longevity. postponed to Sunday, May 20, 5:30 to 6 on NBC-TV . . Bob Kennedy subbing for one week on "Sky's the Limit" as emeee Monty Hall vacations in Florida with family . . WRCA-TV traffic girls Elsie Ciotti, Helen Galanis and Gwen Mahle had a combined April birth-day party on Friday the voodoo day (13) . . Greer Johnson's "The Child and Muse," given on "Matinee Theatre" Jan. 20, will be read at Wisconsin Council of Catholic Women's state convention next month by group's Better Films, Radio and TV chairman, Mrs. George Finnegan . . Rod Serling's "Noon on Doomsday" on "U.S. Steel Hour" next week (25) . . . Singer Bill Tabbert back for thuddles after dates at Cleveland and Detroit Statlers.

and Detroit Statlers.

ABC continuity acceptance director Grace Johnson addresses the American Council for Better Broadcasts in Columbus Friday (20). . . Victor H. Bikel, formerly with Unity TV as a divisional manager, and Allen Wallace, exnetwork producer and latterly head of his own company, have joined the sales development staff of National Telefilm Associates.

Don Morrow to announce NBC-

bus" Constitution series, leaves for Hollywood (23) to resume shooting on Alfred Hitchcock's "Wrong Man," and will be houseguest of Adele and Arthur Franz . . . Bob Dixon celebrates ninth anni as Procter & Gamble's Tide gabber.

anni as Procter & Gamble's Tide gabber.

Frank K. White, chairman of McCann - Erickson International, presiding this week over closed session meetings at the Waldorf for all the agency's managers... Leonard Goldenson, AB-PT topper, becomes a director of Marshall Field Awards Inc., new non-profit org established to reward people making "imaginative contributions to the well-being of children"

John Howard, of the "Doctor Hudson" series, began Monday (16) on 3,500-mile p.a. tour of 10 states to plug the vidfilm... Don Morrow looks like a probable for the Gallic-turned-American video stanza, "Venetian Blinds"; on the air in Paris for a year, show is being worked over by producer Jean Paul Blondeau's U.S. office.

Chi 'Showroom'

Continued from page 33

tion breaks, and other cutins for example, can be handled automatically.

Since most stations expect to first go into color via the film route, the Vidicon film systems are coming in for lot of attention. Highlight of General Precision Lab's display is new model of its 3-Vidicon color film chain.

3-Vidicom color film chain.

Another trend is toward "economy" tv equipment packages aimed for the smaller markets. Philco is showing off its \$50,000 unit complete with transmitter and film system.

Displays come in all sizes and shapes, ranging from Caterpillar's Hugh diesels to Gates Radio's three-pound self-powered transistorized remote mike. Also in the "junior" category is Harwald's "movie mite" projector for film screening and editing.

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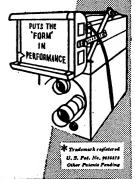
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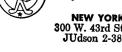
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HUMAN INTEREST - ACTION

TV Reviews

RADIO-TELEVISION .

Day Is Done," and March did quickle interviews with the girls and introed the GF brass from the floor. A pretty dull affair, even if it did come off without a hitch. Oh yes, they also showed films of the bevy of girls exploring Willamsburg, Va. All that can be said for the production of Fred Heider, the direction of Marshall Diskin and the scripting of Jean Meegan is that they did their job competently but sans inspiration of any kind.

A final funch of irony: the schol-

of any kind.

A final touch of irony: the scholarship was \$5,000; the cost of televising the affair probably exceeded \$50,000.

A final suggestion: why not put the ceremony on radio (for so much less money), where it won't inflict itself so wearily on so many people and use some of the savings to increase the size of the scholarship?

Chan.

TWIN CITY HEARTBREAK
With Harry Reasoner, others
Producers: Reasoner, William Knoll
Director: Bob Johnson
30 Mins.: Wed., 8 p.m.
TWIN CITY FEDERAL SAVING
& LOAN

& LOAN
KEYD-TV, Minneapolis
In bankrolling this new once-aweek series of 30-minute dramatic
programs of which Harry Reasoner,
KEYD-TV news director, is the

moving spirit, the sponsor not only blows its own horn well and provides first-rate entertainment, judging by the teeoft, but also performs a meritorious public service.

It's a public service as well as a first-rate dramatic show because the audience is taken interestingly behind the scenes of public and quasi-public social agencies and organizations that perform the community's humanitarian and character upbuilding functions and such agencies receive the plaudits due them.

At least the initial offering de-

due them.

At least, the initial offering, devoted to the city supported and operated General hospital, with emphasis on its unsung services, achieved the aim of revealing little known facts. And it did this in a way that avoided the usual dry approach to tv reports on such subjects. Instead, it mainly told its story dramatically and emotionally via film and live narrative and description. Also, the taxpayer and charity giver get breaks by learning graphically how their tax and gift dollars help the needy.

With Reasoner narrating en-

Its story dramatically and emotionally via film and live narrative and description. Also, the taxpayer and charity giver get breaks by learning graphically how their tax and gitt dollars help the needy.

With Frank Reynolds Producer-Writer: Reynolds Director: Bill Taylor 15 Mins., Mon.-thru-Fri., 12 Noon satisfies and the hospital's receiving room technique. Filmed sequences then shift into other hospital operations, with voices of student nurse, social

service director and psychiatrist in recorded comment.

Especially arresting was sequence revealing administration of electric-shock therapy in psychiatric section, with new techniques. Teaching, rehabilitation, recreation and other service of the public hospital also get their innings.

Back in studio, Donald Smith, hospital administrator, explained hospital policy as to admissions and treatment. As kickoff for series' start Minneapolis and St. Paul mayors contributed congratulatory filmed comments, Reasoner closed with outline of future progarms and how they'll be devoted to agencies, organizations and individuals that benefit public. For example, second show will deal with Girl Scout organization.

With ample news experience, Reasoner and his scripter show facility for searching out subject's odd and interesting angles. Initial show was tautly put together and overcame possible expositional handicap with apt treatment of feature aspects. The director also merits a bow.

Murf.

NEWES AT NOON

NAT'L BOWLING CHAMPIONS
With Joe Wilson
Producer: Mått Niesen
Director: Paul Robinson
30 Mins.; Sun., 9:30 p.m.
WHITE OWL CIGARS
NBC-TV, from Chicago
(Young & Rubicam)
After getting hefty ratings locally on WNEQ for over three
years, the NBC ôco bowling show
finally hit the network. Perhaps

the impact on viewers would have been greater if the web had given the keglers a network ride before other locally produced and viduo bowling programs had taken off the novelty edge around the coun-try.

bowling programs had taken off the novelty edge around the country.

However, "National Bowling Champions" has enough suspense and excitement to rack up a good rating. Opening show (8) had terrific scores, with Ned Day getting a 289 on the third game, against Buddy Momar's 268, causing commentator "Whispering Joe" Wilson to raise his voice announcing this as "the greatest match I ever saw in my life." This first match will be hard to follow.

The bowlers start rolling about a half hour before air time, and the opening shot catches them about half way through the second frame. Prize for a perfect (300) game is \$10,000. Winner of each game gets \$1 for each pinfall in the three-game series, and the loser \$300; and each gets \$10 per pin for each pinfall over 700 in the series. Day, the winner, ended up with \$1,701, and Bomar \$720.

Wilson, who has worked WNBQ's weekly "Championship Bowling" since its inception, helps stimulate the excitement with his hushed-tones commentary. Camera work on pick up alternate weeks to

Procter & Gamble is dickering to pick up alternate weeks to share with General Cigar. Don.

Tele Followup

Continued from page 36

character. It was only in the end, when his play turned out a complete flop and he realized that Miss Astor had financed it, that he came to life.

In the smaller parts, Patricia Smith had charm as the smalltown girl resentful of the cynicism of Miss Astor's crowd; John Emery was properly superficial as Miss Astor's friend; Paula Latrence was effective as a "needle-tongued dame, and Cliff Hall brought pathos to the role of the down-atthe-heels Broadway producer who agreed to put on Grizzard's play.

Elliott's script, while hardly outstanding, was framed neatly via a narration device, with Arlene Francis relating the story with malicious delight to a columnist. Her voice provided a commentary for many scenes, often giving them an entirely different and catty slant. Technique was overdone.

Mann's direction kept things moving without being in any way distinctive. Composition of some scenes showed imagination, such as the one on the terrace which achieved a nice sense of depth. Final scene, with the disillusioned Grizzard tossing water into Miss Astor's face, was in poor taste and left the audience with nary a sympathetic character; to latch on to. Elliott tended to overdraw his characters, even considering this was supposed to be a comedy.

Meet Mr. Wizard

Meet Mr. Wizard

Meet Mr. Wizard

Don Herbert brought his "Meet Mr. Wizard" down the five-mile stretch on NBC-TV Saturday (14) with a par-for-the-course anniversary show, par in this case meaning a fine presentation. Herbert, whose specialty is explaining science to the kiddles in everyday terms and with everyday objects that they can experiment with on their own afterwards, poised a lesson in basic optics, though the moppets would probably be scared off if they heard it put that way.

He did it with mirrors, literally, taking at first a simple mirror and explaining image reversal, depth of image, angles of reflected light, etc. Then he went to two mirrors, at right and acute angles, then proceeded to three, 'plus all sorts of combinations including the periscope principle. All were done simply and clearly, all in a logical and mounting progression, that any child could have absorbed, and all was done with props that anyone can duplicate at home.

Herbert is a smooth and concise delineator, and Pamela Fitzmaurice, his vis-a-vis on the moppet side, reacted in all probability as any child would, though she gave the appearance of being somewhat overrehearsed in her too-logical leading questions and her reactions. That's a minor point, however; she served the vital function of making for continuity and giving the youngster's point of view.

Dallas — Permission for the

Dallas — Permission for the Armed Forces Radio and Televi-sion Service to broadcast "The Old Scotchman's Scrapbook" radio series has been granted by Gordon McLendon, creator and narrator.

the popularity charts tell only part of the story

The public's choice in popular music is reliably charted each week in such trade barometers as The Hit Parade, The Billboard Honor Roll of Hits, The Cash Box Top Ten and Variety's Scoreboard. All compile their lists independently from national surveys of songs most played on the air, best-selling sheet music, best-selling records, and most in demand in the coin machines.

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-man of

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From the Production Centres

IN NEW YORK CITY . . .

Violet Young, v.p. Syd Eiges' secretary at NBC Press, celebrating her 10th anni in that job. . . G. W. (Johnny) Johnstone, NAM's radiotv p. r. chief, in Chi this week for NARTB doings, takes off from there Friday (20) to go westward via Las Vegas for four-week Coast and southwest contact tour. Due back in N. Y. May 21. Carl Ward, general mgr. of WCBS, will also head west after the Chi powow for meetings with CBS Spot Sales staffs at KCBS-Frisco, KNX-L. A. and returning May 10. Joan Campbell, his sec, leaves to become a mother . . Ed Brown, Ted Bates tv exec and husband of "Big Payoff" singer, Betty Ann Grove, recuping at home after appendectomy . . Jim Lowe's WCBS'er nudging a 4.0 rating after six weeks of airing and off for more etchings on the Dot label after cutting "\$64,000 Question" . John Henry Faulk's tour of city's high and secondary schools comes to a close at month's end, resuming in October on "American Heritage" theme . . . WRCA's Al Perlmutter off for a Puerto Rican weekend . . . Mary Elkabeth Alexander has joined "Tex and Jinx" staff as asst. producer and Jim Adler as reporter-researcher . . Draper Lewis, producer of WRCA's "Pulse," now writing for NBC's "Eddie Fisher Show" . . Victor A. Bennett, prexy of ad agency of that name, on biz trip to Britain . . Milt Schwartz, creator of ads for WRCA-plus-ty, admitted to ASCAP . . . Alfred Hitchcock paying another visit to Arthur Van Horn's WABC show.

Horn's WABC show.

Gabriel Heatter into his 53d year as a newsman; he went exclusively into radio in the mid-30's . . . WAAT's rock 'n' roll mainstay, Ramon Bruce, has been doing a circuit of rhythm-blues stage appearances, and CBS-TV shot portions of his Camden, N. J., performance for its "Sunday World News Round-up" last Saturday (15) . . . Radio Ad Bureau made a new post, that of salesmen concentrating on retail chain stores, and John T. Curry Jr., last of WEEL, Boston, steps in . . . WNEW teams with the L. I. Recreation Assn. to stage a dance, using its 16-piece Roy Ross orch and several deejays, including Jerry Marshall, Art Ford, Klavan & Finch, Bill Williams, Lonny Starr and Dick Shepard. An anti-delinquency step, it's set for May 4 . . Bea Wain and Andre Baruch celebrate their 18th wedding anni May 1 on-the-air via their WABC show.

David Schoenbrun in Monaco reporting Grace Kelly-Prince Rainier marriage festivities daily on CBS . . . Jeanne Sands, fashion commentator of WGBB, Freeport, had two guests from Industrial Home for the Blind, Niles and Elaine Welch, the former a silent pix player when Miss Sands appeared in his Vitagraph films as a baby emoter. WWRL sales boss Scivin Donneson to Europe for month of huddles in Switzerland, Austria and Turkey to set up program exchanges for the N. Y. foreign-lingo independent . . . Flacker Walter Kaner to the Jewish War Vet's national radio-ty committee.

IN HOLLYWOOD . . .

William Esty's Sam Northeross and "Mickey" Johnson sampled pilots; didn't like what they saw, and may recommend that Camels-Colgate reconsider axing "Crusader" . . . Harriett Harris took a cash settlement to end her litigation with Raymond Morgan agency in the dispute over the tv kiddle show, "The Princess" . . Joanne Jordan, one of tv's top earners in the commercial field, released from isolation ward after non-paralytic type of polio . . . Bill Bacher has a deal cooking with General Electric for "Washington Square," hour show starring Ray

Bolger, and it could get the nod if GE decides to lower the boom on "20th-Fox Hour" . . . Jackson Wheeler kicked off KTTV's "New Theatre" of old films from his bedside at Mt. Sinai hospital.

atre" of old films from his bedside at Mt. Sinai hospital.

Mrs. Pat McNab, of New Zealand Broadcasting Co., here studying radio-tv operations ... Former KHJ d.J. Sean Meaney shifts to KFI.

Also on the d.J. front, Jim Ameche ankles KLAC, Hollywood, and KTTV (TV) Del Moore inked to replace him ... George Wolf, v.p.-radio-tv director of Ruthrauff & Ryan, in town for 10 days of confabbing with agency clients ... Larry Jonas, former Variety correspondent in Newark and Phoenix, joins CBS-TV as press trade contact ... KFI, L. A., 50,000 watt clear-channeller owned by Farle C. Anthony and an NBC affillate for three decades, marked start of 35 years of operation last Saturday (14). Station noted anni with special music program, featuring 1922 music ... D.J.'s Ace Hudkins and Larry Finley conducted 72-hour "radiothon" over past weekend for Palm Springs Community Chest, on KPAL, there ... Bob Hale, midwest radio-tv exec, joins KXLA, Pasadena as traffic manager and Sunday show host.

IN CHICAGO . . .

Al Morey, long a prominent figure in the Windy City radio-tv and advertising circle, now a veep with Broadcast Advertising Reports, is making the switch to Gotham to headquarter in BAR's homeoffice . . . WGN-TV this season is unveiling a new weekday pre-game show before its Sox and Cubs baseball telecasts with Jack Brickhouse conducting a 10-minute gabfest with the femme fans . . Bob Hicks, ex-United Films, new sales manager at Colmes-Werrenrath Productions . . . Margery Bellows, Gal Friday to NBC-TV sales veep Ed Hitz, repping the radio-tv industry in Executives Secretaries Inc. Ditto Helen Bartlett, who as secretary to Foote, Cone & Belding prez Fairfax Cone, reps the ad agencies . . . Illinois News Broadcasters Assn. and the lowa Radio-Television Newsmen's Assn. holding a joint confab Friday (20) and Saturday (21) at Rock Island. Bill Ellison of WHBF, Rock Island, and Bob Frank, WOC, Davenport, are co-chairing . . . Jim Johnston has pivoted from the WGN newsroom into the station's announcery.

Johnston has pivoted from the work newsroom into the stations almouncery.

Alex Dreier making with five minutes of gab at 8 a.m. on WMAQ across-the-board for the Silent Automatic Heating & Cooling Co. Same firm bought Austin Kiplinger's 5 p.m. newscasts Tuesday and Thursdays... Frankle Fontaine helming a morning variety show on WGN-TV... Deejay Sam Evans prepping a pilot to be shot April 30 at the Eighth St. Theatre by Fred Niles Productions for a projected musical-variety series aimed at the Negro market... Chi NBC newsman Len O'Connor vacationing for two weeks with Dick Noble subbing on his WNBQ morning "Today" cutins, and Sam Saran and Bill Warrick alternating on his WMAQ "News on the Spot"... Rachel Stevenson, former "Quiz Kids" producer for the Lou Cowan Chi shop, co-producer-director with Don Clayton on WTTW's "Totem Club." Keystone Broadcasting added four more affiliates to its transcribed skein, bringing the total to 878... Ken Christiansen new prexy of the Chi NBC Athletic Assn.... Account execs Roland McKitrick and Everett Nelson named veepees at the A. C. Nielsen Co.'s broadcast division.

IN WASHINGTON . . .

Dorothy Looker's "Ask-It Basket" celebrated its fourth anniversary on WTOP-TV last week with an on-camera surprise party tossed by co-producer Evelyn Davis . . Arthur Godfrey named "Aviation Man of the Month" by the National Aviation Club at a dinner here past week . . Perry Walders named national sales manager of WTTG-Du-Mont . . WRC-NBC weather girl Tippy Stringer crowned "Queen of National Coin Week" by Sen. John Butler (R., Md.) . . . WMAL-Radio Newsreel, edited by newsman Walter Compton, made its debut on the (Continued on page 60)

Radio Review

PANORAMA
With Peter Allen, announcer
Producer: Harold Lawrence
Director: Allen
Writer: Barbara Meyer
55 Mins; Thurs., 10:05 p.m.
WQXR, N. Y.
This program has been trying
for several months to tle classical
music to history. Though the format is superfluous, the music, the
announcing of Peter Allen and
the writing of Barbara Meyer, are
topform.
Last Thursday's (12) 55-minute
nightime sustainer aired a "musi-

Last Thursday's (12) 55-minute nightime sustainer aired a "musical birthday tribute to Thomas Jefferson." So, for the occasion, Miss Meyer planted Mozart right in the middle of the Allen commentary, since Mozart was a contemporary of Jefferson. There was the "Magic Flute" Overture, Adagio in C (played on the glass harmonica invented by Jefferson's friend, Benjamin Franklin) and another Mozart work. Other 18th century music was used, including an excerpt from Handel's "Messiah," and Margaret Truman singing from Francis Hopkinson's (also a śriend of Jefferson) "Beneath a Weeping willow's Shade."

Some of Miss Meyer's connec-

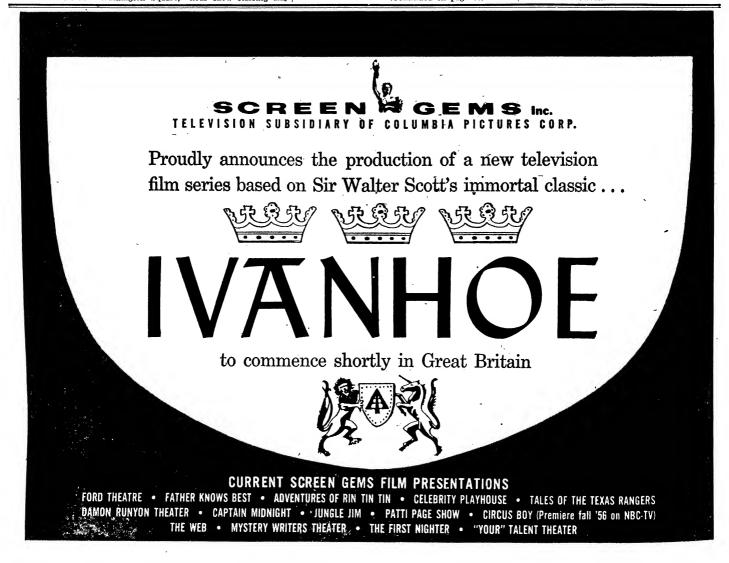
Weeping Willow's Shade."

Some of Miss Meyer's connections between music and Jefferson (he was a violinist) were scooped out of left field. Nevertheless, her scripted bridges were very well written and interesting to listen to, especially coming from softvoiced Allen, It's good late-hour listening. listening.

115G Iowa Station Sale

Mason City, Ia., April 17. Station KSMN, Mason City, Ia., has been sold to Land O'Corn Broadcasters, Inc., Webster City, Ia. The sale, for a reported \$115,000, is subject to approval of FCC. The station was sold by Robert Carson and associates to Charles V. Warren, president of KFJF, Webster City, who also is president of the new corporation.

No changes in personnel at the station are contemplated, Warren said. KSMN broadcasts during daylight only, with power of 1,000





All through the broadcast day, the <u>average</u>* sponsored program on the nation's number network—CBS RADIO—attracts

73% larger audiences than the number network...

146% larger audiences than the number network...

171% larger audiences than the number

■ network.

It's as convincing as that. •Nielsen, October 1955-February 1956

1-Minute Film Pitches

56

\$5,000,000.

Roach, within the next 14 days, will lease N. Y. studio space for his expanding commercial operation, and the immediate prospects are that he'll take over the RKO Pathe studios here. Stepping into full-scale operation at almost the same time he moves into the N. Y. studios, he's going to set up a flying shuttle between N. Y. and Hollywood. Feeling that Hollywood Hours, he said. Storyboard and other pre-production conferences will be held in N. Y.

Roach isn't the only maker of film commercials after studiospace, as is evidenced by the great number of new and old producers of spots who are 0.0.'ing the Dumont 67th St. studio's space as a N. Y. commercial film center. At least two companies, it's reported, are seriously considering leasing the large plant while Dumont moves its station WABD elsewhere. UPA, in an entirely different case, has done so well in its own esti-

100-minute pic would cost mation here in the U. S. as a commercial film producer that it is going to England to set up a reg-ular plant operation there.

ers. Much of this battering to which we have been subjected takes into account only our weaknesses (and who among us do not have them?) and is inconsiderate of our strength. Those, for example, who spend their time with predetermined judgment in counting crimes on television are not necessarily the critics to whom we should give the greatest attention. On the other hand, those who weigh our deficiencies (if such they are) against our great contributions of fine showmanship and superbinformational service, and emerge with a tempered and reasoned appraisal of our industry, are men and women whose voice should be heard, whose sentiments should be weighed, and whose advice should be considered."

Fellows advised the broadcasters to listen to "the responsible things" Much of this battering to

weighed, and whose advice should be considered."

Fellows advised the broadcasters to listen to "the responsible things said about us," and to act on those comments. Some criticism, he said, is deserved. He then made reference to comments of too much advertising on the air, and added: "If it is effective advertising and accomplishes its mission (which is to move goods and services and thus contribute to the general p osperity of the nation), I hardly think that it can be too much. But if, on the other hand, it is ineffective advertising—blatant, repetitive, annoying, overly insistent—then it serves neither the station, the advertiser, nor the economy."

Fox's 'Solvency'

top 100 markets, so that three-fifths of his commitment to Latex is already fulfilled. The guarantee is \$4,000,000 a year for the next five years. Moreover, once he hits the 50% to homes level, he shares in Latex's gross in those market areas. When he fulfills the 75% level, he shares in the national gross.

'Name Your Cash Ticket'

'Name Your Cash Ticket'

Result of his upped Latex ante is that Fox is now reportedly in a position to deal with stations liberally in terms of their cash payment, so long as they deliver the spots for Latex. With the sale of the pix to 20-odd markets, he's already worked out \$9,000,000 of his guarantee from Latex (45% of \$20,000,000), plus cash payments from the sold stations that give him a combined gross over his original purchase price. Fox is said to be dealing with stations on a "name your own cash ticket, so long as it's reasonable and so long as we get the Latex spots." This approach is expected to swing many more borderline dickerings into line. Result of his upped Latex ante line.

The Annenberg deal, which covers Philadelphia (WFIL-TV), Leb-

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The guarantee
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level, he shares
in those market
fulfills the 75%
in the national
Cash Ticket'
pped Latex ante
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With the sale of
markets, he's alS000.000 of his

anon, Altoona and Binghampton,
for example, went for a total of
\$2,850.000, comprising roughly \$1,000,000 worth of spots for Latex
plus \$1,850.000 in cash. The Westinghouse deal, which covers Boston, Pittsburgh, San Francisco and
RKO short subject library, since
General Teleradio owns rights to
the features there, but the rest are
for the features, went for a total of
\$2,850.000, comprising roughly \$1,000,000 worth of spots for Latex
level, he shares
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Under Wraps

Under Wraps

Actual number and location of the Fox station deals have been kept under wraps for two reasons, it's said. One stemmed from the negotiations with AAP, during which Fox suspended all closings pending the outcome. Another has been pressures on the stations themselves from both the networks and station reps. and the stations themselves from both the networks and station reps, and the stations have been loathe to announce consummation of the deals until the pix and spots actually go on the air, which won't be till July. Network pressures have come because stations may use the films in time the nets are eyeing for use as future network option time and because the Latex coin will be funneled away from network. The station reps are pressuring because they'll in most cases be deprived of their 15% commission on the Latex billings.

Incidentally, it's reported by

Latex billings.

Incidentally, it's reported by sources close to Fox that the only AAP offer acceptable to him was the "swap" arrangement under which he'd take over foreign rights to the Warner pix and keep foreign on the RKO in return for handing over the domestic tv rights to the RKO library to AAP. This to the RKO library to AAP. This AAP finally decided against, and since that point, none of the AAP proposals has been acceptable to Fox, and meanwhile he's again proceeded to close additional station deals.

AA Split-Group

Continued from page 45

instead of an entire library, and because AAP can sell the pix on a non-exclusive basis in each market, peddling one package to one station and another to the other channel. In any event, AAP would get a higher per-picture price. Each package would be a "balanced" group, without any one getting, the cream of the product. AAP is selling for a July 1 air date, figuring it will have all the films cleared by then. Rich said the negatives on 600 pix have already been cleared.

Individual terms will be nego-

the negatives on 600 pix have already been cleared.

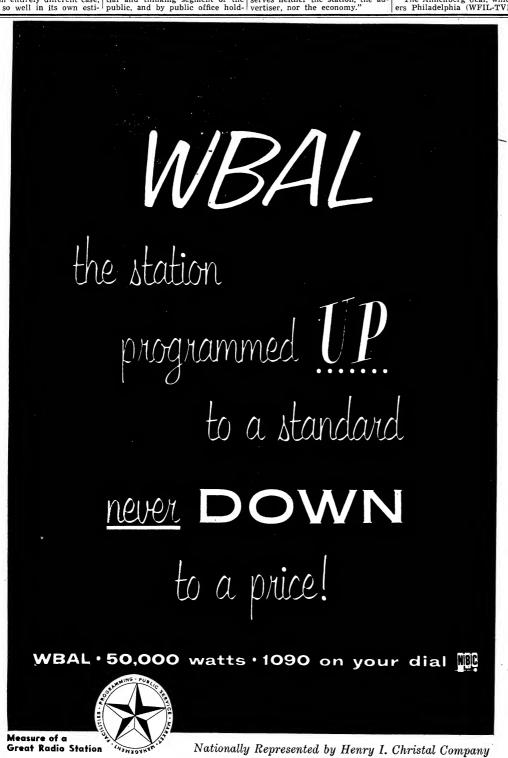
Individual terms will be negotiated in each case, there is no set maximum term for each contract nor any specific limit on the number of runs, though Rich estimated that a station buying 52 films would probably be able to play them off in 18 months. On the other hand, a station buying the library might need four or five years to play off the entire product. Interesting aspect of the sales operation is that AAP has full rights to use the Warner name to identify the films, something that's never happened before with a major studio. All ad-promotion will make heavy use of the WB label, though it hasn't been decided yet whether this permission extends to on-the-air promotion and screen credit.

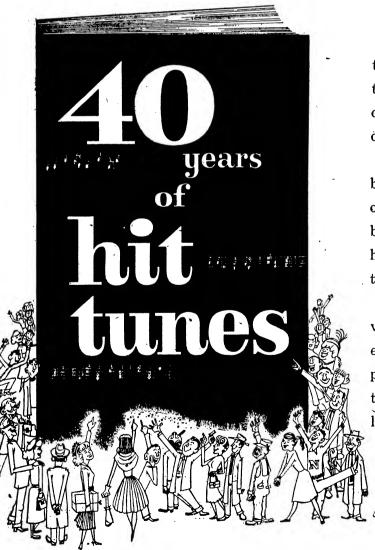
Adlai Buys More Time

Adlal Stevenson came through with his second regional-network order on ABC-TV last week, a 10-station New York state hookup on April 25. He'll talk for a half-hour at a dinner at the Waldorf-Astoria, N. Y., with the Stevenson for President Committee of New York picking up the ty tab.

York picking up the tv tab.

Stevenson had placed an order earlier for a Fresno, Cal. speech to be televised over a Pacific Coast hookup via ABC-TV. At that time, Sen. Estes Kefauver had also placed a similar order, same day, different time, also with a Fresno origination. So far, no arrangements have been made for Kefauver to speak out of N. Y. on a video hookup.





Due to the excellent reception accorded the ASCAP booklet, "35 Years of Hit Tunes", the Society now is bringing this list up to date by publishing a new pamphlet, "40 Years of Hit Tunes".

It is the Society's sincere hope that this booklet will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, theatre exhibitors, and all those engaged in entertaining the American public.

Although this listing contains only a very small portion of the Society's vast repertory, we believe that it should make it possible for those in the entertainment field to discover more ways in which their ASCAP license can help them to make greater profits.



The American Society of Composers, Authors and Publishers 575 Madison Avenue, New York 22, N.Y.

CBS-TV 'Peace & Prosperity'

"And, whereas, it is the consensus of the affiliates of the CBS delevision network that option time or some similar business arrangement and other network practices are of fundamental importance to continued sound networking

"And, whereas, it is recognized that the economic health of the networks insures the preservation of vital public service on a national and international level.

tional and international level.

"And, whereas, it is the belief
of the affiliates that there have
been no serious detrimental practices and the relationship between
CBS and its affiliates is one of
partnership in which each operates to the benefit of the public
and each other:

ates to the benefit of the public and each other;

"Now, be it here resolved that the undersigned affiliates of the CBS Television Network request the opportunity to present a representative group of affiliates to said Senate committee to testify as to the essentiality of option time or some similar business arrangement and other network practices."

Stations Are Political Force

Stations Are Political Force
The significance that prexy
Stanton devoted much of his keynote address to a "refresher" discussion of the problems posed by
the mounting FCC and Congressional preoccupation with tv was
not lost on the affils. (A network
headquartered on New York's
Madison Ave. is one thing. But
a network also composed of a couple of hundred individual station
operations, many of them bigwies note address to a "refresher" discussion of the problems posed by the mounting FCC and Congressional preoccupation with tv was not lost on the affils. A network headquartered on New York's Madison Ave. is one thing. But a network also composed of a couple of hundred individual station operations, many of them bigwigs in their hometowns and states, night be quite another in the eyes of the politicians.)

A more detailed roundup on "The Clouds in Washington" was given by Ralph Hardy, the NARTB government specialist now a CBS veepee in the Capital.

Backstopping the network's con-

of the United States Senate has recently heard testimony with respect to network option time and other network practices.

"And, whereas, it is the consensus of the affiliates of the CBS Television network that option time or some similar business arrangement and other network in the consensus of the affiliates of the CBS television network that option time or some similar business arrangement and other networks the philosophical tone with his discourse on "Corporate Responsibility and Character."

Veepees Speak

Veepees Speak
Programming veep Hubbell Robinson Jr., in effect, sold much the same message with his emphasis on the public service area in his report on future program plans. News and Pub-Affairs veep Sig Mickelson contributed his bit with discounting of how CPS plant to

Mickelson contributed his bit with a discussion of how CBS plans to handle the touchy upcoming political conventions and campaigns. Sales topper William Hylan presented the dollars & cents ammunition with his recap of the web's record-breaking '55 fiscal year and laid out the sales target for the current semester. the current semester.

for the current semester.

Clambake finaled Saturday afternoon (14) with the full network delegation on hand for a free-wheeling "Face the Affiliates" panel session with the station boys tossing up the queries from the floor.

ABC Itching

Continued from page 23

and a couple of other station top-

resolution itself read: The resolution itself #ead:
"Whereas testimony regarding network option time and other network-affiliate practices recently "Whereas testimony regarding network option time and other network affiliate practices recently
was given before the Senate Interstate & Foreign Commerce Committee. Whereas, the affiliates of
the American Broadcasting Co.
Television Network affirm their belief that option time provisions are
a vital factor in the station-network
relationship strongly influencing
the stations' ability to serve the
public interest, convenience and
necessity. Therefore, it is here
resolved that the undersigned ABC
Television Network affiliates request an opportunity to send a representative group to the Senate Interstate & Foreign Commerce Committee to testify on how essential
option time or some comparable
arrangement and other networkaffiliate practices are to the economic well-being of the networks
and affiliates, with resultant continued vital service to the American public."

Philco Minny

Continued from page 33 =

vice for public buildings, theatres, vice for public buildings, theatres, hospitals, schools or other places where the conventional loudspeaker intercom systems are impractical or undesirable. At the political conventions, a total of 30 of the audipages will be used by ABC commentators and technicians, who will be enabled to roam the floor freely without being tied to equipment, yet still be in touch with master control at all times.

ABC will also put other new

Ampex Blockbuster

Each Ampex unit going out carries a guarantee that it can be converted to handle color telecasts.

The effect on the tw-film industry also may be widespread. While this is strictly a video system, thus limited in scope to the efficiencies of the tw cameras and receivers, the possibilities of "packaging" tele fare on a spool opens up a whole new area of program syndication. And off the demonstrations, the picture quality of the Ampex "recordings" is virtually "life like."

virtually "life like."

This means that the tele came This means that the tele camera, for the first time, can lens shows that can be replayed repeatedly with the "live show" lustre still intact. But since the Ampex recorder doesn't work on motion picture cameras, the vidpix boys will still have the greater flexibility and efficiency of the photo cameras working for them, especially in the out-of-the-studio product.

By the same token, the Ampex gadget has no bearing on the motion picture enterprise. It's geared solely for video recording and reproduction.

Who Gets Jurisdiction

Who Gets Jurisdiction

Who Gets Jurisdiction

There may well be some other problems with the arrival of magnetic tape. It's possible it will sharpen the already touchy jurisdictional wrangle between the American Federation of Radio-Television Artists and Screen Actor's Guild over what's "live" and what's "film." While technically the Ampex tape is solely an electronic rather than a photographic process, the two unions already have their horns locked over the jurisdictional issue raised by DuMont's Electronicam.

Key in the Ampex system is its low tape speed of 15 inches per second, permitting more than 60 minutes of show to be recorded on the 14-inch spindle of two-inch tape. Programs can be recorded right

some kinescope process and will off the tv cameras, from the comake possible the "stockpiling" of tv output for all kinds of re-use and/or resale.

Each Ampex unit going out the market.

the market.

Since no processing is required, a show can be played back almost at once with a twist of the knob. For example, during a prizefight telecast the knockout sequence could be reshown even before the victor's paw is raised. It's in the news and sports area that magnetic tape probably will make its first dramatic dent. Recorded live or film pickups can be held for spot or more convenient use and be transmitted along the network circuits during open time.

Kintner

Continued from page 33

Yet he saw the need, because of the "huckster" connotation, for an "intensive public information campaign to establish our position."

paign to establish our position."

He asked for a quick look at the industry and queried: "Is Walt Disney a 'huckster' when he portrays some of the most wholesome and moving of family stories? Are Desi and Lucy 'hucksters' when they portray a delightful situation comedy? Are Bill Paley and Frank Stanton 'hucksters' when they have been instrumental in developing some of the most popular programs, some of the best research, some of the best research, some of the best research in our business? Are General Sarnoff, Frank Folsom, Pat Weaver and Bob Sarnoff 'hucksters' when they are responsible for important electronic developments and for new types of program presentation?"



In show "biz" or out-a clear, young-looking skin helps you reach the top...and stay there! So does this magic pink mask. And it takes only FIVE MINUTES of your busy days

HERE'S HOW! Lights...heat...make-up...grime...and tension continually give your skin a "workout". They cause dry skin, lines, enlarged pores, blackheads and many other skin irritations. With Liquid Pink Ice, you can counter-act these damag-

The moment you apply this amazing cleanser, you feel its penetrating action go to work...reaching deep down into your pores. As it tingles and tightens to a cooling mask, you feel it drawing at the impurities ...the dirt, grime and stale make-up...which strip your skin of its natural beauty.

But that's only HALF the story! Liquid Pink Ice gives your face a wonderful facial as well. As it hardens to a firm mask, you feel a thousand busy fingers...massaging away at sagging chin lines, wrinkles, lines around the eyes and mouth. You see tired lines seem to disappear as if by MAGIC! And you'll be thrilled with how fresh and radiantly young you LOOK...with Liquid Pink Ice. Remember ... spotlights and heavy make-up only create an illusion of clear, young skin. With Liquid Pink Ice, you can actually HAVB that glow of success-any day, every day. So, for the cleanest cleansing your face ever had-PLUS a cool, refreshing beauty LIFT...

... GET LIQUID pinkice TODAY!





From the Production Centres

RADIO-TELEVISION

Continued from page 54

ABC affiliate this week, giving listeners hour-long newscast composed of 10-minute segments . . . Lynn "\$64,000 Question" Dollar scored a hit in personal appearance at Woodward & Lothrop Department store brunch, attended by town's tv columnists . . . Lawrence Wilkinson appointed manager of technical operations for WTOP-CBS, moving up from post as station's tv chief engineer . . . WRC's Holly Wright keeping up with the times by debutting a new show "Why Does Your Garden Grow," in cooperation with U. S. Department of Agriculture . . . "Break the Bank" emcee Bert Parks here to highlight a charity ball.

IN PHILADELPHIA . . .

Bob Benson, vet radio and tv personality replaces "Big" Wilson on WRCV's late night disk program . . . WCAU-TV sportscaster Jack Whitaker to serve as emcee for the Middle Atlantic Amateur Athletic Union's 50th anni (29) at Palumbo's restaurant . . . Robert A. White, formerly with the local sales department of WOR, added to WPEN sales staff . . Philly contingent at the NARTB convention in Chicago includes Lloyd E. Yoder, general manager of WRCV, WRCV-TV; William Howard, tv supervisor, WRCV-TV; Roger Clipp, g.m., of the radioty division of Triangle Publications; Kenneth Stowman, general sales manager of WFIL stations; WCAU's Donald W. Thornburgh, pres. and g.m.; Charles Vanda, veepee in charge of tv, and John Leitch, engineering veepee.

gineering veepee.

Lee Stewart, former local broadcaster, is now reporter for the Camden Courier Post . . . Chief Halftown, WFIL-TV star, competing in the Midwestern bowling tournament in Chicago . . . Margaret M. Kearny, WCAU director of education, won first prize at the annual "Adland" exhibit of the Phila. Club of Advertising Women for her "Career Forum," now in its 11th year . . WRCV's "Rover Boys" Bill Givens and Vince Lee broadcast special show for Cancer Crusade by airing disks of artists who died of the disease—Gertrude Lawrence, Dixie Lee Crosby, Eddy Duchin . . . Gunnar Back, WFIL-TV news chief, was guest speaker at his alma mater, U. of Wisconsin, for his fraternity's 100th anni . . . WRCV-TV newscaster Taylor Grant has added new Sunday late night 15-minute session to daily telecasts . . . Gino Prato, operatic cobbler of the "64,000 Question," made guest appearance at Gimbels shoe salon.

IN SAN FRANCISCO . .

Ben Draper, "Science in Action" producer, laying it on the line at the California Writers Conference in Oakland, said the lack of good to scripts is the fault of the nets and producers. He suggested the nets set up their own script departments and encourage writers... The Leon Radsiff Quartet, plus singers Ardeen de Camp and Bob Callahan, have been inked to furnish the music for Bill Weaver's KCBS show... The cancer tour of Mitch Miller, Lu Ann Simms, Guy Mitchell and Peggy King has so much oomph it kept KGO's Don Sherwood show on the air 20 minutes overtime.

end . . . New KPIX show in prime program time is "The Lee Dickens Show," half-hour at 5 p.m. Sundays . . . KCBS's Jane Todd (Wanda Ramey) has been named honorary chairman of the local CARE refugee campaign . . L. Boyd Mullins, formerly ad and merchandising manager at KRON, has been named an account exec . . . Jules Dundes, KCBS boss, attending the NARTB doings in Chicago.

Relations Pitch Air Adoption (Chicago)

At Adoption (Chicago)**

IN PITTSBURGH

Len Johnson, from WLEX-TV in Lexington, Ky., has joined the KDKA-TV announcing staff. He takes over berth vacated when Hank Stohl was elevated to solo stature at the station for two daily shows of his own . . . Joe Friedman, son of Arthur Friedman, financial editor of the Post-Gazette, has gone with Bill Cullen's radio staff in New York as a production assistant. Friedman had previously been with Tex & Jinx for a year . . Rita Gould, of TV Guide program department here, and her cousin, Joan Richman, with Jackie Gleason Enterprises, have gone to Europe for a five-week vacation.

Harold C. Lund, veep of WBC and general manager of Channel 2, in Chicago for three successive conventions, CBS affiliates, Westinghouse group and NARTB . . Ray Rodgers, chief engineer of KDKA-TV, named a senior engineer in the Institute of Radio Engineers . . . Record dealers of Allegheny, County sponsored a testimonial dinner at Copa for Art Pallan, deejay who recently switched from WWSW to KDKA, and presented him with a plaque . . . Emil Beck, platter spinner, and WMCK have parted company. He's been replaced by Herb Dorfan, from WHJB in Greensburg . . Col. Jerry Sustar, KDKA radio news commentator, is getting a weekly Sunday afternoon spot on KDKA-TV, too.

IN MINNEAPOLIS . . .

Jim Hutton, formerly with WEAV, Eau Claire, Wis., joined KSTP announcing staff . . . As part of its "new" newspaper, Minneapolis Star tried a different form of ty programs' listings, but after many readers' complaints regarding inability to "find what they wanted" it has returned to the cross-section tabular style . . . John Radatz, former-WOI-TV,-Ames, Ia., staff cameraman, named KSTP-TV news-reel cameraman . . Carl Karnstedt and Maynard Speece of KSTP and WCCO, respectively, delegated to set up National Association of Radio and TV Farm Directors' meeting here June 21-23 . . . Jim Bormann, WCCO Radio news head, named Minnesota's chief of public information for civil defense . . . U. of Minnesota non-commercial station KUOM has sent Phil Gelb, its special events director and "critic at large," to New York to do research and make special recordings for his forthcoming radio series on civil rights, "Your Rights eries is result of National Association of Educational Broadcasters' grant to U. of Minnesota law school and eventually will be broadcast on 70 educational stations throughout the nation.

IN BOSTON . .

Callahan, have been inked to furnish the music for Bill Weaver's KCBS show... The cancer tour of Mitch Miller, Lu Ann Simms, Guy Mitchell and Peggy King has so much comph it kept KGO's Don Sherwood show on the air 20 minutes overtime.

KPFA, Berkeley, is celebrating its seventh birthday, with a Darius Milhaud-Roger Sessions program (the two composers have helped keep the listener-sponsored station alive)... With the baseball season under way, KOVR is now airing 25% live programming... Frank Cope is back deejaying at KJBS after a bout of heart trouble... About 37 TV Guide cities have requested prints of the KQED production of "The TV Tube Racket," which the Guide, the station and The Frisco News put together into a half-hour kine last week-

Relations Pitch Aimed At Adoption of Kids

Minneapolis, April 17.
As an unuşual public service which already has attracted national attention, WCCO-TV is co-operating with the Minnesota Department of Public Welfare in an experiment providing a unique tv use in the human relations field—an effort via video programs to obtain adoptions for "special" parentless children.

entless children,

These children, needing adoptive homes, appear on WCCO-TV's own Dave Moore shows, weekdays at 8 a.m., and the camera focuses on them at various points during the program to get their reactions, They're "special" children because of difficulty in finding permanent homes for them due to agé, racial background and adjustment problems, although otherwise typical and normal, according to James Cremin, Minnesota Public Welfare Department work-Public Welfare Department work-

Children who already have appeared on the program ranged in age from one to 10 years and represented the Negro, white, Indian and Oriental races. The kiddies are completely unaware that their tv appearances' purpose is to call prespective adoptive presents' at are completely unaware that their to appearances' purpose is to call prospective adoptive parents' attention to them. All are Minnesota voluntary and public agencies' wards and are available for permanent adoption.

manent adoption.

At each show's close the tv cameras reveal Moore talking with the children while the announcer, unheard by the youngsters in the studio, informs the viewers the person to be contacted in case of a desire to adopt.

VISUAL'S CLOSED-TV SETUP

Visual Electronics Corp., a New York outfit, has expanded into the closed-circuit television field.

Heading the company's closed-tv operations will be Morris A. May-ers, who moves over to Visual from Dumont where he was general manager of closed-circuit activities.

My Sincere Thanks To

George Jessel* Jose Iturbi **Eric Portman** Joan Collins Jerry Colonna Alicia Markova Donna Reed Slim Whitman Elsa Martinelli **Macdonald Carey** Glynis Johns **Otto Preminger Richard Burton** Sam Wanamaker Tessie O'Shea Valerie French Simone Simon Stan Kenton William Demarest John Loder

and, of course, to the Producer

HENRY CALDWELL

for making my 26 appearances on **British Live Commercial Television** a success

RON RANDELL

M.C. of "ON THE TOWN"

Channel 9, London, England

Representation: KURT FRINGS 468, N. Camden Drive, Beverly Hills



WBC stations dominate and sell where 1/6 of America does its shopping—the most important mass markets. They dominate with top power and top programming... they sell with top promotion! Big advertisers buy WBC (94 out of the 100 largest) . . . small advertisers buy WBC (more than 1200 of them)... both get what they buy from WBC—the most coverage and the most sales for their money. But, don't take our word for it. Check case histories with A W "Bink" Dannenhaum WBC General Sales

But, don't take our word for it. Check case histories with A. W. "Bink" Dannenbaum, WBC General Sales Manager. Call him at MUrray Hill 7-0808, New York. Or, call your WBC station.

WESTINGHOUSE BROADCASTING COMPANY, INC.

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.



Support the Ad Council Campaigns

700 B'casters, Educators in Columbus For 26th Ohio State AM-TV Meet

Columbus, April 17.

More than 700 broadcasters and educators from the U, S. and Canada are expected to be on hand for Ohio State's 26th annual Institute for Education by Radio-Television which convenes tonight (Tues.) at the Deshler Hilton Hotel here. Directed by Dr. I. Keith Tyler head of radio education at the University, the four-day conference is the oldest and largest of its kind in the nation. This year's theme is "The Role of Serious Broadcasting in Today's World."
Kevnoter of the institute will be Charles A. Siepman, chairman of the communications department in New York U's School of Education. Who speaks tonight.

Other plenary session speakers

who speaks tonight.

Other plenary session speakers include Dr. Alan F. Griffin, Ohio State professor of education and social science specialist; Prof. Hardled D. Lasswell of Yale U., president of the American Political Science Assn.; Henry R. Cassirer. television head, department of mass communications, UNESCO, Paris, and Harold G. Ross, labor economist, National Assn. of Radio & Television Broadcasters, Washington. ington.

ington.

Richard Pack, vice-president in charge of programming. Westinghouse Broadcasting Co., New York, and Dr. Edgar Dale, Ohio State professor of education, will discuss implications for the broadcasters and educators at the closing general session Friday morning (20).

The conference summary will be presented by Ralph Steele, executive director of the Joint Council on Educational Television, Washington.

Eugene King, program manager for the "Voice of America." will address the institute luncheon, scheduled for Thursday (19), when he will give a personal report on his recent visit to Poland and Soviet Russia.

Highlighting a special general Highlighting a special general session Thursday night will be a Rolls).

Rolls).

Slotting is 11 o'clock to noon show a variety of approaches in Nov. 22.

presenting a single educational idea by tv. Taking part will be Robert Wald, producer of NBC-TV's "American Inventory"; Lewis Freedman, producer of "Camera Three" for CBS Television, and Ben A. Hudelson, production supervisor of WBZ-TV in Boston. The main grist of the four-day conference will consist of small discussion group meetings, to follow the plenary session, and 14 "how-to-do-it" elinics in such specialized broadcast areas as children's programs, religious broadcasts, health education and others.

Up McKitrick, Nelson To Veeps At Nielsen

A. C. Nielsen has made two new veeps in the rating firm's broadcast division, with Roland McKitrick and Everett Nelson being upped from salesmen. Promotions are part of the overall expansion plans begun when Henry Rahmel took command of a coordinated radio-ty department several weeks

dio-tv department several weeks ago.

Incidentally, Nielsen, which has publicly proclaimed the fact that it has always had a rough time making coin via its radio and tw measurement services (only now hitting black ink, after several years in biz), has reportedly clicked with its British tv rating operation. Overseas company is understood to have grossed about \$1.000,000 since starting a few months ago, as a result, is operating in the black.

Sweets-Ideal on Macy's

Ideal Toy is taking on Macy's Thanksgiving Day parade for its second hold on the New York turkey trot over NBC-TV. But this trip it will have a stablemate in the Sweets Co. of America (Tootsie Pollo)

NBC will televise the National Golf Open June 16 from Oak Hill, C. C., Rochester, N. Y. It's third year for the web, with Salurday, 4 to 6 p. m., slot tackling the finals and Lindsey Nelson handling the hole-by-hole. Dodge sponsored last

year.
Up ahead, Sunday, June 10, the
web has the Palm Beach tourney at
New Rochelle, N. Y., backed by Gillette.

Pushed For More Space, **CBS-TV Seeking Room** In DuMont Gotham Setup

In DuMont Gotham Setup
CBS-TV has added itself to the parade of companies seeking to take over space in DuMon's five-studio 67th St., N. Y. operation. Network, long pressed for enough Gotham studio facilities, is now being pushed further as a result of the two new half-hour soapers incepted by Procter & Gamble recently.

Soap strips, "As the World Turns" and "Edge of Night," are being pushed out of the large CBS 81st St. color studio next week, to make way for the Noel Coward spec. Afterward both cross-boarders reportedly can return to 81st St. from temporary quarters on the east side, but other specolas mean further shuffling, so the tele net is contemplating permanent relief via the DuMont setup. Same space is being negotiated for by a couple of operators who want to turn the plant into a commercial telefilm center. center.

Pitch Ford For Ford

NBC is pitching up a half-version nighttime version of Ernie (Tennessee) Ford to Ford Motor Co. as a substitute show for the Thursday night "Ford Theatre" vidfilm series. The projected Ford show would be live.

Network feels the film series has just about run its course and is bullish on Ford's potential as a nighttime personality.

J. Walter Thompson is agency on the account.

on the account.

NBC Airing Golf Open For 3d Straight Year B&B Eyeing Vast Coast Market; Stepped-Up Expansion Pgm. Set

WEEX Wins 10-Year Fight Benton & Bowles agency has its eye on the vast L. A. market, con-For Band in Easton, Pa.

Easton, Pa., April 17.
Radio station WEEX in Easton will begin AM broadcasting on the 1,230 kilocycles frequency on May 10, thus ending a 10-year fight for that frequency with station WHOL of Allentown, that went all the way to the Supreme Court.

The FCC has ordered WHOL to leave the air May 9 and authorized WEEX to begin broadcasting the following day. At present WEEX is an FM station.

is an FM station.

Ten years ago both WHOL and WEEX sought authorization to operate on the 1,230 kilocycle frequency. In April 1947, the FCC granted the Allentown Broadcasting Corp. the frequency. The Easton Publishing Co., owner of WEEX, appealed.

WEEX, appealed.

In March 1948, FCC refused a rehearing and the Easton firm appealed to the U. S. Circuit Court of Appeals. The court remanded the case to FCC for rehearing the following May. In February, 1950, FCC set aside the WHOL grant and reopened the record for further hearing. ther hearing.

In June 1952 the hearing examiner denied WEEX's application and gave a decision in favor of WHOL. Thirteen months later, the FCC reversed the examiner and granted WEEX's application.

P&G Buys 'Jeannie'

Benton & Bowles agency has its sidered by tv researchers as second only to N. Y., with a steppedup ond only to N. Y., with a steppedup expansion program to attract and service Coast accounts. William R. Baker, B&B board chairman, stated last week that the large population and local biz growth is of more than passing interest to the agency, and that expansion of the local operation is planned for the early future.

for the early future.

Long one of the top major agencies, billing \$70,000,000 annually, B&B has represented and serviced only national accounts in Hollywood, and the planned expansion, as envisioned by Baker, would mark a reversal in policy. However, the agency has branched out into such major markets as Detroit and into Canada.

"Television is still highest on

troit and into Canada.

"Television is still highest on the preferential list with our clients, particularly General Foods and Procter & Gamble," said Baker, who passed through here last week on a routine call at the agency's office. "Nearly half of our billing goes into tv and with the broader use of color, the ratio will favor tw even more."

Most of the clients who used

will favor tv even more."

Most of the clients who used radio are today tv's best customers, said Baker. The impact of the medium is significantly illustrated by the invasion of the automotive industry which never earmarked large budgets for radio. Filmed tv serves well certain types of programs, and live has its place, too, he added (Three of agency's four shows from here are filmed).

Baker said no decision has been

Hollywood, April 17.
Four Star Films' Jeannie Carson situation comedy show, "Hey, Jeannie," has been purchased by Procter & Gamble to supplant "it's Always Jan" on CBS-TV next season.
The Janis Paige starrer will finish out the season of 33 shows. William Morris Agency sold the Four Star package to P&G, repped by the Compton Agency.

Get onto the Act..

ON THE OCEAN AT 47th STREET, MIAMI BEACH, FLORIDA

EDEN ROC

HOTEL, CABANA & YACHT CLUB

March 10, 1956

Mr. Saul Richman Saul Richman Associates 151 East 50th Street New York 22, New York

Dear Saul:

I want to let you know, for the record, how pleased I was with Cy's engagement in Harry's American Bar.

Opening this bar with Cy, and the popularity we have achieved immediately, was, I believe, an outstanding feat.

Cy has been most cooperative and I am certainly looking forward to bringing him back here. People just loved him.

With kindest regards, I am

Most cordially, EDEN ROC HOTEL

Harry Mulson Harry Muison

hm/gi

his PIANO and TRIO

Currently (RETURN ENGAGEMENT)

Peacock Alley WALDORF-ASTORIA **NEW YORK**

P.S.:

Look for the CY COLEMAN Songs in the New Musical

"ZIEGFELD FOLLIES"

Direction: MCA

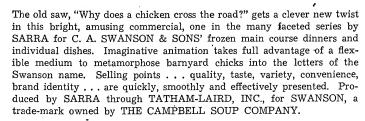
Personal Management: SAUL RICHMAN Assoc., 151 E. 50th St., New York 22, MU 8-1770

TV spot editor

A column sponsored by one of the leading film producers in television.

SARRA

New York: 200 East 56th Street Chicago: 16 East Ontario Street



SARRA, INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

P.O.C. Beer keeps right in step with today's accelerated pace in still another series of TV commercials by SARRA. In these 20-second spots, a highly stylized, modern design type of animation—set to catchy square dance music—provides just the right setting for P.O.C.'s recurring slogan, "Enjoy yourself...enjoy that flavor!" Short live action sequences make the most of P.O.C.'s outstanding label and further emphasize the product's refreshing taste appeal. Produced by SARRA for PILSENER BREWING COMPANY through CLIFFORD A. KROENING, INC.

SARRA, INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

This unique commercial is one of a series by SARRA for Dodge. The "sell" is entirely visual except for an audio message at the very end. A specially composed musical theme contributes a dramatic overall effect and emphasizes the important points in the presentation. Through association with the Jet Age, the power and Jet Fin styling of the new models are pictorially underscored. Produced by SARRA with GRANT ADVERTISING, INC., for DODGE DIVISION, CHRYSLER CORP.

SARRA, INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

A Disneyland opening sets a festive party mood for Aunt Jemima Party Pancakes in this series of 60-second spots with a 30-second adaptation by SARRA. Voice-over audio and live action photography of the product in use, appetizingly present the taste pleasure to be enjoyed by making pancakes with Strawberry, Chocolate, Egg Nog or other favorite flavors. Strong package identification supports rather than dominates the basic taste appeal. Produced by SARRA for THE QUAKER OATS COMPANY through J. WALTER THOMPSON COMPANY.

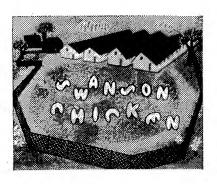
SARRA, INC.

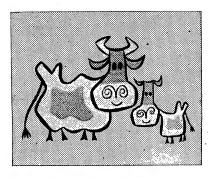
New York: 200 East 56th Street Chicago: 16 East Ontario Street

SARRA television commercials are designed to build viewer acceptance and promote sales. The more than 3,000 TV commercials already produced by SARRA's advertising specialists with more than 25 years experience, give conclusive evidence that SARRA commercials get results and inspire the confidence of advertisers.

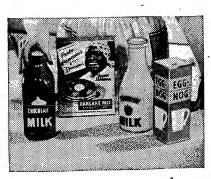
SARRA, INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street











Spot Biz 'Hidden Half'

agencies.

10th place national spot-prone agencies.

Thompson and Young & Rubicam are both key pro-network try agencies, and it may be significant that, in numbering among the top 10 spot agencies, they are beginning to "divide the tw wealth" more evenly. Y&R's big spot expenditures are for General Foods, Northern Paper Mills and Piels; JWT's are with Ford and Shell. Compton, the ninth agency, pushed Dash (a P&G item) heavily in late '55. (Incidentally, TvB's first service to members was a tv study on low suds detergents, of which Dash is one.) Cunningham & Walsh will probably drop out of the first 10 among agency national spot buyers, since it lost its L&M city to Dancer-Fitz, and the filter brand spent more in spots than Chesterfields, other big Liggett & Wyers' brand.

The aggregate of food and grown agency matter the

The aggregate of food and gro-cery product advertisers spent the most in national spot tv in the October-December period of '55,

best deal on a new
THUNDERBIRD

FORD

Call or write SAM ANGER—
(brother of Harry Anger, G.A.C.)
LYnbrook 9-0600
TED ROWLAND, Inc.
Lynbrook, Long Island, N. Y.
Delivery Anywhere in the U.S.

Sample, Benton & Bowles, Y&R, putting out \$27,106,000. Beer, ale JWT. Compton and Cunningham & Waish, ranged from fourth through 10th place national spot-prone to the place of the place o

Regular Report

Regular Report

TVB is going to continue giving these quarterly national spot reports on a regular basis. Apart from the natural inclination of the all-industry video promotion agency to lay out unknown details for the first time so that sponsors "will have a basic, accurate and continuation for the details of the continuation of the continuati have a basic, accurate and continuing knowledge of overall and competitive activity" and so all of twaill be in "focus so that advertisers will know the dimensions of the total medium," there is another reason for doing the study. It was lastly an attempt to lay out the strength and size of his previously ephemeral opponent to the network so as to stimulate competition, or so it seems to many industryites, although the non-partisan TvB is in no position to spell it out thusly.

Material was collated from

Material was collated from Rorabaugh national spot reports taken from 267 tv stations and from printed gross time rates of these outlets. Nielsen runs were

made on the Rorabaugh figures, and additional studies made. TvB enecked its first spot report for accuracy by comparing the estimates of 113 advertisers who submitted reports to it. These 113 putting out \$27,106,000. Beer, ale and wine together spent \$9,446,000; drugs, \$8,909,000; cosmetics and toileries, \$7,864,000; candy-soft drings, \$5,891,000, and automotive ran right behind with \$5,321,000, etc.

Not only are network and ational spot almost alike dollar for dollar these days, but the two are almost evely split in other ways as well, TvB notes. Using outside sources, TvB says 49,5% of all the time people spend watching to is spent watching local video (vehicle for national spot and watching to local use. Coupling these with the other known facts adds new dimension to national spot's importance.

Regular Report

TvB is going to continue giving TvB is going to continue giving TvB.

Tall Ful Healst D.U. July

Baltimore, April 17.

Tom White, head of news and publicity for the Hearst-owned WBAL (AM & tv stations) here since 1951, is resigning to return to the Hearst newspaper fold. Effective May 7 White becomes head of the Hearst Bureau in Washington, as successor to the late William Flyphe, who died several weeks ago. weeks ago.

weeks ago.

Before joining the Baltimore stations, White worked for the Hearstowned Baltimore News-Post. His successor at WBAL has not been named as yet.

Dinch in Tax Appeal
Washington, April 17.
Dinah Shore and husband George
Montgomery have appealed to the
U. S. Tax Court against an Internal
Revenue Servic: claim that they
owe \$3,405 in back taxes for 1950.
Miss Shore wrote off as business
expenses specially designed costumes she had made for a "March
of Dimes" campaign. The Government refuses to allow the expense.

Mutual

ton Newsreel," "Big City," "Call for Callahan," "Crime Files of Flammond," "Dangerous Journey," "City Editor," "Renfro Valley Barn Dance," "True Detective," "Treasury Agent," "Capitol Assignment" and plenty of news, sports, special events and weather shows.

sports, special events and weather shows.

The periods being kept by the web as pre-cleared segments are 10:30 to 12:15 in the mornings, comprising a couple of news capsules, "Mutual Movies" (a new 55 minute dramatic series using soundtracks right off Hollywood motion pictures, including other product than RKO's), "Queen for a Day" and "Bob & Ray," and 7:30 to 8:30 p.m., with Gabriel Heatter, Eddie Fisher and the Multi-Message shows. On Saturdays, it's 11 to noon, with five minutes of news and "Boot Hill," a 55-minute western. The Sunday pre-cleared time will be 5 to 7 p.m., with "Horatio Hornblower," "Gangbusters," Walter Winchell, a quarter-hour news show, Bob Considine, Les Paul & Mary Ford and Harry Wismer.

Harry Wismer.

Plan is said to have met with strong station approval, and the network is already sending out contract forms for the Nov. 1 deadline. Plan was unveiled by station relations director Bob Carpenter and exec. vp. Jack Poor, with Trenner and Hurleigh (in from Washington), also explaining its ramifications. Incidentally, for the first time, Mutual used a visual presentation, via the Cello-Matic "live animation," device.

Minute Report

Continued from page 41

sponds with a signal indicating the channel to which the set is tuned. The central station (in L. A. the transmitter site would be on Mt. Wilson). Central station receives the response signal from the interrogated set and channels the signal into a battery of electronic counters, there being one electronic counter for each channel being monitored.

At the end of each 30 seconds

monitored.

At the end of each 30 seconds the electronic counters "read out" the sample audience size. This is automatically projected into total audience size figures. These figures are available instantaneously via the audio-counters and are simultaneously on IBM cards. Basically, the equipment consists of reporting devices (transponders) attached to each ty set being sampled; central control and data monitoring station; automatic recording of data for reports (IBM equipment), and leased wire reporters (audio counters).

counters).

Officers of TAB, who developed the new system of instaneous rating, are Robert Miller, professor of marketing, U. of Southern Callfornia; George W. Wood, engineer, Hughes Aircraft, and Gerald Katz, statistician, Hughes Aircraft. System was developed and being demonstrated at Behlman engineering lab in Burbank.

Whitehall's 'Caravan' Buy

Whitehall's 'Caravan' Buy
NBC-TW is looking for one sponsor to take over the Wednesday
and Friday segments of "News
Caravan" in the dropout of
Plymouth cars. Whitehall Pharmacal is in with an order for Friday
on the John Cameron Swayze 7:45
p.m. news roundup. The web will
try to swing Whitehall into twoday duty if another client is not
forthcoming.

Kansas City—New announcer at KCMO is Al Pickworth, coming in from KTHS, Little Rock, Ark. He is a onetime airline pilot who took to radio a few years back.

Ted Oberfelder Joins Burke-Stuart Reps

Ted Oberfelder has joined Burke-Stuart Co. as president of the station rep firm. Appointment is effective immediately, and Frank D. Sawdon, the someonic

is effective immediately, and Frank
D. Sawdon, the sompany's board
chairman, stated that it signals the
start of a rapid expansion program
for the outfit.

Oberfelder, former exec at ABC
for 11 years, left the web last summer, his last post there having
been as v.p.-general manager of
WABC-TV, its Gotham flagship,
Prior to that, he had been veep
over both WABC-TV and WABC,
v.p. in charge of o&o radio stations.
Prior to his span with ABC, which
also embraced advertising, promotion and research, he was ad-promotion chief for WFIL and WCAU
in Philadelphia and was ad-promotion director for Hearst Radio.

Hartford—Walter B. Haase, general manager of WDRC here, has been named chairman of the radio and tv committee of the "program of progress" at Trinity, College.

IT'S TIME

Somebody Put on a New Kind of Radio News Show. Somebody Has-

Produced and Voiced for TIME, The Weekly, News Magazine, by

WESTBROOK

Famed March of Time Announcer.

Every Weekend . . . 18 Different Five-Minute **News Dramas** Entire ABC Network

EDITORIAL PRODUCTION STAFF:

Donald Higgins (Co-Producer) Ted Wear Martin Plissner Mary McCarthy James McCormac

DIRECTOR: Warren Somerville

Sponsored by: U. S. ROYAL TIRES



VARIETY once said— "WIN with WINS"

and our advertisers are still cashing in

HERE'S HOW:--

Sales First Quarter of 1956

Ahead of

Recording-Breaking First Quarter of 1955

HERE'S WHY:-

Programs Like:

"Bob and Ray" "Alan Freed"

"Jack Lacy"

almalant**soso**iandanti

28 West 44th St., New York 36

BR 9-6000



"Kash Box"

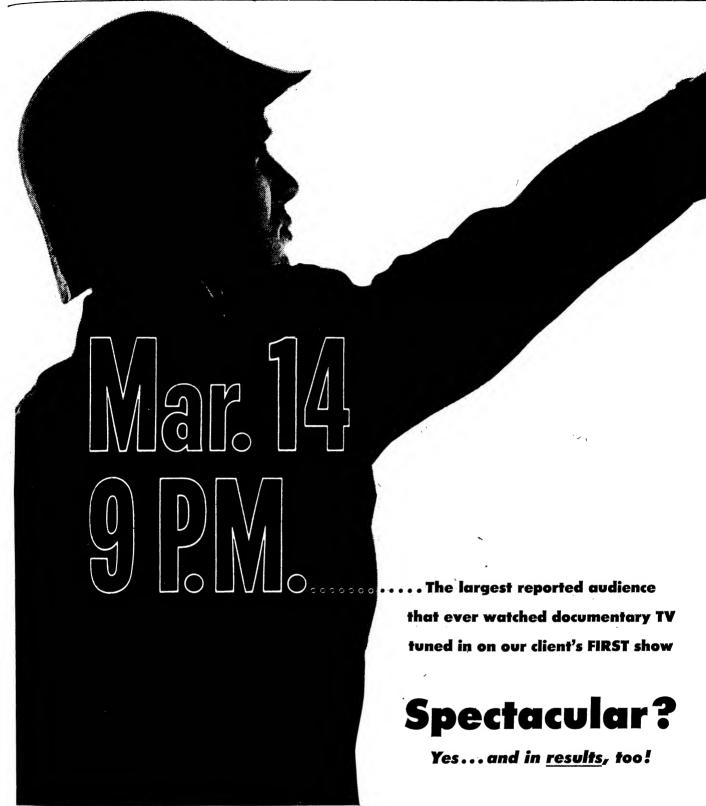
Welcome NARTB!

We hope you'll visit our NEW OFFICES while you're at the Convention

IMPERIAL WORLD FILMS, Inc.

12 E. Delaware Place, Chicago

Michigan 2-6200



How can a new advertiser in television find a program that will immediately command a huge audience? A program that's unique . . . his alone? A program of such importance it's automatically an event?

That's the problem. If you haven't a sky-high budget, that is a problem for sure.

The answer: C. J. LaRoche and Company, Inc., the advertising agency for Norelco Electric Shavers, studied the television market. Final buy: the series of NBC Spectaculars titled "Project 20". First program in the Norelco campaign was "The Twisted Cross" on March 14.

The results: an audience of 34 million, the largest audience ever reported for a documentary program.

Just as important, the Norelco sales organization—wholesalers and dealers—were stimulated to unprecedented activity. With *measurable* distribution results!

C. J. LaRoche produces "The \$64,000 Challenge" for Revlon; 'Love-Pat' and 'Clean and Clear' commercials for "The \$64,000 Question."

Coming: a series of fashion show *Spectaculars* produced by us for Warner Brothers Company.

National TV Spot Campaigns for Necco Sky Bar. Revlon's 'Love-Pat', 'Clean and Clear', 'Moon Drops', and 'Intimate' Eau de Parfum.

Radio: United States Tobacco. Disneyland. Lovell and Covel's Candy Cupboard.

C. J. LaRoche is particularly concerned not only with the making of commercials, but also with the creation and development of new television properties.

We believe television values are built as well as bought. We would like to tell you our ideas about "The Biggest Bargains in Advertising."

C. J. LaRoche and Co., Inc.

ADVERTISING, 247 Park Avenue, New York 17, N. Y.

Walt Disney Motion Pictures - Disneyland • The Lane Company Cedar Chests - Tables • Melville Shoe Corporation John Ward Shoes • New England Confectionery Company, Inc. Bolster - Canada Mints - Necco Wafers - Sky Bar - Lovell and Covel's Candy Cupboard • North American Philips Company, Inc. Norcleo Electric Shavers • Peck & Peck - Revion, Inc. Coverate Company Makery - Clean and Clear Cleansing Liquid • Intimate' Eau de Parfum - 'Sea Isle' Eau de Colognes - Beauty Treatment Products • The Mese Corp. Meser Ceysort • The Sessions Clock Company Electric Clocks - Radio Clock Timers • United States Tobacco Co. Sheffield Cigarettes - Stratford Cigarettes - Dry Snuffs • Van Radia Company, Inc. Lingeric • Hosiery • Gloves • Hiram Walker, Inc. Canadian Club • Hiram Walker's Cordials • Hiram Walker's Cin • The Warner Brothers Company Warner-Wonderful Bras and Girdles

Full Ball Coverage as Season Opens For Majors, Minors; Bankrollers In

Red Sox at Fenway Park today (Tues.) with a "Lad and Dad Contest," with expensive prizes. Winners will make personal appearances on WBZ-TV's "Swan Boat," "Big Brother Show" and "Carnival."

Nival."

WBZ-TV televised the first in the 51-game baseball tv schedule on Channel 4 between Baltimore and the Red Sox and carries all exclusively. During 1955, both Boston channels, 4 and 7, split a 52-game tv sked.

There will be 34 home games and 17 on the road. Of these, seven are night games, all played at Fenway Park. Seventeen of the games are skedded for Saturdays and 24 others will be televised on Sundays.

WWDC's 13th Year

WWDC's 13th Year
Washington, April 17.
Opening game of the Washington Nationals against the New
York Yankees, plus pre-game festivities, was broadcast by WWDC,
marking 13th consecutive year that station has had exclusive broad-



WGAL-TV

LANCASTER, PENNA. NBC AND CBS

WGAL-TV's outstanding programs are completely familiar to 917,320 TV families, Make this market's 3 1/2 million people, with \$51/2 billion to spend, familiar with your product.

Channel 8 Multi-City Market

Harrisburg York Hanover Gettysburg Chambersburg Waynesboro Frederick unbury

Martinsbura

Readina Lebanon Pottsville Hazleton Shamokin Mount Carmel Bloomsburg Lewisburg Lewistown Lock Haven

STEINMAN STATION CLAIR McCOLLOUGH, PRES.

MEEKER TV, INC.

Boston, April 17.
WBZ-TV, getting all the baseball games this season, put on a big game, with President Eisenhower fanfare for opening day of the performing the Chief Executive's Red Sox at Fenway Park today traditional chore of tossing out the

traditional chore of tossing out the first ball, was also telecast by WTTG-DuMont.

WWDC sportscasters Bob Wolff and Arch McDonald will be at the mike for the play-by-play broadcasts of all 154 games of the home casts of all 154 games of the flower team. In addition, this year's games will be relayed to a Washington Nationals Baseball Network of ap-proximately 35 radio stations in a five-state area (Maryland, N. Caro-lina, Tennessee, Virginia and W. Virginia).

Virginia).

Sponsors for the series are the National Brewing Co. of Baltimore, plus a group of participating sponsors. "Dugout Chatter," a pre-game chatter show by Bob Wolff, is sponsored by Todd's, local appliance store.

Twin Cities Busy
Minneapolis, April 17.
Baseball season now at hand is
bringing a record amount of the
diamond sport to Twin Cities' tv
and radio setowners. All of it has

diamonu spot.

and radio setowners. All of it nas bankrollers.

KEYD-TV, at an estimated cost of more than \$2,000 per game (the price paid to the clubs) is televising 42 Minneapolis and St. Paul American Assn. home games, starting the night of April 27. This is more than in any previous season.

WTCN will radio broadcast play-by-play all Minneapolis (away and home) contests and WLOL will do likewise for the St. Paul team. It's a first time for WTCN. In recent previous seasons WLOL cent previous seasons WLOL broadcast the Minneapolis games; WMIN those of St. Paul. The clubs receive about \$35,000 each for the

receive about \$35,000 each 100 mirplege.

WCCO-TV, on Saturdays, when the local clubs are not home or playing day games, will carry the CBS major league baseball "Game of the Day" again.

WCOW NOW MBS OUTLET FOR THE TWIN CITIES

FOR THE TWIN CITIES

Minneapolis, April 17.

WCOW becomes the Twin Cities'
Mutual Broadcasting System outlet following relinquishment of the
affiliation by WDGY under latter's new Storz ownership.

Although now only a dawn-todusk operation, WCOW is planning
to go on a fulltime basis shortly
and also to change its call letters.

MBS network shows to be carrled at the outset include the major league baseball "Game of the
Day," "Queen for a Day," Bob &
Ray, Harry Wismer's sports and
Fulton Lewis Jr. When time permits, management says, more MBS
shows will be presented.

WLOL was the Twin Cities' MBS
outlet for many years, but when C.
T Hageman departed from that
station to join WDGY as part
owner-general manager, he took
along the network franchise.

Spade Cooley Back on TV After Mild Heart Attack

After Mild Heart Attack

Hollywood, April 17.

musician-m.c. Spade
Cooley resumed his chores on his
Saturday KTLA (TV), Hollywood,
show after being bedded for the
past week with a minor heart attack. Previous Saturday, comle
Bobby Sargent took over the hosting chores, after Cooley's collapse.

Cooley, who suffered a similar
attack in 1949, said he had been
overexerting himself, playing his
KTLA show three weeks ago, then
trekking to Bakersfield the same
night to play for that city's Police
Ball. "We raised \$10,000 for the
police's widows and orphans fund,
but I guess I overdid it." he commented. Cowboy musician bowed
out of a long run at the Casino
Gardens ballroom here at the first
of the year.

SOUTHWEST GRID COIN

SOUTHWEST GRID COIN.

Dallas, April 17.

The Southwest conference has awarded football broadcasting and regional telecasting privileges to Humble Oil and Refining Co., which has aired the games for the past 12 years.

There will be a total of six games.

Town' Wants Better Slot; Stevens Huddling in N.Y.

VARIETY

bievens nudding in N.1.

"Big Town," vidpix series sponsored by Lever Bros. on NBC-TV, is seeking a better time slot. A spokesman for Sullivan, Stauffer, Colwell & Bayles, agency on "Big Town," said the \$ponsor likes the show but not 10:30 p.m. Tuesday. Bankroller figures he has a goodenough buy with a 16.8 rating, since the vidpix each cost \$24.000, but if the web can't deliver an earlier time, will likely pull out. Mark Stevens, producer-director-

earlier time, will likely pull out.
Mark Stevens, producer-directorstar of the series, is in N.Y. for
confabs with agency, sponsor and
web on the show's fate. NBC is
trying to work out a slotting away
from fringe time.

BBB Gives Skeptical Eve To Code Board Moves On Bait & Switch Ad Relief

Bait & Switch Ad Relief

Better Business Bureau spokesmen have expressed both irritation and skepticism about overtures by the tv code review board of NARTB to get member stations to list their own bait and switch advertising schedules. Reliable BBB sources see this "voluntary confession" as an "expedient" with no real intent to "seek out and level" advertising malpraetices in broadcasting.

At the time NARTB asked stations for the bait confessions, FCC boss* George C. McConnaughey, Brooklyn D.A. Edward Silver and other Government employes were blasting at bait and switch harder than ever. Attitude of the BBB is that the outside-industry pressures forced NARTB to take the initiative about bait ads "before someone else did."

Coda board's maneuver is not viewed as a "sincere self-regulatory effort." BBB has taken no official stand on the measure, but its exces seem to concur that, if it were a sincere move to end bait and switch from within, the board would have gotten an outside and objective party to take stock of b&s among radio and tv stations. BBB doesn't figure that NARTB—even if the stations "confess all," which is unlikely since many stations' principle income comes from bait—will name names. BBB isn't even sure that, if NARTB were as well equipped as itself to get statistics, it would release them.

BBB has check points in operation throughout the country, it has been pointed out, and if NARTB wanted to avail itself of these facilities it could. BBB indicates it has the qualifications and impartiality to run this type eheckup that self-analyzing groups lack. Better Business Bureau spokes-en have expressed both irrita-

ESAU JOINS TELL PROD.: VET SHOW FIRST STINT

John Esau has joined William Tell Productions as director of sales and station relations and a member of the board of directors. Esau, who also operates his own station rep shop, is a former station operator (out of the Oklahoma territory) who since leaving station operation has also had a tradepaper stint on the advertising side.

operation has also had a tradepaper stint on the advertising side.

William Tell, packaging outfit headed by William T. Clemons, hasseveral properties in tow, with one of them, "The Hidden Treasure Show," already sold to the Disabled American Veterans. William Tell's pact with the DAV calls for it to clear the stations for the show, which is one area of operations with which Esau will be deeply involved, apart from the regular sales routine.

Kittner Ouits FCC

Washington, April 17.
Joseph M. Kittner, top FCC lawbroadcaster-publisher Edward O.
Lamb on Commy charges, resigned
from the agency last week to join
the radio law firm of McKenna &
Wilkinson

Chicken

that I have. They haven't. Remarks like "I wish we could get Ed Murrow" are common.

row" are common.

(3) Networks are blamed for evils and ills over which they have no control. A woman rises in the lecture hall to castigate "the networks" for long commercials. She's talking about a local used-car dealer whose nightly spiels stretch a feature picture to two and a half hours. In Indianapolis, a man at lunch complains of two continuous hours of cowboy movies during the late afternoon. It's hard to convince him that these do not originate, with "those networks."

(4) In the realm of tv drama,

(4) In the realm of tv drama, complaints about the endings of shows came as no surprise. A woman in Dallas summed it up when she commented, "We don't

when she commented, "We don't watch plays on tv any more. We never know how they come out."

(5) Again in the realm of drama, a lawyer in Buffafo voiced a complaint I heard often when he told nie, "I've got enough trouble at the office all day, without watching somebody else's troubles all night." In Houston, a woman asked me, "Why do you tv writers always write about people who are miserable?"

"Why do you tv writers always write about people who are miserable?"

(6) The audio level of commercials came in for considerable comment. A man in Roanoke complained that he sets his volume for comfortable listening, but when the commercial comes on, it blasts him out of his davenport. He left little doubt that he resents it.

(7) Musical backgrounds, too, were complained about. I was told repeatedly that on dramatic shows the music in the background is so loud the actors can't be heard. About variety shows I was assured that the orchestra often drowns out the singer.

(8) Because some quiz and panel shows seem so obviously fixed to the viewer, he tends to condemn them all. Without question, I believe there's a startling lack of faith in many of these programs. "Oh, they're all fixed before they go on the air" is a comment I heard often.

(9) Viewers are curious about color tv, and in some areas, they're excited about it. But I also heard considerable resentment of the quality of color shows received in black and white. "They're fuzzy" is a common reaction.

(10) One complaint hasn't changed in five years, and that's the vehement reaction against canned studio laughter. In every city I visited they resent it, and bitterly.

While I heard complaints, I heard something else, too. I heard

city I visited they resent it, and bitterly.

While I heard complaints, I heard something else, too. I heard viewers everywhere praising tv, and being grateful for it. In six weeks of travel, I learned something I've only wondered about at home in Connecticut. And that's the fact that the tv set is a vital part of the American home. As a woman in Milwauke told me, "It's made our living room important again. The whole family stays home nights, and we watch it together. That's what a home is for."

Talking to the viewers, the

together. That's what a home is for."

Talking to the viewers, the writer begins to feel privileged. He sees a dignity in their homes, and he begins to understand the privilege he's granted when he enters them through his writing. This dignity explains, I think, why I heard a show like "Wide Wide World" praised, why I heard applause when I remarked that Don McNeill is "wholesome," why I heard off-co'r comedians whole-heartedly condemned. The writer returns from a lecture tour determined to do better to merit his privilege, to live up to the viewer's expectations. It's a good feeling. I recommend the trip.

Ciba Returning to ABC-TV With New Sun. 'Horizons'

Lamb on Commy charges, resigned from the agency last week to join the radio law firm of McKenna & Wilkinson.

He had been with the Commission for 15 years, serving in various capacities and participating in major policy actions. He is a native of North Carolina.

Minneapolis — Jim Hill, WCCO radio farm service director, is alapan to cover World trade fair at Osaka and help promote American dairy products in the far east, Trip is co-sponsored by Minnesota Dairy Industry committee and foreign agriculture service of U. S. Department of Agriculture.

With New Sun. 'Horizons'
Ciba Pharmaceuticals, which dropped its "Medical Horizons" Monday nights a couple of months active a 26-week run on ABC-TV Monday nights a couple of months of the valid to stay in video after all. Company has signed for a Sunday afternoon half-hour on ABC-TV starting in the fall, and presumably will bring back a stronger version of "Horizons." Show will occupy the 4:30 pin. Deal was set via J. Walter Thompson, which will produce the new show in cooperation with Ciba's own ty department.

Evangelist Group Okays Comm'l Religious Pgms.: Commends the Networks

Cleveland, April 17.

The National Religious Broad casters Assn., made up primarily of evangelists who buy radio-tv time, took sharp issue with a Na-tional Council of Churches effort to eliminate commercial religous programs.

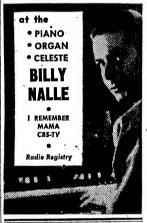
programs.

In unanimous action, at convention here, the NRBA said the National Council "does not speak for all the Christians in America, and that more than "20,000,000 members are in various Protestant churches not affiliated with the National Council."

The broadcasting-film commission of the Council has recommended elimination of paid-time religious programs, and limiting radio-tv programming to network-station free-time allotment.

station free-time allotment.

In opposing the action, delegates said individual evangelists would "have to wait too long for their turn to reach an audience" and the delegates also commended NBC for changing past policy to accept evangelist Billy Graham's paid broadcast.



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Jocks, Jukes and Disks

By MIKE GROSS

Georgia Gibbs: "Fool of the Year". "Kiss Me Another" (Mercury). "Fool of the Year" is a shoo-in to clean up on all levels, Its solid beat is aptly suited to Miss Gibbs' vibrant styling and she pounds it home with plenty of impact. Jocks will hop on it fast as well as the coimbox operators. "Kiss Me Another" has an exciting Latino drive but the production gets too busy in spots and spoils overall effect.

Jave P. Morgan: "Play For Keeps"-"Lost In The Shuffle" (RCA Victor). Topnotch blending of melody and lyric in "Play For Keeps" gives Jaye P. Morgan astrong commercial side that's sure to get lotsa turntable time. Thrush delivers in a warm and convincing it which will get it top spinning it attention. Sylvia Sims, it Could Have Danced All Night." Corack into the pop fold with "I Could Have Danced All Night." from the smash legituner "My from the smash legitune "My from the smash legituner "My from the s

Best Bets

| GEORGIA GIBBS | |
|-----------------------------|------------------------------------|
| JAYE P. MORGAN(RCA Victor) | PLAY FOR KEEPS Lost in the Shuffle |
| MITCH MILLER ORCH(Columbia) | St. Lawrence River |

(Columbia)

St. Lawrence River

(Columbia)

St. Lawrence River

(Columbia)

St. Lawrence River

(Columbia)

St. Lawrence River

(Columbia)

foreign import, has a free-wheeling melodic line and it emerges as just a pleasant wax effort. More exciting is the reverse was display, mich militer Orch: "That Girl"

"St. Lawrence River" (Columbia). About three years ago Columbia). About three years ago Columbia released an Art Lowery version of the theme from the legit comedy. "The Seven Year Itch," tagged "The Girl Without A Name." Nothing much happened to the side. Now, Col's pop boss Mitch Miller has dusted off the tune, retitled it 'That Girl,' and given it a flavorsome instrumental workowr spotlighting Buddy Weed's harpsichord. It fits right into the current instrumental wax mood and should come up for a big score. Miller gets into a lively groove on "St. Lawrence River" (The World Go By": Standing on the Corner" (Capitol). This is a strong two-sided entry for Dean Martin thu the'll probably have a better chance with "Watching The World Go By": Standing on the Corner" (Capitol). This is a strong two-sided entry for Dean Martin with the form the world Go By": Standing on the Corner" (Capitol). This is a strong on the Corner" (Capitol). This is a strong on the Corner," especially The Four Lads on Columbia, and although he gives it a breezy reading the Gost of the corner (Capitol). This is a strong on the Corner," especially The World Go By": Streen import that a flavorsome intrusion.

The Morld Go By" a French import, has a free-wheel ing melodic line and the ear. When a better could enter the norm and the delivers a strong the street of the tune, retired to the promote of the tune, retired to the p



LAWRENCE WELK

and his CHAMPAGNE MUSIC 243d Consecution

243d Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

slick wax coverage and now the McGuire Sisters are entering the sweepstakes with a lyric version written by Steve Allen. The lyric addition doesn't add too much to the rich melodic line and it emerges as just a pleasant wax effort. More exciting is the reverse side, Sylvia Dee's lyric version of the theme from "The Man With The Golden 'Arm." It's a slick merging of words and melody and the femmes deliver with plenty of zest.

Album Reviews

"Gentlemen Be Seated" (Epic). This is one of the most novel wax packages to come along in some time. It's a socko grooving of a complete minstrel show produced with all the flavor, color and bounce of that oldtime musical vaude form. Gordon Goodman, John Neher, Stanley Kimes and Osio Johnson, among others tackle the fave melodies with a stylistic gusto that keeps the set gay and exuberant throughout. Bright bill-poster-styled cover will also help it sell.

poster-styled cover will also neip it sell.

Bobby Short: (Atlantic). Song stylist Bobby Short picked up a strong following with his first Atlantic set last year. This second package should bring more fans into the fold. Once again he's rounded up a string of oldies, well known and obscure, for a slick and fresh workover. There are '13 tunes in the package, all topnotch, but "At The Moving Picture Ball" will probably stir up most of the talk. Short handles his own piano accomp and gets a topflight musical assist from Buddy Woodson (bass), Mauri Russell (drums) and Pete Candoli (trumpet). George Frazier supplied a set of lively liner notes.

Dick Haymes: "Rain Or Shine"

liner notes.

Dick Haymes: "Rain Or Shine" (Capitol). There are few poptorooners around today who can handle a ballad in Dick Haymes warm and affectionate manner. Although he's not too frequently heard on wax, Haymes still has plenty of shellac savvy especially when he's got a solid romantic tune to work with. Package is a sentimental song set which includes such nifties as "Come Rain or Come Shine," "It Might As show April 30.

Well Be Spring," "Love Walked In" and "Little White Lies." Ian Bernard's orch. backing keeps it all in the romantic groove.

Gale Storm (Dot). Although Gale Storm has been cutting records for a little less than a year, her first album shows that she's got the shellac technique down pat. She's a versatile singer who can take a Latino tempo item ("Brazil") as well as a dramatic song ("Three Bells") in her stride. The package of 12 tunes include her pop big-sellers, "I Hear You Knockin'," "Teen Age Prayer" and "Memories Are Made of This."

Emile Deltour Orch: "Continen-

and "Memories Are Made of This."

Emile Deltour Orch: "Continental Merry-Go-Round" (Kapp). The mood music devotees are being flooded with new akbum releases but Emile Deltour's set should hold up under the competition. The Belgian composer-maestrotakes off on a merry musical ride with a potpourri of varied musical styles from abroad. He knits 'em all together into a slick melodic outing.

Carmen Cavallaro: "The Eddy

an together into a sinck metonic outling.

Carmen Cavallaro: "The Eddy Duchin Story" (Decca). Sound-track set from the Columbia biopic, "The Eddy Duchin Story" has lots of appeal. The melodies are memorable and Carmen Cavallaro's keyboarding (a la Duchin's style) makes 'em all highly listen-able. He gets a solid assist from studio orch under Morris Stoloff's baton. The melody bag includes such items as "To Love Again," "On The Sunny Side of the Street," "Brazil" and "Shine On Harvest Moon."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr. John Gray Peatman,
Director. Alphabetically listed. *Legit musical. †Film. ††TV.

Survey Week of April 6-12, 1956

| Birds And The Bees—†"Birds And The Bees" | Gomalco |
|--|-----------|
| Can You Find It In Your Heart | Witmark |
| Flamenco Love | BVC |
| Flamenco Love | Miller |
| Gal With Yaller Shoes-†"Meet In Las Vegas" | Miller |
| Hot Diggity | Roncom |
| If You Can Dream-† "Meet Me In Las Vegas" | Feist |
| Innamorata—† "Artists And Models" | Paramount |
| It Only Hurts For a Little While | |
| I've Grown Accustomed-*"My Fair Lady" | Chappell |
| Ivory Tower | Morris |
| Joey, Joey, Joey-*"Most Happy Fella" | Frank |
| Lisbon Antigua | |
| Magic Touch | |
| Main Title-+"Man With The Golden Arm" | Dena |
| Moonglow | Mills |
| Moonglow Moritat—*"Three Penny Opera" | Harms |
| Mr. Wonderful—*"Mr. Wonderful" | Laurel |
| Never :Let : Me Go-t "Scarlet Hour" | Fomous |
| No. Not Much | Beaver |
| Picnie—†"Picnic" | Col. Pics |
| Poor People of Paris | Connelly |
| Rock And Roll Waltz | Sheldon |
| Rock Island Line | Hollis |
| Serenade—†"Serenade" | Harms |
| Somebody, Somewhere—*"Most Happy Fella" | Frank |
| Standing On the Corner-*"Most Happy Fella" | Frank |
| To You, My Love | Leeds |
| We All Need Love | Remick |
| What a Heavenly Night For Love | |
| Without You | |
| | |
| | |

Top 30 Songs on TV

(More In Case of Ties)

| ······ IV Dest Jehers on Com-M | acumes |
|--------------------------------|--|
| | |
| 2. HEARTBREAK HOTEL (4) | |
| | Carl Perkins Sun Elvis Presley Victor |
| 4. LISBON ANTIGUA (14) | Nelson Riddle Capitol Mitch Miller Columbia |
| 5. HOT DIGGITY (2) | Perry Como |
| 6. NO, NOT MUCH (10) | Four Lads Columbia ‡ |
| 7. JUKE BOX BABY (4) | Perry ComoVictor ‡ |
| 8. ROCK AND ROLL WALTZ (15) | Kay StarrVictor ‡ |
| 9. MAGIC TOUCH (1) | Platters Mercury ‡ |
| 10. MORITAT (11) | Dick Hyman Trio MGM Hayman-August Mercury Billy Vaughn Dot |
| Second Group | ‡ |
| WHY DO FOOLS FALL IN LOVE | Gale Storm Dot ↓ |
| A TEAR FELL | Teresa Brewer |
| I'LL BE HOME | Pat Boone Dot |
| BO WEEVIL | (Teresa BrewerCoral |
| IVORY TOWER | Cathy CarrFraternity of Otis WilliamsDeLuxe |
| EDDIE, MI LUIE | Fontane Sisters Dot Chordettes Cadence Tecn Qucens RPM |
| SEE YOU LATER, ALLIGATOR | Bill Halen's Comate Dagge |
| INNAMORATA | (Dean Martin, Capitol |
| ROCK ISLAND LINE | Lonnie Donegan London |
| TO YOU, MY LOVE | Nick Noble Wing Grorgie Shaw Decca |
| | |

[Figures in parentheses indicate number of weeks song his been in the Top 10]

BARGAINS TO BOOST DISK B.O.

Diskers Eye Continent For Low Cost Recordings Aimed at Pkge. Market

Like film and vidpix producers, record companies are finding that it's cheaper to produce their product in Europe. The boom in overseas production applies mainly to diskeries with no foreign affiliation and those who are trying to get a footing in the U.S. packaged goods market.

goods market.

Recording execs here claim that they can produce albums overseas for 50% less than the recording cost here. Biggest factor in the cost difference is the musicians' scale which is especially important to the diskers when they want to use as many as 50 men on a recording date for their mood music and pop instrumental albums.

bums.

Latest company to hop in on the overseas production swing is the sixmonth old ABC - Paramount label. In a move to keep the album production nut down, diskery is sending its artists & repertoire man Don Costa to the Continent next month to produce a flock of albums for its pop LP line. Label's prexy Sam Clark, is heading overseas, too, late in May to look over the recording picture there. Clark will stop off in England for huddles with diskery execs there on the release of the ABC-Paramount disks in Great Britain.

Publishers, too, are cutting al-

une release of the ABC-Paramount disks in Great Britain.

Publishers, too, are cutting albums of their tunes overseas to get them a wax showcasing here. The publishers, however, are staying out of the disk distribution picture. Instead of setting up their own label, they're peddling the masters to the U.S. diskeries for release. Examples of the publisher produced albums are the Van Lynn recordings for Decca and the Ray Ventura and Emile Deltour groovings for Kapp.

Also stepping up his overseas recording activities is H. J. Lengsfelder. Request Records' topper. He's leaving for Europe in about two weeks on his semi-annual recording frip. This time he's got commitments to cut special albums for other indie disk companies as well as publishing firms.

E. H. Morris Song Folio With Disk Lets Tyros Jam With Pro Tooters

The do-it-yourself fad has moved in on the pop music business. In an E. H. Morris Music project, tyro tootlers will get a chance to jam at home on 10 standards with an assist from such AFMers as Dick Hyman (piano), Mudell Lowe (guitar), Ed Shaughnessy (drums) and Trigger Alpert (bass).

The music firm has packaged as songbook which includes a seven-inch 33½ rpm platter of the above mentioned quartet, tagged the NBC Rhythm Section, playing the songs in the folio. The recording is made so that instrumentalists and vocalists can practice along with it. The proper key is given on each tune. The music firm has packaged a

The platter-tune package is priced at \$1.50 with one extra instrument folio given away cuffo. The bonus songbooks are adapted for use by the various instruments as well as by vocalists

The package was set up by Sid Kornheiser, Morris' general pro-fessional manager, and put into McIrose Music, the firm's recently Peactivated subsid. This idea has been used previously in the long-hair field.

Kenton Leaves Brit. For Continental Tour

London, April 17.

Stan Kenton and his orch played two farewell concerts at London's Royal Albert Hall last Thusday (12), to wind up their month's tour of this country.

On the following morning they departed for Oslo to start a month tour of the Continent.

Dateline Europe

Capitol Records needs a Baedeker to title its label copies. The J. Fred Coots instrumental, "Beautiful Girls of Vienna," has been released by Cap with Red Nichols, apparently as a mistake, under the title of "Beautiful Girls of Berlin."

Ross Jungnickel, a Hill &

Berlin."
Ross Jungnickel, a Hill & Range subsid, which publishes the tune is letting the "Berlin" tag ride. Meantime, the "Vienna" title is rolling with The Three Suns on RCA Victor and David Carroll on Mercury.

Col To Market Sight & Sound Pkges. For Kids

Columbia Records is adding sight to sound to bolster its kidisk line. Diskery has tied in with the Saw-yer Co., manufacturers of View-master, stereoscope film cartridges, to launch a new "Record-a-View" package.

package. The package will consist of a kidisk and film reels (round flat disks containing a number of 3-dimensional color pictures and notched to fit into a Viewmaster). There are chimes on each record to indicate that it is time to press the picture changer. A package of one disk and two film reels will be priced at \$1.98.

The disks were cut by such Col artists as Rosemary Clooney, Art Carney and Garry Moore, etc., singing and narrating classic children's stories.

stories.

Col is kicking off the project with a six-city test to determine the best ways of launching and exploiting the product nationally. Test cities will be Seattle, Pittsburgh, San Francisco, Cleveland, Minneapolis and Milwaukee. Diskery estimates that there are 15,000,000 stereoscope machines in the country's homes today.

LEEDS MUSIC EXECS MAY GO TO RUSSIA

MAI GU 1U KUSSIA

Sal Chiantia, Leeds Music topper in Britain, and Mischa Stillman, head of Leeds' Am-Russ
catalog in the U.S., may be the
first American music men to visit
Russia since the Iron Curtain was
lowered at the end of the last war.
Both are now touring the Continent, visiting Leeds' subsids and
affiliates in Europe.

They are awaiting an okay from
the U.S. State Department for the
Russian visit. Leeds has been importing tapes of Russian music to
the U.S. for many years for resale
to diskeries here.

Paul Kapp Packages Kid Songs Into Book

Ald Jongs linto Doon.

Paul Kapp has sold a kiddie songbook to Harcourt-Brace for publication next fall under the title of "A Cat Came Fiddling." Book will comprise 57 traditional nursery rhymes which Kapp set to music. Burl Ives has written the intro to the book with Irene Haas supplying the illustrations.

Kapp's firm, General Music, retains mechanical and performance rights to the music. One major diskery is mulling a project to base a kiddie album on the book's songs.

LA PORTA TO FANTASY

Fantasy Records, Coast indie label, has inked jazzman John La Porta to a disk deal.

La Porta formerly worked in the reed section of Woody Herman's band.

COL PITCHING **NEW LP PROJECT**

A new pitch by the disk industry for the consumer dollar via bargain deals was made by Columbia Records this week with the launching of a special Buy-of-the Month program. Move follows a merchandising pattern set up by RCA Victor recently and is completely divorced from Col's disk club operation.

Under Col's new plan, a special 12-inch longplay pop and classical album will be issued monthly for retailers to peddle at \$2.98. The special price will stay in effect for a 30-day period and retailers can return the leftover LPs for full credit or up the tab to the regular \$3.98 price.

According to Hal Cook, Col's national sales director, the disks will be offered to the dealer at a price that will allow for a 25% markup. Dealers will be permitted to order the platters only once, in advance of the monthly push. Cook has tagged the special \$2.98 disks "traffic satisfiers."

The campaign will kick off next month on a nationwide scale. The LP platters for May will be "Blue Rose," cut by Rosemary Clooney and Duke Ellington for the pop (Continued on page 74) A new pitch by the disk industry

(Continued on page 74)

RCA Signs Up 'Shangri-La' Set

RCA Victor has wrapped up the original cast set of the new legituner "Shangri-La." Album will be produced under the supervision of George R. Marek, Victor veep and chief of label's album division. Score for the tuner was penned by Harry Warren (music) and Jerome Lawrence and Robert E. Lee. E. H. Morris Music is publishing and sold the show to diskers via a deluxe package of the score and script. Show, which stars Lew Ayres, Martyn Green and Harold Lang, is skedded to open on Broadway June 6.

In addition to pop singles from

In addition to pop singles from the score, Victor is rushing an in-strumental album by Melachrino, which will be cut in England.

which will be cut in England,
Set marks Victor's second original cast package this season. Label
released Rodgers & Hammerstein's
"Pipe Dream" last fall. Company
also had the rights to "The Vamp"
but exited its verbal commitment to
cut the show after the tuner folded
on Broadway.

JEAN KING ROSSEAU SUES ON 'GAL' TAG

Hollywood, April 17.

Jean King Rousseau, the "Lonesome Gal" of tv and radio, has sued RCA Victor for \$\$,000,000 in Federal Court suit alleging unfair competition, infringement of trademark, unfair business practice and invasion of privacy.

Action context around Victor's

Action centers around Victor's release of Lurlean Hunter album tagged "Lonesome Gal." Mrs. Rousseau says she has used tag since 1947, has spent considerable coin in exploiting it.

Drake, Shirl To Collab, **But Non-Exclusively**

Ervin Drake and Jimmy Shirl, who have turned out a string of hits in the past few years as a writing team, have now established their partnership on a non-exclusive basis. They will continue to work together on some projects, but will go separate ways on others.

Duo has written scripts for several video shows, including Jane Froman's, Frankie Laine's and others, and, together with Al Stillman and Irvin Graham, cleffed the hit "I Believe" religioso a couple of years ago.

Dot Planning Stock Issue to Finance Expansion: May Move to Coast

Hotcha Hucksters

Hotcha Hucksters

The ad agency boys are getting into the jazz act. A jazz battle has been set between The Many Splendoured Stompers of Kenyon & Eckhardt and The Oldest Established Floating Jazz Band, a combo collected from several Madison Ave. firms, at New York's Hotel Lexington April 23.

Judging the grey flannel cats will be George Avakian, head of Columbia's jazz department, opera singer Elaine Malbin, bandleader Sammy Kaye and jazz pianist Ecroll Garner.

Hi-Fi to Be Big Noise in 1956 N.Y. Music Show

Chicago, April 17.
Hi-fi and the increasing importance of electronic instruments will be two subjects high on the agenda at the 1956 Music Industry Trade Show and Convention, to be held in New York July 23-26 at the

held in New York July 23-26 at the Hotel New Yorker, according to executive secretary William R. Gard of the National Assn. of Music Merchants.

A special panel will be devoted to hi-fi, which, Gard says, has grown in four years into an industry grossing close to \$500,000.000 annually, according to the High-Fidelity Institute.

Increased interest in electronic organs and pianos, and in electronic pickups for guitars, banjos, accordions and violins will be reflected at the tradeshow, Gard says.

Other tenior for panel discussion.

Other topics for panel discussion at the music merchants' show will include the threat of mail order record clubs and supermarket recorded record clubs and supermarket recorded record clubs and supermarket recorded record

BIG 3 FINALIZES WIN IN 'MOOD FOR LOVE' CASE

Robbins Music, of the Big Three, won a permanent injunction against Prestige Records on its recording of "Moody Mood for Love." Plaintiff charged that the disking was an unauthorized version of its copyright "I'm In the Mood for Love" and was recorded without proper license or permission. James Moody cut the tune for Prestige.

Plaintiffs won a temporary in-

sion. James Moody cut the tune for Prestige.
Plaintiffs won a temporary injunction in 1952. Current decision was handed down in N.Y. Federal Court by Judge Irving R. Kaufman. "I'm In the Mood for Love" was penned in 1935 by Jimmy McHugh and Dorothy Fields. Julian T. Abeles & Bernstein) was legal rep for Robbins Music.

Will Oakland to Plug Epic Minstrel Pkge.

minstrel Will Oakland has

Vet minstrel Will Oakland has been put on special assignment by Epic Records to talk up the minstrel days around the country.

Assignment is part of Epic's drive on "Gentlemen Be Seated," a recently released minstrel album, Oakland, incidentally, is an old recording hand, having cut cylinders for the Edison Co. about 50 years ago.

Keeping It Cool

Hollywood, April 17.
Mercury Records came up with
a new gimmick to help introduced
the label's new Japanese singing
star, Miyoshi Umeki.

Nipponese canary's initial platter was sent to deejays along with a Japanese fan.

A plan is in the works to float a stock issue on the independently owned Dot Records. Move is seen as a followup to the indie's recently launched expansion program which takes in a move-in on the packaged goods field, manufacturing and widening overseas affiliation.

tion.

Dot, under the ownership of Randy Wood, has emerged as one of the hottest indie diskeries since it entered the market five years ago. In the past year, ABC-Paramount Theatres and RKO-Teleradio made overtures for a buy-in when they were planning an entry into the disk biz, but Wood nixed the deals.

Also in the offing is a pullout

Also in the offing is a pullout from its Gallatin, Tenn., base to set up shop on the Coast. Dot's h.q. has been in Gallatin since its start. Wood still operates a mall order diskery blz from there. In recent months, Wood formed a New York branch with Henry Onoratti as eastern head.

In the past few months Wood has been doing a lot of recording on the Coast and his plans now include the signing of more Coastbased artists. Most of the label's pressings now come out of RCA Victor's Indianapolis plant.

Decca Stockholders **Reelect Board Members** In Repeat of '55 Meet

With all incumbent board members reelected to Decca's directorate, the diskery's stockholder meeting in New York last week was a ate, the diskery's stockholder meeting in New York last week was a virtual repeat of last year's session. Once again, Decca prexy Milton R. Rackmil was given a virtually unanimous vote of confidence, even by those who opposed him in' past years, for his administration of the diskery which chalked up a net of \$3,794,585, or \$2.27 per share, in 1055

\$3,794,985, or \$2.27 per share, in 1955.

Once again, the only dissident voice at the meet was that of stockholder John J. Gilbert, who was again rebuffed in his proposals to institute cumulative voting for board members and for more detailed reports on annual meeting. The meeting, which represented 85% of the company's stockholders, swamped the Gilbert motions with 1,044,000 against, to some 71,000 for. Rackmil, inciden'ally, stymied Gilbert for plugging his book in behalf of cumulative voting. Among Rackmil's supporters was Salvatore Gambino, attorney who backed the late George L. Lloyd in the latter's unsuccessful proxy fight two years ago.

Decca, which hiked its dividend to the steep 10 or 10 o

proxy fight two years ago.

Decca, which hiked its dividend rate from 75 to \$1 last year, is expected to maintain its earning rate, Rackmil reported to the meeting.

Along with Rackmil, those relected to the Decca board were Leonard W. Schneider, exec vice-prexy; Robert W. Lea, Harold I. Thorp and Samuel H. Vallance. Officers reelected were Rackmil, Schneider, Louis A. Buchner, v.p. and treasurer; Samuel Yamins, seretary; Isabelle Marks, assistant secretary, and Irving E. Wiener, assistant treasurer.

Patti Page to Slice Jazz Set for Mercury

Hollywood, April 17.
Patti Page will cut a jazz album for Mercury late this month, using Capitol's custom facilities. It will be the first package she has cut in some time

in some time.

Singer is due in town for her first nitery appearance in some years, a three-week stand at the Cocoanut Grove, opening May 2.

Epic Gets Angel Face

Rock 'n' roll thrush Angel Face has been added to the Epic roster. She previously recorded for the indie Four Star label.

Her first platter under the Epic banner will be released next month.

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ren Ross-RONE-Reno

Bruce Vanderhoof-KING-Seattle

Bill Previtti-RDEF-Albuquerque

Russ Coglin-KROW-Oakland

Chuck Blore-KTKT-Tucson

Rudy Ertis-WTOL-Toledo

ron Emm-WHIO-Dayton

Bob Larson-WEMP-Milwaukee

Wes Hopkins-KYW-Cleveland Will Lenay-WSAI-Cincinnati

Carl Shook-WilM-Lansing

Ed McKenzie-WXYZ-Detroit

Don Bell-KRNT-Des Moines

Mike Woleson-WUOR-Morfolk

Stan Nelson-KITE-San Antonio

Dick Conington-WHBQ-Membhis

Don Sherman-WAFB-Baton Rouge

Bob Clayton-WPIN-St. Petersburg

Bob N. Perry-WQAM Miami

Jack Bennett-WHWB-Rutland BIII Brant-WJAS-Pittsburgh Tom Hennessey-WIP-Philadelphia Mick Mickson-WBBF-Rochester Bob Mells-MEBR-Bullalo

Lete Johnson-WKBR-Manchester Tal Hood-WFGM-Fitchburg Sperm Feller-WVDA-Boston Lee Case-WAYE-Baltimore

Jim Lowe-WRR-Dallas

lack Thayer-WDGY-St. Paul-Mpls.

Sandy Singer-KCRG-Cedar Rapids -MCET-Chicago

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-Salt Lake City

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| WARIETY DISK JOCKEY POLL | This compilation is designed to indicate those records rising in copularity as well as those on top. Ratings are computed on the copularity as well as those on top. Ratings are computed on the down to the point. Wherever possible, only records with two or nore mentions are listed, even though their total points are less in conceases than those which receive may one mention. Cities and cockess will vary from week to week to present a comprehensive picture of all sectors of the country regionally. | s. Pos. No. last weeks. wk. in log. Artist Label Song |

ndicate those records rising in Ratings are computed, on the On, nine for a No. 2, and so on Dile, only records with two or h their total points are less in only one mention. Cities and comprehensive ä ive only one mer week to present ooint. Wherever possible, only rare listed, even though their tot are listed, even though their tot my nose which receive nuly one rary from week to week to prese sectors of the country regionally. Ratings indicate This compilation is designed to indicate This compilation is those on top. Ratio popularity as uell as those on top. Ratio down to one point. Wherever possible, more mentions are listed, even though the some cases than those which receive only icokeys will vary from week to week to picture of all sectors of the country region.

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| Song | *Hot Diggity | Elvis PresleyVictor †Heartbreak Hotel | Les BaxterCapitol*Poor People of Paris | Lonnie Donegan London Rock Island Line | Cathy CarrFraternity Ivory Tower | Slue Suede Shoes | isbon Antigua | Platters Mercury *Magic Touch | Teresa BrewerCoral†A Tear Fell | Morris Stoloff Decca *Moonglow-Picnic Theme. | George Cates Coral *Moonglow-Picnic Theme. | Pat Boone | Four Lads Columbia *No, Not Much | Richard MaltbyVik*Man With the Golden Arm | orf-au-Prince |
| Label | Victor* | Victor †1 | Capitol *I | London | Fraternity. +I | Carl Perkins Sun †Blue Suede Shoes | Nelson Riddle Capitol *Lisbon Antigua | Mercury*N | Coral | Decca *IN | Coral* | Dot†I | Columbia*N | Vik*M | Canitol +Port-au-Prince |
| Artist | 7 Perry ComoVictor | Elvis Presley | Les Baxter | Lonnie Donegan. | Cathy Carr | Carl Perkins | Nelson Riddle | Platters | Teresa Brewer | Morris Stoloff | George Cates | Pat Boone | Four Lads | Richard Maltby | Nelson Riddle |
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..... † Why Do Fools Fall in Love Why Do Fools Fall in Love ..*Too Close for Comfort Capitol Como Victor Damone..... Bill Haley's Comets. Frank Sinatra Dick Hyman Grant.. Teen-Agers Don Cornell Gale Storm Chordettes Eydie Gogi Nat

De Otis Williams Patti Four 13 30 13 13 43 : 8

*Flowers Mean Forgiveness

†Rock and Roll Waltz

†Juke Box Baby

Mercury Capitol Don Robertson C Don Costa A Fontane Sisters I Tony Travis V Teddi King V Nick Noble V 30

....*Love Is \$64,000 Question y...... Decca... *In a Little Spanish Town....... Columbia.. *Standing on the Corner. *Too Young to Go Steady London ... †Look Homeward, Angel *Happy Whistler .. †Ivory Tower *Lovely Columbia Wing Crosby.....

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+I Was the One

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15 16 17 18 18 19 19 22 23 23 23 24 24 24 24 24

37B 39A 39B 41 42A 42B 44 45

Eddie Fisher

*Man With the Golden Arm

...... Columbia.. *Can You Find It in Heart

Without You

*On Street Where You Live

*Too Young to Go Steady

*Moritat

14 30 28 : |2

38 38

Four Bing

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Columbia Aims At Educ. Market

Columbia Records is sparking closer contact between dealers and schools as a good market for disks. Label is issuing a special catalog of platters pegged to the uses of disks for education which it is distributing to dealers and schools around the country. The catalog is tagged "Records For School" and lists educational platters for all school levels.

To expedite delivery of the educational disks, Col will ship orders direct to the dealer bypassing the local distributor. Label also is local distributor. Label also is geating its, promotional guns on the school market via a wide-range advertising and publicity campaign in educational publications explianing the program.

Col's educational pitch was launched last year when Fluerette Zuelke was brought in to head up the label's education division. The new catalog was compiled on the basis of a survey of leading educators and institutions. Each record in the catalog is offered with suggested methods of suitable use.

BUCK RAM TO PRODUCE R&B DISKS FOR ABC-PAR

Buck Ram is now adding disproducing to his activities. The
songwriter-personal manager has
been tapped by the ABC-Paramount label to produce special
disks for the rhythm & blues field.
The diskery recently pacted two
groups from Ram's stable, The
Flairs and The Harris Sisters. Ram
will head up their disking sessions.
Another of Ram's groups, The
Platters, have been turning out
clicko wax for the Mercury label.
Ram is partnered with Joe Delaney.

Irving Granz Jazz Show Pulls Solid B.O. in Port.

Portland, Ore., April 17. Irving Granz's "Jazz a la Carte" show grabbed a hefty \$7,900 in a concert at the Auditorium last week (12), although Count Basie's

week (12), although Count Basie's orch was booked into a downtown dance hall at same time. Granz's outfit gave \$2,000 to the Portland State College Scholarship Fund.

Troupe includes Sarah Vaughan, Dave Brubeck's Quartet, Cal Tjader's Afro-Cuban band, Red Norvo, and Buddy DeFranco's Quartet. The 3,500-seater was scaled at \$3.60.

Long Island—(Arcade Assoc.)

Washington-(Super

New York-(R. H. Macy

Hibbler Gets Big Play In Package Market

Al Hibbler, blind Negro vocalist, is getting an unusual play on wax with four different labels getting out albums on him. Decca, which now has him on its roster, is issuing some recent slices while Columbia Records is planning a set of Hibbler vocals made while he was with the Duke Ellington band several years ago. Norman Granz's eral years ago. Norman Granz's Verve label also has sides by Hib-

Verve label also has sides by Hib-bler for a package treatment. Another album, marketed by an indie label, Original Records, is using masters cut by Hibbler some time ago and is now getting a legal o.o. to determine whether the re-lease is authorized.

Out of This World

Hollywood, April 17.
Newest of the "new" sounds is that achieved by David Rose in a special MGM Records side which the label has coupled with its release of themes from "The Swan," to tie in with Grace Kelly's wedding this week.

Rose composed an original score inspired by the MGM production "Forbidden Planet," which is based on a collection of electronic sounds, in keeping with the subject. Plattery is issuing the record with a special sleeve.

Louisville—(Variety Record

Miami-(Spec's Record

Memphis-(Home of the

Indianapolis—(Pearson Music Co

Chicago—(Hudson-Ross Music)

San Antonio-(Alamo Piano Co.

Kansas City—(Jenkins Music Co.

D.C. Promoters Get on Rock 'n' Roll Kick in Big Way Via Arena Tour

Hit Parade Lineup

(On April 7 NBC-TV Show)

On April ' NBC-TV Snow)
Poor People Paris Connelly
Lisbon Antigua Southern
Moritat Harms
Hot Diggity Roncom
No, Not Much Beaver
Rock & Roll Waltz Sheldon
Suede Shoes Hi-Lo-H&R

Hillbilly Show Flops In Can.; Gross Under 1G

Regina, Sask., April 17.

Two performances of a "Grand Ole Opry" unit here last week drew only 620 customers for a weak gross of \$966. Ducats were \$1.75 and \$1.50. Date here was a lastminute decision which meant practically no publicity. Bad roads in the rural areas kept the country customers away.

Featured were Ferkin Huskey, Red Sovine, The Carlislies, Cowboy Copas, Van Howard and The Hush Puppies.

Seattle—(Sherman-Clay Music)

Denver-(Denver Dry Goods)

Los Angeles-(Music City)

Cleveland—(Record Mart)

St. Louis-(Stix,

BUBBLES IN

THE WINE

Coral

57038

SERENADE

Mario Lanza

Victor

LM 1996

Washington, April 17.
Rock 'n' roll, the enfant terrible of show biz, goes one step further into the big time next Friday (20) when a new package tees off a 45-day tour of one-nighters at the Hershey (Pa.) Sports Arena. Packaged under the brash tag of "Biggest Rock 'n' Roll of '56," the new troupe promises to be just that in size, mileage, and b.o.
The brain child of Irv and Is

gest Nock 'n non of so, the new troupe promises to be just that in size, mileage, and b.o.

The brain child of Irv and Is Feld, entertainment entrepreneurs and operators of Washington's largest retail disk biz, the new combo will play 45 one-nighters in as many cities. Assembled piece-meal from five different New York talent agencies, troupe consists of 12 acts headlined by Bill Haley & his Comets. The 64 man ou fit will travel in two chartered buses, criss-crossing the country into Canada, playing the biggest indoor and outdoor arenas available. Bookings include halls ranging in size from 3,500 to 30,000, with scales ranging from \$2.20 to \$4.40.

Accenting bigness all the way, it boasts such bookings as the 30,000-seat Chicago Amphitheatre; the largest auditoriums in such key spots as Montreal, Toronto, Detroit, Cleveland, New Orleans, Dallas, Houston, Atlanta, etc. It winds up at home base in Washington's 6,000-seat National Guard Armory on June 3.

According to Irv Feld, who will personally manage the tour, potential gross for the junket is between \$900,000-\$1,000,000. Deals range from a minimum \$6,000 guarantee per night against percentages ranging as high as 70%.

Block Bookings

Feld brothers, who operate un-

per night against percentages ranging as high as 70%.

Block Bookings

Feld brothers, who operate under aegis of Super Music Inc.; expanded their disk business five years ago into the concert field. They have booked everything from jazz and rhythm-and-blues, to Paul Gregory attractions and classical ballet in a 6-city circuit embracing Washington, Richmond, Norfolk, Pittsburgh, Winston-Salem, and Charlotte, N. C. This year will mark their third year as lessors of Capital's Carter Barron Amphitheatre, in which Danny Kaye will play his first ozone date. Keynote of the Feld successes with a 6,000-seat Government-owned amphitheof the Feld successes with a 6,000-eat Government-owned amphithe-tire, which had previously oper-tied in the red, is a sales gimmick-onsisting of "value-books." Lat-er is a coupon deal giving pur-hasers benefits ranging from one

chasers benefits ranging from one ree admission through twofers and occ reductions.

The new rock 'n' roll venture rrew out of a 10-day experiment ast January, during which a pintized version of present giant package grossed \$185,000 in 10 SRO ands in the 6-city Feld circuit. Sing platter sales in their stores a measuring stick, the Felds rent after—and got—the top juke-look faves.

ox faves. In addition to the Bill Haley In addition to the Bill Haley roupe, following make up troupe: The Platters, Clyde McPhatter, Lavern Baker, Big Joe Turner, rankie Lyman and his Teenagers, een Queens, Bo Diddley, The Drifters, The Flamingos, The Colts, nd Red Prysock Orch.

Chi Theatres Leery

Chi Theatres Leery
Chicago, April 17.
There have been no major rock
1' roll deejay packages showcased
n Chicago theatres, principally beause there are no r&r deejays
nd theatre owners are leery of

cause there are no r&r deejays and theatre owners are leery of trouble.

What little activity there has been in the field-has been in the record shops. The r&b platters have been as hot an item in Chi as they are throughout the country. Occasionally the Balaban & Katz southside Regal Theatre has a heavy r&r representation on its monthly showbill, but patronage is mostly Negro and has been very well behaved. A few of the dejays, notably on WAIT, pitching at a racial audience, play r&b. No major deejay in Chicago programs rock 'n' roll exclusively, but it gets whatever representation it merits in programming, according to how big a particular disk happens to be The Chi stations have been very careful about their programming. Last year, the national controversy over songs with "leerics" objectionable to some resulted in stations like WGN regularly issuing listings of tunes banned from play.

RETAIL DISK AND ALBUM BEST SELLERS

Philadelphia—(John Wanamaker

Pittsburgh—(Nat'l Record Mart)

3

Albany-(Van Curler Music Co.)

Boston—(Mosher Music Co.)

3 10

VARIETY

Survey of retail disk best sellers based on reports ob tained from leading stores in 20 cities and showing com-parative sales rating for this and last week.

National Rating This Last

CAROUSEL

Film Soundtrack

Capito1

W 694

EDM 694

ELVIS PRESLEY

Victor

LPM 1254

MUSIC FOR

SWINGING

LOVERS

Frank Sinatra

Capitol

W 653

MAN WITH THE

GOLDEN ARM

Film Soundtrack

Decca

DL 8257

ED 2335-6-7

HARRY

BELAFONTE

Harry Belafonte

Victor

LPM-1150

Artist, Label, Title

ELVIS PRESLEY (Victor)
"Heartbreak Hotel".....

| 2 1 | 7 4 98 1 54 42 8 7 3 40 39 10 34 31 4 10 28 10 21 |
|--|--|
| 3 | 7 4 99 1 54 42 8 7 3 40 39 10 35 34 31 4 10 28 |
| CARL PERKINS (Sun) **Blue Suede Shoes" | 1 54 42 8 7 3 40 39 10 35 34 |
| LONNIE DONEGAN (London) S | 1 54 42 8 7 3 40 39 10 35 34 |
| Telenary Section Sec | 8 7 3 40 39 10 34 31 4 10 28 10 21 |
| RICHARD MALTBY (Victor) | 8 7 3 40 39 10 34 31 4 10 28 10 21 |
| NELSON RIDDLE (Capitol) | 8 7 3 40 39 10 34 31 4 10 28 10 21 |
| Time | |
| MORRIS STOLOFF (Decca) Moles Mol | |
| PLATTORS (Mercury) | 10 35 34 31 4 10 28 |
| 9 15 | 34 31 4 10 28 10 21 |
| PAT BOONE (Dot) | 34 31 4 10 28 10 21 |
| LITTLE RICHARD (Specialty) | 31 4 10 28 10 21 |
| 1 17 "Long, Tall, Sally" | 4 10 28 10 21 |
| TEEN-AGERS (Geg) | 4 10 28 10 21 |
| 2 10 | 10 21 |
| GEORGE CATES (Coral) 3 24 "Moonglow-Picnic Theme" 9 5 1 | 10 21 |
| FOUR LADS (Columbia) 6 "No, Not Much". 7 8 9 5 ELMER BERNSTEIN (Decca) 6 "Man With the Golden Arm". 8 2 DICK JACOBS (Coral) 6 "B 12 "Man With the Golden Arm". 3 2 GEORGE DUNNING (Decca) 7 16 "Plenic Theme". 4 3 | |
| 6 | 9 8 20 |
| ELMER BERNSTEIN (Decca) | |
| DICK JACOBS (Coral) 2 | |
| 5B 12 "Man With the Golden Arm" | .6 17 |
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| OTIS WILLIAMS (Deluye) | 15 |
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| 8 . "Ivory Tower" | 14 |
| 9 17 "Moritat" | 6 13 |
| TERESA BREWER (Coral) | |
| 0A . "Bo Weevil" 4 | 6 12 |
| PERRY COMO (Victor) 0B 13 "Juke Box Baby" | , · 5 19 |
| FONTANE SISTERS (Dot) | J 12 |
| 2A 23 "Eddle, My Love" | 9 11 |
| KAY TARR (Victor) | |
| DECOME AND THE PARTY OF THE PAR | |
| PEGGY LEE (Decca) 2C 25 "Mr. Wonderful" | 11 |
| TERESA BREWER (Coral) | |
| | |
| 1 2 3 4 5 6 7 8 9 | 8 |

MY FAIR LADY

Broadway Casi

Columbia

OL 5090

OKLAHOMAI

Film Soundtrack

Capitol

SOA 595

FDM 1, 2-595

BENNY

GOODMAN

STORY

nv Goodr

Decca DL 8252-3 ED 797-8-9

Gilbert Drops **ASCAP Prez Bid**

L. Wolfe Gilbert, ASCAP board member and Coast rep who had been campaigning vigorously for the Society's presidency, has now formally taken his hat out of the ring. Since the writers' caucus nominated Paul Cunningham for nominated Faul Cunningnam for the spot, Gilbert has notified the board that any further contest on his part would be "futile" and "needless." Cunningham is due to be elected ASCAP prexy at the next board meeting on April 26.

next board meeting on April 26.

In his letten to the board, Gilbert once again rapped the other ASCAP board members for bypassing his bid for the presidency. Had been decided (cut and dried) long in advance." Gilbert also criticized the fact that the results of the writers' caucus meeting, at which Cuningham defeated Gilbert by a vote of seven to four, was "leaked" to the press.

DISK CLUB OPERATION SPREADS INTO JAPAN

POSITIONS

Tokyo, April 17.
Nippon Columbia, which like its
U. S. counterpart was the first to
introduce longplay disks into this
country, is reportedly set to launch
its own disk club program. Club
will operate via coupons attached
to each Columbia disk. For every
three tickets, the customer gets
one EP disk cuffo and copies of a
music magazine.

music magazine.

Meantime, the Nippon Polydor label has cut sides with the Don Cossack Choir, which is here on a concert tour.

New Indie Bows
Candlelight Records, a new indie label, will kick off next week with thrush Lee Valalie and croon-

on the first release.





VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Retail Disks **Retail Sheet Music** Coin Machines

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Vankery. The positions resulting from these findings denote the OVERALL INPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

| This Week | Last Week | ARTIST AND LABEL | TUNE |
|--------------|--------------|--------------------------|---|
| 1 | 2 | ELVIS PRESLEY (Victor) | Heartbreak Hotel Blue Suede Shoes I Was the One |
| 2 | 3 | PERRY COMO (Victor) | ····) Juke Box Baby |
| 3 | 1 | LES BAXTER (Capitol) | |
| 4 | 4 | CARL PERKINS (Sun) | Blue Suede Shoes |
| 5 | 5 | NELSON RIDDLE (Capitol) | (Lisbon Antigua)Port-au-Prince |
| 6 ' | 9 | PLATTERS (Mercury) | (Magic Touch) Great Pretender |
| 7 | | LONNIE DONNEGAN (London) | Rock Island Line |
| 8 | 6 | FOUR LADS (Columbia) | (No, Not Much Standing on the Corner |
| 9 | 8 | PAT BOONE (Dot) | (I'll Be Home Tutti Frutti |
| 10 | •• | TERESA BREWER (Coral) | |
| | | | • |

COST TRATEGOR

| | | TUNES | |
|-------|------|----------------------------|-----------|
| POSIT | IONS | (*ASCAP. †BMI) | • |
| Week | | TUNE | PUBLISHER |
| 1 | 1 | *POOR PEOPLE OF PARIS | Connelly |
| 2 | 4 | †HEARTBREAK HOTEL | Tree |
| 3 | 3 | *HOT DIGGITY | Roncom |
| 4 | 6 | †BLUE SUEDE SHOES | Hi-Lo-H&R |
| 5 | -2 | *LISBON ANTIGUA | Southern |
| .6 | 5 | †ROCK AND ROLL WALTZ | |
| 7 | 7 | *NO, NOT MUCH | Beaver |
| 8 | | *MAN WITH THE GOLDEN ARM | Dena |
| 9 | 9 | *MORITAT | Harms |
| 10 | 8 | †WHY DO FOOLS FALL IN LOVE | Patricia |

Philly Orch Sidemen Veto Tour of Russia In Retirement Hassle Philadelphia, April 17.

The men of the Philadelphia Orchestra nixed a bid for a concert tour of the Soviet Union by making their acceptance of the trip conditional upon the reinstatement of three orch members slated to be

4,000,000 Records Sold of ONLY YOU-THE GREAT PRETENDER-MAGIC TOUCH

Starting NATION-WIDE Tour, April 20 55 KEY CITIES, CONSECUTIVELY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

Chicago

chestra Assn., said "there is no connection whatever between the proposed Russian concert tour and the operation of the Orchestra's pension program. This year for

the operation of the Orchestra's pension program. This year for the first time, three numbers are being retired, effective June 3. The whole basis of the plan and its value to the men and to the Philadelphia Orchestra would be destroyed if the men were given a veto power over retirement."

Because of the men's demands, the directors of the Orchestra Association found it "impossible" to accept the invitation from the Russian Ministry of Culture. Offer from the Soviets had already been approved by the U.S. Government and the Orchestra board. An appropriation of \$30,000 had been made by the American National Theatre and Academy, and the Russians offered to supply food, transportation and accommodations throughout their land. Skedded to start around August 15, the tour would have comprised 21 or 22 concerts played over four weeks. Proposed trip had been offered to men "for their consideration," and meeting was held following final Friday concert of the season in the Academy of Music. Vote was unanimous, although less than half the members of the Orchestra participated. Romeo Cella, president of Local 77, American Federation of Musicans, said union "does not recognize any age limit on any musician if that musician is qualified to perform."

president of the Philadelphia Or- Epic Ups Walt Hayum To Album Sales Topper

Walter Hayum has been upped Walter Hayum has been upped to the post of sales manager of pop albums at Epic Records, Columbia subsid label, He'll be in charge of album sales and merchandising reporting to William Neilsen, Epic's sales topper. Hayum previously had been merchandise manager for Epic.

Local 47 'Trial' Now in AFM Lap

Hollywood, April 17. Referee Arthur J. Goldberg's findings in the trial of 13 dissident members of Local 47, American Federation of Musicians, will probably be submitted to prexy James C. Petrillo this week following conclusion of hearings here lowing conclusion of hearings here in o charges brought against the musicians by ousted Local 47 prexy John te Groen and G. R. Hennon, financial secretary. Goldberg finished a week of hearings Friday and will forward the transcript of testimony and findings to Petrillo and the International Executive Board for a decision that will probably come in advance of the AFM convention in Atlantic City in June.

Under AFM bylaws, any disci-plinary action ordered against the defendants can be appealed to the convention.

convention.

Charges against at least three of the defendants were considerably weakened in the final day of the simony when te Groen admitted that he had made an error in preferring charges against Earl Evans, Marshall Cram and William Ulyate. They had been accused of participating in meetings of the board of directors illegally. To Groen admitted under cross-examination that he knew the men were not members of the Board and knew. they were not present on the occasions when he stated that they had participated in the sessions.

week's hearings were marked by repeated "offers of proof" on the part of the defense that Petrillo is "biased and prejudiced" against Coast musicians. Several times, they sought a ruling bringing Petrillo to the Coast to face interrogation on that score, but each time they were turned down.

One offer of proof in connection

time they were turned down.

One offer of proof in connection with charges of "bias and prejudice" against members of the International Executive Board included the charge that during the IEB probe of Local 47 last month, the local's meeting, at which te Groen was originally "suspended," was likened to an "Alabama lynch mob."

mob."

On trial were Cecil F. Read, Local 47 veepee who has been acting president since te Groen's ouster, board members Uan Rasey, Ray Toland, Jack Dumont, John Clyman, Warren Baker, William Atkinson and Vince DeRosa and members George Wald and Martin Berman, in addition to Evans, Cram and Ulyate.





APRIL 23rd — APRIL 30th

personalities in Radio and Tin Pan Alley. All the deep sincerity of his nature well expressed in his Immortal compositions, "Deep Purple," "Wagon Wheels," "When Your Hair Has Turned to Silver" and his last song, "It's Time to Say Good-Bye". These and many others will perpetuate his memory for a long time. His catalog comprises 535 songs, 1917-'53.

EXCLUSIVE ON RCA VICTOR

A THRILLING NEW ALBUM CONTAINING 21 COMPLETE "OSCAR" SONGS

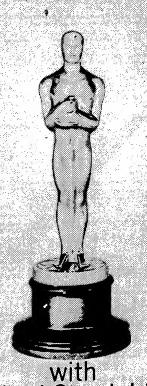
Long Play (LOC-1024) \$4.98

45 EP Versions (EPA 720, 721, 722) \$1.49 ea.

SELECTIONS:

- 1934 The Continental
- 1935 Lullaby of Broadway
- 1936 The Way You Look Tonight
- 1937 Sweet Leilani
- 1936 Thanks for the Memory
- 1939 Over the Rainbow
- When You Wish Upon a Star
- 1941 The Last Time I Saw Paris
- White Christmas
- 1943 You'll Never Know
- 1944 Swinging on a Star
- 1948 It Might as Well Be Spring
- 1946 On the Atchison, Topeka and Santa Fe
- 1947 Zip-a-Dee-Doo-Dah
- 1948 Buttons and Bows
- 1949 Baby, It's Cold Outside
- 1950 Mona Lisa
- 1981 In the Cool, Cool, Cool of the Evening
- 1952 High Noon
- 1983 Secret Love
- 1954 Three Coins in the Fountain





Axel Stordahl and his Orchestra

ALBUMS ON RCA VICTOR **MOVIE-INSPIRED** OTHER GREAT



45 EP Version (ERB-70) \$2.98



Original Benny Goodman Orch. Long Play (LMP-1099) \$3.98 45 EP Versions (EPB-1099) \$2.98, (EPA-664) \$1.49



Highlights from the London Films Prod. Exclusive Sound Track Album. Long Play (LM-1940) \$3.98



Hit Songs from "The Student Prince" and others. Long Play (LM-1837) \$3.98 45 EP Version (ERB-1837) \$2.98



Max Steiner and His Orch. Helen of Troy, 11 others. Long Play (LPM-1170) \$3.98 45 EP (EPC-1170) \$3.98



Original Glenn Miller Orch. plays selections from film. Long Play (LPT-3057) \$2.98 45 EP (EPBT-3057) \$2.98



On The Upbeat

New York

Songwiters Protective Assn. holding its annual membership meeting May 10 at the Warwick Hotel, N.Y. Singer Herb Jeffries and songwriter Bobby Please heading up a new disk operation called Record Releasing Corp.

Please heading up a new disk operation called Record Releasing Corp.

Eddy Manson, who composed the background score for "Lovers and Lollipops," cut two of the themes for MGM Records . Pete Terrace, Tico pactee, currently at the Bachelorette Supper Club. Johnny Oliver on a three-week deejay trek. . . Stuart Foster solos with the Queens Symphony at a Forest Hills High School concert April 28 . Ray Rivera set for the Canadian Automobile Show, Windsor, Canada, May 18 . . Jutta Hipp, German jazz pianist, waxed an album for Blue Note at the Hickory House. . Art Farmer-Gigi Gryce into the Cafe Bohemia April 20 . . The Mello-Larks open at the Lotus Club, Washington, tomorrow (Thurs.) . Richard Hayman elected to ASCAP membership last week.

Tunesmith Norman Gimbel managing The Neighbors, new vocal group on the ABC-Paramount label . . Abbey Albert orch currently at the Hotel Statler, Bufalo . . Joni James leaves for England today (Wed.) for some telefilm work . . . Connie Francis current at the White Eléphant, Pittsburgh . . Coast vocalist Rush Adams making the rounds of the disk jockeys in the east . . Al Calder on a midwestern hop plugging the Columbia Pictures' tunes. "To Love Again" and "Pienic" . . Rene Touzet's mambo orch held over at the Golden Slipper, Glen Cove, L. I.

Erroll Garner opens at Basin Street April 26 . . . Helen Fortescue Reynolds named promotion director of Sammy Kaye, Inc. . . Bob Anthony begins a week's engagement at the Raddison Hotel, Minneapolis, tomorrow (Thurs.). Roslyn Hosenblatt, RCA Victor publicity staffer, exiting the com-

FOR YOUR PROGRAM MONDAY THRU SUNDAY

Styne and Calin's

''SATURDAY NIGHT IS THE LONELIEST NIGHT IN THE WEEK'

CAHN MUSIC, Inc.

PROGRAM TO-DAY YESTERDAY'S

KITTY FROM KANSAS CITY

> Music by JESSE GREER

Published by FEIST

799 7th Ave., New York 19

pany to take up residence in California . . Terri Stevens' option picked up by RCA Victor. Thrush opened at the One-Two Club. Toronto, last week (9) . . . Don Elliott Quartet held over at the Embassy Lounge, Allentown, Pa. . . . Mitchell-Ruff Duo, Epic pactees, rebooked into the Cafe Bohemia, Greenwich Village jazz joint Don Heller's first album for Epic due later this month . . Crooner Danny Winchell, back in town after three months in Miami, now being managed by Johnny Brown.

Hollywood

Hollywood

Warners has signed David Buttolph to score "The Burning Hills"
... Ronald Stein set by Golden State Productions to score "Girls In Prison" ... Buddy Bregman, Verve a&r chief, planning five more sides for Ella Fitzgerald, who already has 35 in the can ... Gene Norman threw a going-away party for Billy Eckstine Sunday (15) prior to the singer's European trek ... The Treniers, now at the Melody Room, have signed a personal management pact with Gabbe, Lutz and Heller ... The Ames Bros. were given a testimonial dinner at the California Racquet Club Monday (16). day (16).

Chicago

Pittsburgh

Pittsburgh

Howdy Baum left the Don Mc-Govern Trio at Frankie's to take his own band into Dore's. Latter has just enlarged room and added a dance floor... Ed Andrews soloing now on piano at Chuck's Lounge. Joey Vance, bandleader, has opened a curb-service restaurant near Greensburg... Los Angeles Jazz Quintet into the Midway Lounge for a stay... Xavier Cugat band and revue, fronted by Enrique Cugat, booked back into White Elephant for a two-week stand in September following click there earlier this month... Walt Harper combo has returned to the Sky Vue for an indefinite stand ... Phil Cavezza orch has followed the Al O'Brien outfit into the White Elephant.

Scotland

Scotland
Louis Armstrong All-Stars skedded for Kelvin Hall, Glasgow, May 15...Dr. Crock and his Crackpots band, currently at Playhouse, Glasgow, will visit Stockholm in May... Kay Starr's waxing of "Rock and Roll Waltz" topping local bestsellers on HMV label: Dream Weavers in second position on Brunswick with "It's Almost To-morrow," and Winifred Atwell third with "Poor People of Paris" on Decca.

LEE GUBER • FRANK FORD • SHELLY GROSS announce the 1956 season Valley Forge

DEVON, PA.

Music

Second Season opens May 31 through Sept. 29

Westbury Music Fair

WESTBURY, L. I. First Season onens June 18 through Sept. 29

presently casting fifteen musicals

CONTACTS: Westbury Music Fair, c/o Gorham Hotel, 136 W. 55th St., N. Y. Valley Forge Music Fair, 1700 Locust St., Phila. 3, Penna.

RETAIL SHEET BEST SELLERS

VARIETY

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing com-parative sales rating for this and last week.

| Į | | ast week. ASCAP † BMI | -(MD) | Mosher | CG C | \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\ | (Lyon-F | l g | Grinnel | (Sc) | —(Jer | St. L. | (Gros | -(Fre | (Capitol I | A L |
|------|--------------------------------|-------------------------------|-----------|-----------|--------------|--|------------|--------------|------------|-------------|--------------|-------------|------------|-------------|-------------|----------------------------|
| Ra | ional ting s Last wk. | | New York- | Boston-(M | Philadelphia | San Antonio | Chicago—(I | Indianapolis | Detroit—(G | Minneapolis | Kansas City. | St. Louis—(| Cleveland- | Los Angeles | Seattle—(Ca | P O I N T S |
| 1 | 1 4 | *People of Paris (Connelly) | 2 | 1 | | 1. | 1 | 1 | 5 | 2 | 2 | 1 | 1 | 3 | 1 | 111 |
| 2 | 3 | *Lisbon Antigua (Sheldon) | 10 | _2 | 10 | 3 | -8 | 2 | 2 | 5 | 5 | _3_ | 2 | 2 | $^{-2}$ | 87 |
| 3 | 4 | *Hot Diggity (Roncom) | 1 | _8_ | 2 | . 5 | 5 | · | 10 | 1 | 1 | -5 | 5 | · . | _5_ | 73 |
| 4 | 6 | *Mr. Wonderful (Laurel): | 5 | 4 | 1 | 9 | 9 | 3 | 3 | 4 | 10 | 8 | -8- | 6 | 10 | 63 |
| 5 | 2 | †Rock & Roll Waltz (Sheldon) | 7 | | 5 | 2 | 2 | · . | ٠ | | | 2 | _3_ | 1 | 4 | 62 |
| 6 | 5 | *No, Not Much (Beaver) | | 5 | 4 | 6 | | | | 8 | 3 | 6 | 4 | _5_ | -8 | 50 |
| 7 | 7 | *Moritat (Harms) | 6 | | 8 | 8 | 10 | 5 | 4 | | 6 | 7 | ٠. | 4 | | 41 |
| 8 | 8 | †He (Avas) | | | | 4 | 4 | 10 | | | 4 | 4 | | 7 | | _33 |
| 9 | 12 | †Suede Shoes (Hi-Lo-H&R) | 3 | | | | 3 | 7 | | | 8 | 9 | 10 | | 7 | 30 |
| 10 | 10 | †Heartbreak Hotel (Tree) | 4 | | 9 | ; | | | | - 6 | -9- | | 9 | • • . | 3 | 26 |
| 11 | 9 | †Why Do Fools Fall (Patricia) | | 6 | 3 | | | 6 | | 9 | | · · · | | 9 | 9 | 24 |
| 12 - | ٠ | †Ivory Tower (Melrose) | | 10 | | | | 8 | 1 | | | | 7. | | ٠. | 18 |
| 13 | 13 | †I'll Be Home (Arc) | | | | 10 | 6 | | | 7 | 7 | | | | | 14 |
| 14 | 14 | †Eddie, My Love (Roosevelt). | | ٠. | | ٠. | | ٠. | | | | 10 | | 8 | 6 | 9 |
| 15 | 11 | *11th Hour Melody (Paxton). | | | 7 | 7 | •• | | | | • | | ٠٠, | | | 8 |

Inside Stuff-Music

Broadening its campaign to push the ASCAP catalog, the Society has issued a new 66-page booklet titled "40 Years Of Hit Tunes," a compilation of top numbers ranging from 1915, a year after ASCAP was formed, to 1955. Book was compiled for use by radio-tv programmers and other users of ASCAP's catalog who have requested year-by-

mers and other users of ASCAP's catalog who have requested year-by-year rundowns of the top hits.

According to the booklet's preface, the songs were chosen on the basis of "objective criteria," such as lists and surveys as well as ASCAP's own performance logs. One of the reasons that ASCAP had long shied away from drawing up lists of top songs is that some member publisher or writer would be sure to squawk that he was brushed off. ASCAP does underline that the booklet only represents a small segment of its repertory. segment of its repertory.

Recordings can pile up on a tune over the years even if it never was a smash to begin with. "I See God," written in 1948 by Raymond Leeveen and Murray Mencher, has now over 20 different wax versions on the market. Mahalia Jackson, for Columbia, and Red Foley, for Decca, are the latest to hit the market. Ben Bloom, publisher of the tune which has been selling copies steadily in the "Bible belt," has assigned the choral folio rights to Bourne Music.

Disk Bargains

Continued from page 69

field and a David Oistrakh grooving of Mozart's Violin Concerto (No. 4 in D major) for the longhair field. Neither LP has been on re-

field. Neither LP has been on release before.

The \$2.98 platter drive has been initially scheduled as summermonth promotion but Cook may keep it rolling on a permanent basis if the results of the promotion come up to expectations.

Columbia's offer is made just as the Victor's coupon deal promotion comes to a close. Under the Victor program, which was pushed for the last month through an extensive ad campaign, customers could buy a coupon from dealers for \$3.95 which entitled them to purchase one special LP in the pop and classical fields at \$2.98 each permonth. In addition, they are to be given three regular \$3.98 LP's cuffo over the year.

The Victor plan, like Columbia's, is designed to get disk buyers to come back to the retailers on a regular basis. Even though Victor, for instance, doesn't expect to make any profit on its coupon plan, it anticipates that the plus traffic pulled into the stores will help biz across the board.

'Tres Bien' Piracy Suits Settled Out of Court

Two suits for the alleged infringement on the tune, "Tres Bien," were settled and discontinued in New York Federal Court last week. In one action, George Garfunkel representing Artmusic, sued Peer International and Southern Music claiming that the later's tune "The Cactus Polka" infringed "Tres Bien."

The other suit was against Joy

fringed "Tres Bien."

The other suit was against Joy Music, in which Artmusic claimed infringement on "Tres" by "Ching Ching-A-Ling." According to the complaints, the plaintiff's tune was composed by Walter B. Eastwood prior to November, 1917, as an employee for hire by Artmusic. The suits were settled and discontinued with prejudice and without court with prejudice and without court costs.

Chi Distrib Staffers In Broad Reshuffle

Chicago, April 17.
Recent personnel shifts among Chi record distributors make for a revamped lineup of record promoters around town. Eli Phelps has moters around town. Eli Phelps has ankled the Decca distributorship; no replacement has been announced yet. Chuck Peele exits Music Distributors this week with Jerry Lattieri of Coral, replacing; firm distributes the MGM, Deed, Bethlehem and several other indie labels and is a subsidiary of James H. Martin Inc., the Dot, London and Essex distributor.

Jack Sollinger has joined the

Jack Sollinger has joined the James H. Martin distributorship as a record plugger; Howard Caro replaced Jerry Lattieri at Coral and Sandy Harbin now pushes the Dot label for the Martin distrib.

Diaz, Rosner Go West

Herman Diaz and Ben Rosner artists & repertoire chief and sales manager, respectively, for Vik manager, respectively, for Vik Records are hitting the road this week for a 10-day swing through the midwest and southwest terri-tories for confabs with label's dis-tributors. They'll also scout local talent. Duo recently completed a southern tour.

Diaz's trek will also take him to the Coast where he'll record an album with Gordon Jenkins.

Fujita Rejoins Col As Label's Art Chief

S. Neil Fujita, formerly director of design and packaging at Columbia Records, rejoins the diskery this week in the same capacity. Fujita exited the company about five months ago to set up his own designing firm. Latter firm will change its tag from Fujita Assoc. to Studio East and Fujita will serve

it in an advisory capacity.

Fujita steps into the post held for the past five months by Roy Kuhiman. Kuhiman's future plans have not yet been set.

Five Big Records

SERENADE

MARIO LANZA SLIM WHITMAN DAVID ROSE MGM MARGARET WHITING RAY HEINDORF

HARMS, Inc.

EDDIE LAYTON

Commencing 4th Year AS FEATURED ORGANIST MERMAID ROOM

Park Sheraton Hotel, New York Just Released

NEW HI-FI WING ALBUM

Westbury Music Fair

(45 Minutes from Broadway) WESTBURY, L. I.

CHORUS AUDITIONS Tuesday—April 24
Dancers: 10 A.M. to 1 P.M.
Singers: 2 P.M. to 5 P.M.

NOLA STUDIOS, 1657 B'way, N. Y.

THE HIT OF THE WEEK

BETTY MADIGAN **SURPRISE** | I Miss the Boy

MGM 12214



EVERYBODY IN MINNEAPOLIS LISTENS TO



EVERYBODY IN MINNEAPOLIS BUYS

the products advertised by these friendly hometown voices.

Whatever you've got to sell in this key market, these

round-the-clock, super-powered voices sell it best for you.

Names In Havana In Short Payoff Now; El Chico, N.Y., Marks 31st Vets Not Used Enuf To Train Cafe Ops Say 'Wait Till Next Year'

Despite the terrific outlay for name talent and installation of new name talent and installation of new gambling casinos, Havana niteries didn't pay off in relation to the upped expenses. Most of the spot operators feel that they would have done just as well had they main-tained the level of expenses of for-mer years.

mer years.

Yet, bulk of the bonifaces feel that the try justified the increased coin, and payoffs will come in future seasons. It's pointed out that Havana had a lot to overcome this year, one of the more important facets being the unwarranted reputation that the bulk of Cuba's casinos weren't on the level. However, most of the operators have cleaned up that angle. They feel that tourists need have no fear that of that since the government is doing its utmost to encourage tourism and will not tolerate a fix.

Another facet that contributed

ism and will not tolerate a fix.

Another facet that contributed
to the overall deficit in the name
niteries lies in the fact that there
aren't enough class hotels. However, this year or next, there will
be considerably more inns with the
Hilton chain slated to complete a
unit in Havana with other hotels
to be available later. to be available later.

to be available later.

In the caribbean area, the Cuban experiment is regarded as being eminently successful despite the lack of a payoff this year. The publicity has given the island an added peg upon which to pitch its bid for tourism and the fresh casino money that has come into the island is regarded as having opened the way for vast new revenues.

It's reported that Nassau is care-

for vast new revenues.

It's reported that Nassau is carefully mulling the advisability of casino operation. There is one spot that reportedly has a casino for members only, and it's held that there are groups willing to construct new class hotels if they can get a greenlight on greenfelts.

get a greenlight on greenfelts.

In the Dominican Republic's Ciudad de Trujillo, the gambling hasn't paid off because the Dominican Fair hasn't drawn enough visitors, but the inns there didn't invest heavily in name talent. The acts that they used entailed normal expenditures.

Omaha City Promotion Of Borge Show Sparks **Row With Local Bookers**

Omaha, April 17. Omaha, April 11.
Major booking hassle here
wound up last week with the City
Auditorium Commission going into
promotion for the first time via
the Victor Borge one-man show
at the Auditorium Arena May 19.

at the Auditorium Arena May 19.
Deal was set up when J. J. Isaacson, manager of Ak-Sar-Ben, was offered Borge first and had to refuse because of a conflict with free shows he gives Ak members. So Isaacson referred Borge's agents to Joseph Barker Jr., chairman of the Auditorium Commission, and then suggested to latter that the Commission promote the date.

Local promoters — who have

Commission promote the date.

Local promoters — who have taken some fairly good financial lickings on dates in the past—let their unhappiness be known. Dick Walter, promoter of legit shows and concert-type attractions, said he thought it was an "unwise move" for the city. Bill Baker, promoter of rock 'n' roll and barn dance-type shows, said he was "opposed to government of any type competing with private enterprise."

It was later discovered Barker

It was later discovered Barker had not consulted with five of the seven members of the Commission before signing the Borge contract.

However, at a commission meeting last week, the members okayed bringing in Borge and decided to wait after that event before voting against making show promotion a permanent policy.

Barker explained the aud needs "at least \$100,000 worth of equipment," such as spotlights, risers and portable seats. He pointed out the city grants the aud only \$25,000 a year, and said promoting shows "from time to time" would belly provide the occurrent He salows from time would help provide the equipment. He said he "does not see how the commission could lose on the Borge deal." He's coming in on a 75-25

Kaiser Waikiki Resort Goes to Western Hotels

Honolulu, April 10.

Henry J. Kaiser's Waikiki "tourist base," with the exception of a ist base," with the exception of a 22-story hotel building which exists on paper only, switches May 1 to Western Hotels, west coast chain that has been anxious to move into Hawaii for at least two years. Western Hotels will operate Kaiser's entire Hawaiian Village, with Gwynne Austin as general manager. Austin is a former Honolulu hotel manager who more recently has been in Seattle.

cently has been in Seattle.

Formal announcement by spokesman for Kaiser failed to clarify status of the widely-publicized deal with Conrad Hilton for Hilton's international chain to operate Kaiser's \$14,000,000 resort. Kaiser-Hilton pact, announced in January, referred to the skyscraper project as the "Hilton-Hawaii Kai."

Brazil A Big **Talent Market** For U.S., France

It's possible to do business on a big scale in Brazil even without gambling casinos, according to Ed-die Elkort, who returned last die Elkort, who returned last week from a jaunt in that country. Head of the U. S. operations of Lew & Leslie Grade Agency went down a couple of weeks ago for the opening of Edith Piaf at the Copacabana Palace Golden Room.

Copacabana Palace Golden Room.
According to Elkort, the Brazilians are eager to play American and French names but asking prices must be downed considerably if the market in that country is to be opened to American talent in a big way. The Brazilians, Elkort noted, cannot afford Las Vegas nicks, but they can pay a reasonably good salary and in some instance, some big money can be made on percentage deals.
Elkort pointed out that, at this

made on percentage deals.

Elkort pointed out that, at this point, operators in Rio de Janeiro prefer French performers, while Sao Paulo, are partial to American acts. However, once a performer of stature is in that territory, it's no problem getting playdates in bulk of the top spots.

Development of Brazil as a book-

bulk of the top spots.

Development of Brazil as a booking center will aid in the overall development of the Caribbean area which has now been in process for the past two years. With more tropical spot becoming accustomed to U. S. talent, it's expected that an entire new equatorial circuit will become available to American performers.

Anni as Latin Nitery

El Chico, oldest Latin nitery in new York, marks its 31st anni tonight (Wed.). Operator Benito Collada started the cafe in 1925 after serving an apprenticeship as a cruise director for Thomas Cook & Sons.

Sons.

El Chico has long been a showcase of flamenco entertainment.
Longtime emcee of the spot is Collada's wife, Rosita.

Mex See Threat In U.S. Circus Trip

Mexico City, April 10.

Stand being readied here of the Ringling Bros.-Barnum & Bailey Circus has stirred a formidable obstacle. Francisco Benitez, general secretary of the Theatrical Federation, is imploring the city fathers to nix the bigtop's moves for a performing license in this Mexico hub, with population of 4,005,175, on the ground that the show would be such a draw that it would kill the struggling theatre. Even the vauderevue houses, which Benitez said, have just begun to really run. in the black, would be all but ruined by RBBB here.

Benitez indicated that the Federation will oppose the playing here of all big foreign shows, as a protectionist measure for Mexican entertainments and entertainers. Few if any Mexican enter

ican entertainments and entertainers. Few if any Mexican entertainers are ever hired to play in Mexico by big imported units, Ben-

Benitez's protest is being backed

itez said.

Benitez's protest is being backed by organizations of amusements impresarios, theatre employees, orch leaders, musicians, stagehands and even promoters. These outfits aver that RBBB would vacuum so many customers and so much coin here that their sources of livelihood would be dealt a very severe setback.

This is th first such protest in recent years launched against any American or other foreign outfit playing Mexico on the grounds of "ruinous competition" to the natives. La'in America's oldest and biggest bigtop, the Atayde Bros. circus, plays here regularly for two solid months yearly, always does well and never provokes any protest.

Satchmo-Crosby Combo On Down Under Tour

Sydney, April 10.
Louis Armstrong and Gary Crosby are winding up the summer-autumn period for Leo Gordon on quick run-around covering Aussie duck run-around covering Aussie key cities. Gordon struck it plenty good with Nat King Cole and John-nie Ray. Gordon will start of again before next spring, and now is dickering for several U. S. top

Gordon is reported making an-other approach to Danny Kaye for a Down Under trip; likewise Bing Crosby.

Lots of Lettuce For Live Acts On **Mushrooming Supermarket Circuit**

Supermarkets here have embarked on a flesh kick in an allout battle for the grocery dollar after running through a promotion bag of tricks which included giveaways of everything from new cars to free trick to Europea.

of tricks which included giveaways of everything from new cars to free trips to Europe.

The fight for acts appealing to the moppet trade, who drag their mothers who spend the moola, is on in earnest with the chains diverting big chunks of dough from the giveaway trough to the live talent kick.

Star Market, rapidly expanding indie chain with six big supers going, kicked off what looks to be a zooming cycle with three acts to open their newest super in Stoneham. Stop & Shop, one of the largest Massachusetts chains, also booked three acts for opening of its newest super in Salem April 24. Publix and Elm Farm chains had contacted bookers this week seeking acts for their supers.

The supers want magicians, organists, clowns, tv and nitery personalities and animal acts. For the

summer season they seek to has, bears, dogs, high-wire and pole acts. Star Market reported itself as "highly -pleased" with its kickoff of three acts, Manny Williams, comedy magic; Billy Parker, Baloono the Clown; and Don Wally and his chimp. "The kids came by the thousands," a spokesman for the chain said. "And when the kids come, the mothers come too—and they stay to do their shopping." Organist Kay Barry, Anden's dogs and Parker are booked into the Stop & Shop for its opening. So far, format is to have the acts for opening and for five or six weeks thereafter to hypo the crowds.

crowds.

Daniel White Agency, which booked both the Star and Stop & Shop acts, indicated a "supermarket circuit" was developing. Danny White, head of the agency, said acts work both inside the supers and outside, depending on the weather. "Super's parking lots will lend themselves naturally for pres(Continued on page 79)

Tyro Talent, Opines Ciro's Hover

Billy Daniels Set For London Palladium

London, April 17.

London, April 17.

Billy Daniels is to head a twoweek stand at the London Palladium commencing April 30. He
will be accompanied by his pianist
Benny Payne. Other pop music recording names on the bill are Eve
Boswell, Dennis Lotis, Lita Roza
and the singing team Teddy Johnson and Pearl Carr.

Billy Daniels arrives at London
Airport Friday (20) and televises
from the Palladium two days later,
prior to opening with a week at
Glasgow Empire. He then goes
on to Newcastle, Birmingham,
Manchester, Leeds, Liverpool,
Finsbury Park and Brighton.

Picket Circus Round The Clock; **Boxoffice Hurt**

Picketing on a round-the-clock basis continues at Madison Square Garden, N. Y., where the Ringling Bros, and Barnum & Bailey Circus has set up shop. Picketing is being conducted by the American Guild of Variety Artists and the International Brotherhood of Teamsters, both of which are seeking union contracts with the big top. Currently, there is a stalemate

sters, both which the big top.
Currently, there is a stalemate in any efforts to bargain. There has been a hearing at the State-Labor Relations Board, but the circus attorneys refused to concede that the Board has jurisdiction over this squabble. Court hearings resumed yesterday (Tues.) in the N. Y. Supreme Court where the circus sought to permanently enjoin both unions from picketing. Recently, Justice Aaron Steuer of the N. Y. Supreme Court denied a plea for a temporary injunction. Meanwhile, business at the cir-

a plea for a temporary injunction.
Meanwhile, business at the circus is considerably off from former years. There's little doubt that the picketing has had some effect. But other factors contributing to the downbeat include the considerably lesser amount of posters, and the \$6.50 top, an increase of 50c over last year.

Vet Can. Vauder Maps 3d One-Man Show World Tour

Ottawa, April 17.

Ottawa, April 17.

At 73, Dickson Kenwin is planning his third world tour in a one-man show of character sketches, and writing his memoirs, "From Irving to Television." Meanwhile he acts fairly often on tv. He started in the theatre 60 years ago in London, went on to appear with Henry Irving, Ellen Terry, Mrs. Patrick Campbell, Gerald duMaurier, Irene Vanbrugh and Beerbohm Tree, For decades now he has lived in Toronto, where he founded the Canadian Academy of Dramatic Art. Latter petered out some years ago but he plans to revive it.

Hollywood, April 17.
Show biz should learn a lesson from baseball to solve the growing problem of development of new talent, according to Herman D. Hover, Ciro's boniface. If it doesn't, it will eventually reach a situation in which there may be no level of truly professional performance.

"It's like the old Mark Twain story," Hover declared last week, "Everybody talks about it, but no-body does anything about it."

Solution, Hover 'feels, lies in utilizing the services of veteran entertainers to help train and develop promising young falent. System he envisions is patterned after that in the major league baseball where pitchers and others no longer able to produce according to professional league standards are retained as coaches to help instruct youngsters in the finer points of baseball technique.

"There's a tendency in show business," Hover contends, "to regard some of the oldtimers as hasbeens. Nothing could be further from the truth. They know the business. They know materiat, timing, pacing and showmanship. They learned it the hard way, in a school that is no longer available to the young talent today. But they can impart their wisdom and experience."

Hover feels the training technique ivoud he particularly believed.

Hover feels the training tech

ence."

Hover feels the training technique would be particularly helpful in tv, which is faced with the recurring problem of talent being devoured by the nature of the medium. Such stalwarts as George White, he believes, could serve as guides who could help develop the newcomers and assist them in reaching a high degree of professionalism. Hover, who was with Earl Carroll for many years, and was a radio producer as well, feels his own background could be applicable for guidance in some fields of showbiz.

"In the cafe field for instance," he points out, "we frequently find performers who come in with some material that's good and some that's bad. We have singers and dancers who try to inject too much comedy patter and spoil their acts. These people need help in the proper routining of an act. The same situation obtains in television."

All branches of showbiz, Hover adds, are overlooking good mate-

sion."

All branches of showbiz, Hover adds, are overlooking good material in some of the stuff done years ago by such acts as Will Rogers, Moran & Mack or Williams & Wolfer

Moran & Mack or Williams & Wolfus.

"They'd have to be updated to some extent," he concedes. "But the basic material is good and there's no reason why it shouldn't have universal audience appeal today just as it did a generation ago."

Revenooers Draw Fine Line on When 20% Tax Accomps Bar Vocalizing

knile he acts fairly often on tv. He started in the theatre 60 years ago in London, went on to appear with Henry Irving, Ellen Terry, Mrs. Patrick Campbell, Gerald duMaurier, Irene Vanbrugh and Beerbohm Tree. For decades now he has lived in Toronto, where he founded the Canadian Academy of Dramatic Art. Latter petered out some years ago but he plans to revive it.

Kenwin admits he's just a fledgilling, though, compared to Eden Philpotts, British novelist-playwright—who at 94 is writing television scripts for the BBC, and has a new novel just out.

K. Dunham Sued For 20G On Withhold Tax Claim San Francisco, April 17.

A Federal tax lien for \$20,503 was filed here against dancer Katherin Dunham Government Edaims Miss Dunham owes withholding taxes on employee payrolls from 1946 through 1954.

The dancer's lawyer, J. Edward Fleishell, said the lien was "a terrible mistake" and that he intended to try to settle the action through negotiations with Frisco tax officials.

Fleishell added that Miss Dunham, who is currently in Mexico, has no property at all in the U. S.



Hotel Pierre

PIFTH AVENUE AT GIST STREET, NEW YORK 21, N. Y.

DIRECTOR OF MUSIC AND ENTERTAINMENT

April 10, 1956.

Mlle Lilo Hotel Pierre New York, N. Y.

pear Mile Lilo:

It gives me great pleasure to con-gratulate you on your wonderful success during your first engagement in the Cotillion Room, your first engagement in the Hotel Pierre.

We have been extremely gratified with the press have the critics and the press have the reaction that the critics and this is certainly the reaction presentation and this business all given your presentation business all evidenced by the record-breaking business all through your engagement.

It also gives us great pleasure to enclose your contract for your return engagement that this is the beginning next season and hope that association.

very sincerely,

Stanley Melba and Entertainment.

"Lilo, lately of 'Can-Can,' packed the Co-tillion Room of the Pierre in her first local supper club date . . . she is a superb

-DANTON WALKER, New York Daily News.

"Lilo, a blond stick of Gallic dynamite, is packing, the Cotillion Room of the Pierre with a program destined to endear her to cafe audiences just as her work in Cole Perter's 'Can-Can' did to the theater corowd. This girl is one who builds her performance to a sure and triumphant conclusion."

-- ROBERT DANA, New York World-Telegram & Sun.

"LILO LILT FILLING PIERRE.

"She sings sad French ballads, a la Piaf. Shouts lusty American songs, a la Mer-man. Struts dance steps, a la Chevalier. And receives resounding applause from all corners of the well-filled room . . . Been playing to capacity . . . packed with personality. She is excitement . . . This Lilo, she is—how you say it?—terrifique!"

-GENE KNIGHT, New York Journal-American.

"Former 'Can-Can' star, Lilo's Cotillion Room routines are fascinating."

-FRANK FARRELL,

New York World-Telegram & Sun.

"Lilo, a show-stopper every time she steps on the floor of the Pierre's Cotillion Room."

-HY GARDNER, New York Herald Tribune.

"Lile is sensational."

-CHOLLY KNICKERBOCKER,

"Lilo, the singularly-labeled lead in the recent Cole Porter legit musical, 'Can-Can,' has latterly gone on a nitery and hotel foray which took her into a number of major cities.

Charles O'Curran produced her act and has seemingly done right by the French Import. The new turn bespeaks class, provides an excellent peg to create a feeling of versatility and has good production to surround Lilo's throaty offerings.

Her preem was probably the most celebrity-laden in some time, and indications point to a fine business spread during her four-week term. Bix subsequent to her opening has been excep-

The strong points in her repertoire are renditions of 'I'm the Girl' with a music box gimmick, a French medley that sets her off to a strong milting, the reprises from 'Can-Can' including 'Magnifique' and 'Paris' and a character number . . . Lilo should be a regular on the class circuits."

Staged and Directed by

CHARLES O'CURRAN

Musical Director: NICK PERITO



WILLIAM MORRIS AGENCY

Soviets Trot Out Inviting Native Version of Circus; SRO In Paris

week Moscow Circus stay at this big arena, scaled down somewhat so as to not dwarf this essentially one-ring affair. Moscow scores again after its zesty, vital folkdance group, Ballets Moisseiev, in unveiling a clean-limned circus that big arena, scaled down somewhat so as to not dwarf this essentially one-ring affair. Moscow scores again after its zesty, vital folkdance group, Ballets Moisselev, in un-veiling a clean-limned circus that veiling a clean-limned circus that may sacrifice the spontaneity and daring of its western brethren, but makes up for it in a classically spotted circus with a series of handpicked acts touching perfection and a brand of clowning that is fresh, parodic, but devoid of the usual slapstick and violence of western tactics. However, it is clear that there was never a sawdust curtain and show biz remains completely international.

pletely international.

Russia has 54 permanent circuses, 12 traveling groups and 70 specialized troupes. From these the best acts are picked for the Moscow Circus and it is evident here. Each act, though it has its western counterpart, is almost classical in texture and execution and musical backgrounding gives it almost a balletic form.

At a press conference the per-formers opined that their circus was much different from that of

Moscow State Circus

Moscow State Circus
Paris, April 10.
Pierre Andrieux and Spectacles
Lumbrosos presentation, with Oleg
Popov, Helene Sinkovska & Victor
Lisin, Wladimir Fomenko Group
(3), Violette & Alexandre Kiss,
Valentina Demina, Michail Egorov,
Nina & Jiri Chubin, Alexandre
Serge Bareback Riders (6), Boubnov (4), Vassili Mozel & Anicin
Sawitch, Tsovkra (5), Valentin
Filatov Bears at Palais Des Sports,
Paris; \$3 top. Paris. \$3 top.

the west with an ideological mission of spreading the joy of life and its beauty, plus creating artistic performances. They found Occidental circuses had perfectly executed numbers, but were basically sad, with the clowns made butts and exploited as grotesques, while morbidity was rampant in the death-defying aspects of the trapezists. In Russia all high acts have safety attachments.

Be that as it may the Moscow

have safety attachments.

Be that as it may, the Moscow group has beauty and is a fine show, but the zesty zing of sawdust is gone and in its place is a perfection that may cool those who want a certain daring and drama from their circuses. This group could well be a Stateside entry and to their numbers of trapeze, tumbling, acrobacy and clowning.

acrobacy and clowning.

Show starts showily with a missile type engine guided into the ring and then borne aloft where two acrobats, Helene Sinkovska & Victor Lisin, are spewed from its belly and do a gracious series of arabesques and balancings as the missile circles arena. It is a fine sight beginning. Wladimir Fomenko Group (3) are an acro-balance g.oup with two men throwing alout a flexible young girl. Here, too, line and framing sacrifice daring and chance, but she does make

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violette & Alexandre Kiss are a supple juggling team who essay their feats in climbing up ladders with one atop the other with each juggling, and end with the girl juggling a burning brand with her feet, on an apparatus atop the man's shoulders, while he juggles burning torches also. Michail Erorov is a muscular acrobat who climbs a staircase on his hands and then does 100 one-hand bounds on a piece of wood for another svelte entry. Nina & Jiri Chubin are another acro number doing lithe stands on canes and then some fine balancing bits with the girl atop his head, excellently embroidered and maintained.

and maintained.

Alexandre Serge Bareback Riders (6) give out with a well-regulated series of mounts and backfips on two rapidly circling horses. Further circusy is the Boubnov (4), four girls who go up to the big top and perform a graceful series of balancing and whirlings with the aid of ropes and small trapezes. Here too symmetry and form seem more important than daring.

Tsolvira (5) essay a tightrone act

more important than daring.

Tsovkra (5) essay a tightrope act with the men doing dances on it and scurrying back and forth with as much as four atop each others shoulders or on each other's heads for a rousing act. Two clowns, Vassili Mozel & Anicin Sawitch, do some gay interludes with one fine aspect as one is knocked out and hauled about by the other for a series of masterfully regulated pratfalls. A mock prizefight is still another clever parodic bit.

Star of the show is the clown

another clever parodic bit.

Star of the show is the clown Oleg Popov. He wears no conventional makeup except for a slight red tipping of his nose and shoulder-length blond hair which is really his own. Costume is reminiscent of a Buster Brown outfit and he sports an outsize cap and a cane. His comedy is mainly optimistic as he plays a brash, sly young man who manages to get himself out of all scrapes by innate cunning.

cunning.

Second half of the show is made up of Valentin Filatov and his circus within a circus, composed of his 13 ambling, shuffling and beguiling bears. They seem to parody the rest of the show for they juggle, do handstands, ride bikes, motorcycles, etc., and do practically everything their fellow performers do and emerge the rightful symbol of the URSS.

In short this is a spectacle and

In short, this is a spectacle, and its honing and perfection make it an outstanding show. There are special schools in Russia for all circus-ambitioned people, and its perfection denotes this, but what is lacking is the more humane showmanship that comes from the western shows where the particisbowmanship that comes from the western shows, where the participants have grown up in this atmosphere and learned the feelings and moods of the crowds to give more intrinsically bigtop feel to their derring and do. However, somebody should trot this spic and span Moscow outfit Stateside for curio and show appeal. Mosk.

ALL DATED UP

Mindy Carson Set for Denver, Joan Weber to Las Vegas

Mindy Carson opens April 20 for 10 days at the Wolhurst Counto days at the Wolhurst Country Club, Denver, and Joan Weber goes into the El Cortez, Las Vegas, for two weeks as of April 19. She'll hit Eddy's, Kansas City, May 18.

Handled by Eddie Joy's Preferred Reps, Inc.

Current ABC-Par Record Hit "LITTLE CHILD" CAB CALLOWAY

NEXT WEEK
ANDRE'S TIC TOC

Mgf. BILL MITTLER, 1619.Brondway, New York

Mpls. Auditorium Biz Off to Fast '56 Start

VARIETY

Minneapolis, April 17.

Business is good at the St. Paul Auditorium, according to the report of S. A. Mortinson, the building's commissioner, who reveals that last year it ran well ahead of 1954 and that 1956 has gotten away to "a roaring start" with total attendance of 451,028 persons at 265 performances of various entertainments in the first three months.

The audit or lumr, alitime attend-

tannents in the first three months.

The audi-orlum's, airtime attendance record was set in 1947 with 1,252,581, but after that there was a decline to 793,558 in 1954. Last year, however, there was a comeback to 909,210 and the curve is still upward. Building houses legitimate roadshow at ractions, trade shows, ice shows, conventions, etc.

Vegas Still Eyes Legits **But Sees Costs Too High;** Mapping Own Versions

Sammy Lewis, buyer for the New Frontier and Riviera Hotels, Las Vegas, has been in N. Y. looking for talent and shows. He's been eyeing legiters (a la the "Guys and Dolls" booking there), but costs are scaring him off.

Dollis' booking there), but costs are scaring him off.

Perturbed by the huge costs of bringing a legit show to Las Vegas, Lewis said he is now concentrating on building his own units to resemble legiters. He pointed out that Ken Murray, working in a revue format, sparked a lot of business at the New Frontier and will return to the Riviera in August. He said that when top names are unavailable, little names will not substitute. But by taking several of them and tying them together with an idea and thus giving it a revue format, he added, chances of the show catching on are increased considerably. He cited the fact that it had worked out with a lineup in which Jack Carson and Cass Daley are currently co-starred at the New Frontier. He stated that it had also been working out with other combinaworking out with other combina

tions.

Lewis is also working on the creation of combinations in the cocktail lounges of the various inms. The lounge operations have become equally as important as the main rooms, he said. Lewis has Rusty Draper experimenting with a four-piece instrumental combo behind him. He has Timmie Rogers and Mabel Scott and a five-piece group set up for the New Frontier. Lewis has had some success with bandleaders who have cut down to small crews, but record in that direction has been spotty.

HOWARD KEEL CLICKS IN PALLADIUM DEBUT

IN PALLADIUM DEBUT

London, April 17.

Howard Keel on his first date at the Palladium here made a sock impact with his showmanship through an act comprised mainly of hit show tunes. Keel had previously toured in Britain, but had never made the London variety flagship prior to this occasion. Also in the hit category are the Nicholas Bros. who make good on a bill that clicks throughout.

A trick item on this bill is Richiardi Jr. who has a strong assortment of illusions. Others on the session include ventriloquist Harry Worth, King Bross, singers; Les Curibas, Danish adagio threesome, and Evie and Joe Slack, comedy acrobats.

Esther Williams to N.Y. To Finalize NBC-TV Deal

Hollywood, April 17. Esther Williams and her husband, Ben Gage, took off for New York last week to complete the details of a deal wherein NBC will underwrite a tour of an aquashow starring the swimmer in return for two spectaculars to be presented by the network next season. NBC is reportedly backing the show to the extent of \$500,000 in return for a share of the profits as well as the vidshows: the vidshows:

as the vidshows:

Miss Williams is expected to start her tour in London in midJuly thence to stops in France and
Italy and she'll return to the U.S.
in the fail. Miss Williams will play
arenas and auditoriums in large
cities between the specolas.

Surburban N.Y. Spots Outbid Midtown Niteries in Pitch for Top Talent

Frisco Ex-Stripper Sues On Bilked 50G Claim

San Francisco, April 17.

San Francisco, April 17.

The complaint of Irene Cornell, onetime burlesque stripper, that she had been bilked of \$50.000 won in an out-of-court settlement from her common-law husband, has landed a man in Frisco's jail on three counts of forgery.

John J. McCollian was jailed after Miss Cornell complained to the district attorney's office. He has also been named, together with his wife Dorothy and laborer Alvin Proctor, in a \$250,000 civil suit. Miss Cornell claims the three kept her drunk and drugged for weeks after she had collected the \$50,000 from Harry A. Farros, a Frisco theatre owner, with whom she said she had lived for 11 years. The trio, according to Miss Cornell, stripped her of her Friscohome, \$10,000 in cash, \$10,000 in stock, \$2,500 in postal savings and two lots in Santa Cruz.

LANZA DUE TO REPAY **NEW FRONTIER'S 10G**

Las Vegas, April 17.

Las Vegas, April 17.

The year-old situation regarding the powder taken by Mario Lanza on his dates at the New Frontier Hotel here, is again erupting in the news. Lanza is slated to start making 10 monthly payments of \$1,000 each to the hotel, in return for a \$10,000 advance given the singer. Payments were deferred until Lanza got some coin in his kick. Having made "Serenade" for Warner Bros., it's felt that he has sufficient wherewithal to pay off. Deal in which Lanza got the coin was a complicated transaction. It was arranged that a bank in Arkansas make a loan to Lanza and the hotel corporation guaranteed repayment. It hopes that regular payments will be made from here on in.

Lanza was booked at the New Frontier at \$50,000 a week to re-open the inn, which had undergon major alterations. Lanza claimed laryngitis and never appeared.

Gutted Frisco Nitery Set for 260G Comeback

San Francisco, April 17.

Reconstruction of the burned-out Italian Village nightclub has start-ed here, with an Aug. 3 opening headlined by Johnnie Ray planned. Financing the new club is Charles rmancing the new club is Charles Johnston, who operates the Bijou, a resort at the southern end of Lake Tahoe. Johnston estimates he'll spend about \$260,000 to get the nightspot, gutted in a fire last summer, into shape for the open-ing.

summer, lato shape for the opening.

His present plan is to operate The Village (the club's new monicker) with big-name attractions 10 to 15 weeks a year, during the height of Frisco's tourist and convention season. This year's early-August opening is pointed, obviously, for the Republicar convention late in the month. The rest of the year, says Johnston, the club will offer package deals for bysiness and club meetings.

Nightspot is being rebuilt to accommodate 600 in the main room at street level, another 600 to 1,000 persons in the big basement room.

Offices will be on the second floor.

Pitt Copa Picks Up Folded 'Strip' Stripper

Folded 'Strip' Stripper
Pittsburgh, April 17.
Sudden folding of "Strip for Action" at Nixon Theatre Saturday night (14) enabled Lenny Litman, owner of the Copa downtown, to pick up Lili Christine, the "Cat Girl" who was featured in the show, for a week's engagement beginning Monday (23). Litman had originally put in a bid for Miss Christine when it looked for a time as if musical wouldn't continue beyond, here but hastily booked in Sherry Britton after "Strip" decided to continue.

Miss Briton agreed to set back her Copa date to some future date.

Problem of where to play an act in New York is starting to bother talent agencies. The offices now have a choice of spotting a name either in the largeseaters in Brooklyn and Queens County, or playing them in the midtown cafes. The centre-city spots have virtually declared war on the outsized niteries in the suburbs, saying that they cannot use an act for a long-time after they've essayed a stand at the big spots. Midtown niteries feel that they cannot make an expensive name pay off following a stand at a spot like Ben Maksik's Town. & Country Club, Brooklyn, or L'Elegante, in the same borough. The suburban spots can shell out heavier coin because of their enlarged seating capacity, but for purposes of prestige, the acts would prefer the standard city outlets such as the Copacabana or the Latin Quarter.

For example, the Town & Country Club paid \$15,000 for Martha Raye for 10 days, and they are reported to be offering Milton Berle a huge \$25.000 for the same amount of time. The Ritz Bros, hit that nitery for \$12,500.

None of the midtown spots can equal those offers, but yet indicate that the names should work in Manhattan clubs. They point out that the billing line "direct from the Copacabana or Latin Quarter" is a far better credit around the country than that of a Brooklyn spot. Artistically, the midtown shonifaces point out, a name fares better in the comparatively small rooms than in the 1,750 seats of the Town & Country.

The suburban spots are offering considerable opposition to the established New York clubs. Lack of a parking problem and the use of a parking problem and their viewp

Holiday' Back to Japan For Five-Month Junket

"Holiday on Ice" returns to Japan for the first time since its initial stand here three years ago, to open a five-month run in leading cities of the country.

The 64-member organization opens in Tokyo May 3 and will play at the Korakuen Ice Palace until June 24. Two shows a day are scheduled, with tickets ranging from \$1 to \$3. All profits will be set aside for use by the Hiroshima Reconstruction Assn. The Yomiuri Newspaper is sponsoring the tour.

Yomiuri Newspaper is sponsoring the tour.

Show will play a month in Osaka after the Tokyo date, two weeks in Hiroshima and three weeks in Fukuoka.



WHEN IN BOSTON

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House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation,
"Gala Paree," with Vicky Autier,
Nicky Powers, Leslie Sang, Barbara Hunt, Line (24); choreography, Dolores Pallet; scenic designer, Bruno Maine; costumes,
Lou Eisele, "The Man in the Gray
Flannel Suit" (20th) reviewed in
Variety April 4, '56.

The Tricolor has taken over many major entertainment centres in New York. Whether it's the inin New York. Whether it's the influence of the "April in Paris Ball" to be held Friday (20) at the Hotel Waldorf-Astoria, or whether in the springtime a producer's fancy lightly turns to thoughts of Paris, the net result is the virtual transformation of Manhattan into a French colony.

The Roxy, for its 30-minute icer accompanying "Man in the Gray Flannel Suit," has spiced up a fastmoving and satisfying frappe. The film's running time of approximately two-and-a-half hours precludes a stageshow of longer length.

Managing director Robert Roth-

length.

Managing director Robert Rothafel has masterminded this layout so that an intimate feeling is obtained. Singer Vicky Autier, doubling from the Viennese Lantern, works from the pit with a rising keyboard, setting the mood with vocals. The orch is colorfully garbed in barets and velvet jackets which helps put the show within closer range of the audience.

Miss Autier does a number of

in closer range of the audience.

Miss Autier does a number of Gallic pops starting with "Poor People of Paris" and winding up with a dramatic "Padam." The blonde chantoosey has a difficult assignment since the setup gives her virtually no production. However, she's equal to the task and the audience takes to her.

The major talent in the icer is the Dolores Pallet routined line. Their opener is in gendarme garb and the closer is in the inevitable can-can costume. Both are potently choreographed and colorfully costumed. In the former number, the pinwheel is used, as it has been in virtually every show the Roxy has done since its resumption of stagers. Fortunately, it's not the focal point of the routine.

An Apache trio comprising Nicky Powers Leslie Sang and Barbers

focal point of the routine.

An Apache trio comprising Nicky Powers, Leslie Sang and Barbara Hunt, provide an effective interlude of hoke and terps. Powers is an extremely strong dancer, his acro and straight dance work being on a very high level. The two girls provide staunch support.

Robert Boucher show backs sharply.

Palace, N. Y.

Perry & Diane, Val Setz, Gillian Grey, Roy Benson, Roberto & Alicia, Bob Howard, Lane Bros. (2), Arleigh Peterson Dancers (5), Myron Roman Orch; "Never Say Goodbye" (U) reviewed in Variety Feb. 15, '56.

Palace bill this stanza is satisfactory throughout, with the proceedings punched up by jester-juggler Val Setz, magico Roy Benson and the acro antics of the Lane Bros.

Bros.

In for visual and ear appeal is songstress Gillian Grey, while Perry & Diane are likeable in the opening terp slot. Also on tap for the footwork fans are flashy flamenco dances by Roberto & Alicia and a brief exhibition by the Arleigh Peterson Dancers (reviewed under New Acts). Rounding out the talent lineup is singer-88er Bob Howard, who scores with a personable delivery.

Perry & Diane kick off an eight-

Bob Howard, who scores with a personable delivery.

Perry & Diane kick off an eight-minute stint with a "Gotta Dance" vocal and that's just what they do. The pair, with gal nearly gowned, work together, then Perry takes over for a solo, with femme returning in cut-down garb to show off legs in bow-off number with partner. Setz follows with a slick juggling demonstration. Running 15 minutes, the stint is also played for laughs. Although most of the patter is in the cornball idiom. The pattern is in the cornball

with some vigorous stompin'. The duo are colorfully dressed and work over the Latino rhythmus neatly in an eight-minute stand. Next in line is Howard, who scores with his keyboard and vocal handling, of a number of standards. His Steinway imitation of a mechanical piano is also a strong item.

plano is also a strong item.

The Lane Bros. take over for a snappy acro session. Highlight of the turn is the various rope tricks offered by the male team. The Peterson Dancers are in the windup position.

Jess.

Supermarket

Continued from page 76

entation of acts in the summer." he

Supers in the area have tried al-Supers in the area have tried almost every gimmick in the book to get and hold crowds. The give-away fizzled out after the chains knocked themselves out competing with each other to see which could offer the biggest pot of gold. New car offers, real estate, trips to Paris and Rome became common-place. Next came the trading stamp ballyhoo. The flesh kick, however, is the latest.

Super officials reported they

however, is the latest.

Super officials reported they liked acts on all counts. Contests and giveaways are loaded with resentment and ill will from the losers. Block dances and dance parties on the parking lots to live orchs, which they have tried at night, doesn't bring the people into the store. The live acts far outthe store. The live acts far draw anything previously
Star Market officials said.

Unit Review

WLS Nat'l Barn Dance

W.L.S NAt'l Barn Plance
Omaha, April 7.
Homer & Jethro, Jimmy James,
Gus & Gregg, Bob Atcher, Wilson
Sisters (2), Nancy Lee & Hiltoppers (5), John Dolce, Square
Dancers (8). At Music Hall,
Omaha, April 4, '56; \$1.50 top.

Dancers (8). At Music Hall, Omaha, April 4, '56; \$1.50 top.

Styled along the lines of the "Grand Ole Opry," the "WLS National Barn Dance" package shapes as a moneymaker in the rural sections that dig cornball music and comedy.

In addition, there's Homer & Jether as headliners, with their hep parodies that should pack a b.o. punch. Boys go over big in their bright red and yellow suits, taking sharp pokes at "Mr. Sandman," "Love and Marriage," "Let Me Go Blubber" and other hit tunes. Their chatter is of the "Come back here, you coward" vintage when a customer heads for the lobby.

Feminine pulchritude is furnished by the Wilson Sisters, singers-yodelers, who are lookers and strikingly gowned. However, the gals, who make a to-do over the fact they're no longer the "Beaver Valley Sweethearts," haven't the best stage presence and are awkward bow-takers. They feature "Mocking Bird" as a closer.

Jimmy James, comic, doubles as emcee and goes over big in his own inning. Funny little guy has a novel gimmick in playing the trombone and banjo at the same time.

time.

Bob Atcher, cowboy singer, utilizes adrawl in his spiels and does well with "Sixteen Tons." Gus & Gregg work hard in their harmonica bit, winding up with a rousing "Yankee Doodle Boogle." Youths need some sharper comedy, though.

Robert Clary To Play Pierre's Cotillion Room

Singer Robert Clary has been set for the Cotillion Room of the Pierre Hotel, N. Y., starting May 22 for two weeks. He'll finale the room tor the country.

Hotel, N. Y., starting May 22 for two weeks. He'll finale the room for the season.

Clary will be the first male

Clary will be the first male French singer to play the room this year. Inn has been stressing chan-tooseys during this season with Hil-degarde, Denise Dercel and Lilo having had spots there.

Vaude, Cafe Dates

New York

New York

Sophie Tucker repeats at El
Rancho, Las Vegas, June 27. . . .
Deep River Boys pacted for the
Club One Two, Toronto, May 21.
. . . Four Lads set for the Hollywood Palladium, following their
stand at the Thunderbird, Las
Vegas. . . Archie Robbins resting
at the Ranch Inn, Elko, Nev. . .
Ving Merlin to the Ankara, Pittsburgh, May 14. . . Jimmy Durante's date for the Copacabana,
N.Y., set at May 17. . Lena
Horne to play the China Theatre,
Stockholm, June 2.

Henry Tobias, who's been pro-

Stockholm, June 2.

Henry Tobias, who's been producing shows at the Eden Roc, Miami Beach, has obtained a leave of absence from the inn to resume production at Totem Lodge, Averell Park, N. Y., for the summer.

Terry Haven at Dore's, Pittsburgh.

Bobby Short, at the Beverly Lounge, N.Y., will double between that spot and a role in Kiss Me Kate' at the N.Y. City Center, starting May 8.

Perry Comp to be guest of honor

Center, starting May 8.

Perry Como to be guest of honor at the ball for the benefit of the Harlem YMCA, tomorow (Thurs.) at the Savoy Ballroom . Elvis Presley to the New Frontier, Las Vegas, May 23 . . Danii & Genii Prior inked for the Wolhurst, Denyer, April 20 . Joe Bishop set for the Cliche, Detroit, July 16 . . Tina Louise and Marshall & Farrell new starters at Le Cupidon, N. Y., tonight (Wed.).

Chicago

Chicago

Martin & Lewis pencilled in for the Chez Paree, Chicago, opening July 20 . . . Jimmy Durante set for Chi's Chez Paree June 7-19 . . . Pompoff, Thedy & Family at the Ankara a, Pittsburgh, currently through April 29 . . . Hildegarde into the Lake Club, Springfield, Ill., next Sunday (21) through April 28 . . . Marion Marlowe opening at the Baker Hotel, Dallas, April 27 for two frames . . . Kathy Barr and Tony Lovello into the Muehlebach Hotel, Kansas City, April 27 for two weeks . . . Jimmy Ames pacted for Amato's, Portland, June 25.

Hollywood

Hollywood

Woody Herman set for the Salt
Lake City Lagoon July 27-28 . . .
Dick Contino opens May at the
Mapes, Reno . . . Bebe Allen and
Barry Ashton, reunited as a dance
team, opened at the Chi Chi, Palm
Springs, Monday (16) in support of
Connie Moore and Wally Brown . . .
Ventriloquist Lou DuPont and
singers Gloria Becker and Don Durant head new show at the Bar of
Music which opened Friday (13)
. . Ames Bros. have been set for
week stand at the Latin Casino,
Philadelphia, starting May 7 . .
Romo Vincent set for a future stint
at the Thunderbird Hotel, Las
Vegas.

Atlanta

Atlanta

Singer Johnny O'Leary opened
Monday (16) at Joe Cottor's steak
ranch with acro dancer Tori Mara
and harmonicist Alan Marlow.
Miriam Sage Models and Dancers
held over with Wes Baxter orch
. Danny Demetry's Zebra
Lounge has a new pianist who
calls herself Unpredictable Lil .
Atlanta Biltmore Hotel's Empire
Room new show bowed Monday
(16) headlining Jimmie Costello,
comic-pianist-impressionist on a
bill that includes Sylvia & Christian, dance team which mixes in
balancing for good measure .
Gypsy Room's new offering spotlights Cotton Watts, oldtime minstrel man with exotic dancer
Sandra Sexton and pianist Fay
McKay . Lorelei in new show
at Imperial Hotel Domino Lounge.
Renee Granville is the featured
Vocalist. Gypsy Room's new offering spotlights Cotton Watts, oldtime minstrel man with exotic dancer
Sandra Sexton and planist Fay
McKay . Lorelei in new show
at Imperial Hotel Domino Lounge.
Renee Granville is the featured
vocalist.

Test Omaha Vaude Spot
Omaha

Don Romeo set the Ink Spots
for a series of one-nighters in this
area from April 18 through the 28
. . Lou Monte opens at the Seven
Seas April 20, followed by Miskey
Shaughnessy May 4, Bobby Scott
May 18 and Shecky Greent June 8.

To the basis of a brief fourminute spotting on the Palace bill,
the group looks like a okay bet
of most visual media. Jess.

Test Omaha Vaude Spot
Omaha April 17.
Possibility of a vaude show policy at the Omaha Athletic Club
here next season loomed this week
as booker Don Romeo set three
tryout shows this spring.
Lenny Colyer opened with a onerighter Saturday (14), and will be
foot the World on a String.'
"Funny Valentine" and "Autumn
Songstress has a nice way with a
songstress has a nice way
songstress has a nice way with a
songstress has a nice way
songstress has a

New Acts

JILL DAY Songs 21 Mins. Colony, London

Colony, London

In a comparatively short span,
Jill Day has advanced from being
a band vocalist through radio, tv,
disks and vaudeville to become a
Rank contract artist and a new
British film name. Now she advances a stage further and makes
her West End cabaret bow with
her date at this fashionable Berkeley Square cafe.

Miss Day starts with an obvious

her date at this fashionable Berkeley Square cafe.

Miss Day starts with an obvious advantage. She's a handsome blonde girl and natural good looks are enhanced by stylish grooming and excellent taste in gowns. Ot op of that, she projects a pleasant and genuine charm and has quite an acceptable and melodious voice.

Those are her main assets which appear on the credit side of the register. On the reverse side there is a lack of authority and a reluctance—possibly due to first night nerves—to assert her personality. Her song routine, compactly trimmed to 21 minutes, has been carefully planned and neatly balanced, with a mixture of comedy numbers, dramatic ballads and a calypso for good measure. As it stands, her act is an acceptable entertainment; but as she gains more experience Miss Day should be in demand in local night spots, particularly in view of the lack of adequate talent to fill the 30% cabaret quota.

MAURI LYNN & KEN WATTS

MAURI LYNN & KEN WATTS Songs 10 Mins.

10 Mins.
Cameo, N. Y.
Mauri Lynn is a deep-throated thrush and Ken Watts is a light-fingered pianist. Together the Negro team supplies the sort of musical fare that goes over with the nitery crowd. Their songbag is delivered with taste and the duo could do well in intimeries as well as the bigger spots.

Much of the turn depends on

as the bigger spots.

Much of the turn depends on Miss Lynn's piping style and she's got the technique to carry it off. She's the kind of singer who gives a song added meaning via an off-beat lyric interpretation and with Watts' keyboard help, she puts a nifty melodic beat into her work.

Her styling makes for acce. Its

Her styling makes for easy listening and she could stay on longer than the 10-minute run. A samer than the 10-minute run. A sample set will include such tunes as "Sometimes I'm Happy," "One For My Baby," "Too Marvelous For Wyords" and "Why Was I Born."

Although her striking figure, draped in a clinging gown, is one of her assets, thrush could shape up as a good wax bet, too. Gros.

KAYTRON BROS

KAYTRON BROS.
Comedy
30 Mins.
Bradford Roof, Boston
Artie and Stan Kaytron, who
have been around the nitery belt
for some time, offer a rousing 30
minutes of unrestrained comedy
jinks in which one of the brothers
works offstage for the most part
heckling the other. They do bits
from films, carbons and snatches of
songs, while keeping rapidfire gags
going at jet speed.
Stan opens the turn with Artie

songs, while keeping rapidine beautions of the turn with Artie heckling off stage. Both then go into "Something's Gotta Give" and Artie goes into an eccentric dance, that's attention compelling. Then segue into a round of one-line gags followed by sight bits, ride of Paul Revere, baseball antics and Spanish dance git. Both don straw skimmers and hoist canes for nostalgic softshoe routine. They go into "Rock Around the Clock" for torrid bowoff.

AKLEIGH PETERSON DANCERS

AKLEIGH PETERSON DANCERS 4 Mins.
Palace, N. Y.
Current Palace stand is the first New York date for this terp quintet. Group, comprised of four femmes and male leader, is a Coast import. The unit offers jazz interpretations of Oriental dances and is colorfully costumed in garb befitting the terp theme.
On the basis of a brief four-minute spotting on the Palace bill, the group looks like a okay bet for most visual media.

Jess.

CONSTANCE BENNETT (With Joe Ross & Jean Carrons) Songs-Dance-Talk 35 Mins, Nautilus, Miami Beach

Namilus, Miami Beach
Constance Bennett and/or her
managers chose one of the most
unlikely spots on the oceanfronthotel circuit here, the Driftwood
Room in this lower-Beach hostelry,
to break in the act which launches
her on a new phase in a long
career in show biz. Credit Miss
Bennett and stager Herb Ross for
coming up with a fast-paced, intelligently devised potpourri that
contains enough of the commercial to please the hip types who
frequent this room, as well as
adroit handling of the chichi
aspects contained in slick gowning,
address, personality and smart material to provide the necessary
requirements of the class cafes
pointed for.

The Herb Ross devisings for Miss.

requirements of the class cafes pointed for.

The Herb Ross devisings for Miss Bennett, are intelligently staged, strong assist coming from two talented aides in Joe Ross and blonde lovely, Jean Carrons, both very much a part of the act. Introbit his quickly, thanks to Bennett penchant for tongue-in-cheek approach, plussed by surprising warm in-person quality that comes through in lyric patter on the bigyears in pix; a nostalgia noodler for the middle-agers, topical enough in lines to serve as solid warmer-upper with the younger set who never saw her. The type of wordage handed out is tailored to the small vocalistic ability, but adroit reading builds impact to overcome the range-lack. "Down With Love" is a sprited deuce-spot routine on how to win a millionaire, artful pantomime work of her aides adding to the smile raising concept. ing concept.

lionare, arttul pantomime work of her aides adding to the smile raising concept.

Twist comes with donning of baby bonnets for a funny original on triplets with Ross and Carrons, return to the sophisticated marks change of pace in a monolog satirizing Academy Award thank-you speech by a dimwitted, slightly loaded character. Pleasant change of mood is a fetching remembrance on schooldays in Switzerland and Icad into school songs.

On the ballading side, versions of "Moritat" and "Boulevard Of Bpaken Dreams"—which she introed in an early pic with Franchot Tone—are sold in Dietrich husky-tones effectively, lighting and keyboard backing by accompanist Peter Matz plussing values. Climaxer is another commercial target-hitter, tite sleek gown gone, to be replaced by dungarees for a rock n'roll song-dance whing-ding that raises a palm-storm when she piggy-backs off on shoulders of Ross.

As constituted the act is a cinch for the upcoming Cotillion Room (Hotel Pierre, N. Y.) and other plush cafe-circuit dates. Add ty guesters to the possibility list, going on the easy, assured self-handling displayed and and-accept-handling displayed and and-accept-handling displayed and and-accept-handling displayed and and-accept-handling between the commendium.

GERRY BRERETON

GERRY BRERETON

Songs 15 Mins.

15 Mins. Empire, Glasgow
Blinded singer (he lost sight through being shelled in Sicily, 1943) has strong vocal talent and assured delivery, and scores via sincerity of appeal. Wisely, he doesn't cash-in on the blind handicap, though he's well announced as such.

cap, though he's well announced as such.

He opens with "Siesta Time" and follows with American religioso tune "He," latter garnering solid mitting. Segues with "Band of Gold," and then scores dramatically with "The Kid's Last Fight," which he delivers with plenty of punch and action, aided by good lighting effects. This tune wins maximum hand-to-hand music.

Finishes with "A Million Helping Hands," new song written by a blind Liverpool, Eng., composer, with theme of the blind man's many good samaritans.

SONGS

15 Mins. Bradford Roof, Boston

St. Regis, New York Genevieve (with Wally Corvine), Milt Shaw & Ray Bari Orchs; cou-vert \$1.50, \$2.50.

NIGHT CLUB REVIEWS

There are so many French chantooseys now plying their trade in the posh N. Y. hoites that the current tune, "Poor People of Paris," begins to look like a spurious pitch for Point IV aid. Genevieve is the latest to bivouae in the midtown inns, this being a subsequent date for her in New York. Her stand at the St. Regis Maisonette is the first one in Manhattan without the aid of Luc Poret, her ex-husband and guitar accompanist, who has gone into business for himself. However, Genevieve has the backing of accordionist Wally Corvine and the catgut trillings of maestro Milt Shaw, and thus there's still a strong background that looms importantly in her offerings.

strong background that looms im-portantly in her offerings.
Genevieve exhibits the same tendencies of many of her com-patriots by an uninteresting song assortment at the start of her turn. assortment at the start of ner tuni-Bulk of them are unnecessarily heavy and overdramatic, and it isn't until a considerable slice of her allotted time has gone that she starts with songs that entice a re-

sponse.

The deep-voiced singer is generally unfamiliar with English and her few phrases of translation are inadequate to give much meaning to her numbers. On top of this come strange melodies and therefore audience interest seems to lag. But once she essays a chanty in the style of "La Mer" and thence into a gay street song. She starts the style of "La Mer" and thence into a gay street song, she starts clicking. On the latter number, however, she strays from the mike and much of the offering is lost. There isn't sufficient room illumination and no spotlight to follow her around her peregrinations, but there's little doubt that the song bas a salutory effect.

there's little doubt that the song has a salutory effect.

From then on in, Genevieve lets her songs work for her. A medley of familiar French tunes sung with gaiety and spirit give her a paramount finish with all flags flying. A medley including "Tour Eiffel," "La Seine," "Mademoisellé de Paris" and winding up with "Ca C'est Paris," hits the maximum impact. She encores with "La Vie en Rose" and further establishes herself in the hit groove.

Milt Shaw's backing and dansa-

Milt Shaw's backing and dansa-pation and Ray Bari's relief are the other points of interest in the room.

Mocambo, Hôllywood

Hollywood, April 10.
"Be My Guest" revue, Paul
Hebert Orch (7), Rubin Moreno
Rhumband (5); cover, \$2.

An energetic sextet of yourgsters has taken over the Mocambo for the current layout in a "revuette" consisting of original material and tagged "Be My Guest." They're enthusiastic enough, but their 35-minute turn leaves much to be desired in the way of nitery entertainment.

to be desired in the way of nitery entertainment.
Group was "discovered" at Cabaret Concert and brought up to the Strip for this bigtime bow, but it's extremely premature. They use material by Bill Barnes, who also handles the key board chores, in a style reminiscent of the old Revuers. Some of it is good and there are chuckles in the running gag takeoff of "Hit Parade" production numbers. But the turn can't stand more than about 15 minutes without sagging. Too, from the standpoint of future can't stand more than about 15 minutes without sagging. Too, from the standpoint of future bookings, there doesn't seem to be much of a market for their wares. Outfit consists of George Eckstein, Ann Guilbert, Joyce Jameson, Mike Rayhill and Bob Rodgers, in addition to Barnes. Paul Hebert and Rubin Moreno orchs hold over. Kan.

orchs hold over.

Riverside, Reno

Patti Page, Jay Laurrence, Star-lets (8). Bill Clifford Orch (11); \$2 minimum.

comes after his English Channel

vim. Starlets revive a "Gold Diggers the Golden West" with some of the Golden West" with som matching lyrics by Elaine Evans t clear the way, and precede Mi Page with all-out "Square Dance οf

Page with all-out "Square Dance."
A caller gives the number color
even if he can't be understood.
Bill Clifford's crew gives Miss
Page's numbers big sound under
her conductor, Rocky Cole.
Mark.

Desert Inn, Las Vegas Las Vegas, April 15. Johnnie Ray, Paul Gilbert, Donn Arden Dancers (13), Art Johnson, Carlton Hayes Orch (12); \$2

With the Desert Inn sporting its niblicking Tournament of Cham-pions this month and the attend-ant hoopla forging a national pres-tige event, Johnnie Ray rides high the great of the propring tida on the crest of the oncoming tide. Paul Gilbert and the plush Donn Arden productions complete the all-around lure.

Rall-around lure.

Ray's highly personalized, nervous style is noted at once as he begins the songspiel, and the tension is stretched over the entire collection of tunes. "Walkin' My Baby Back Home," "Ain't Misbehavin" and the wig-flipping "Such a Night," swing with humorous touches, but in "With These Hands," "September Song," "Give Me Time," and medley of "Little White Cloud," and "Cry," he goes in for the emotional excesses that have amassed him wide popularity.

The tack to spiritual shouting,

have amassed him wide popularity. The tack to spiritual shouting, marked in "If You Believe," reaches a peak in the closing bit which has its parallel only in a revival meeting. When this is extended into the finale, tacked onto the Donn Arden "Pool Room Blues," in the form of a graphic "The Deluge," and Ray's singing of "Noah" while standing on a set piece of the ark, the question of good taste for a nitery presentation is ventured. The gimmick even has a can-can by the Arden belles concluding the "Noah" shout—a real eyebrow lifter.

Paul Gilbert is great in this re-

shout—a real eyebrow lifter.

Paul Gilbert is great in this return. A breezy yock-filled line of patter gets him off and away instantly to continue without abatement until bowoff. Gilbert sings more, with specials contrived to bring forth mocking jests on a variety of subjects. For a rib at the Belafonte type of presentation, there are two standouts, "Harry, Won't You Please Come Home," and "Old Man River." Still the tops in his layout is "Medic," which hasn't a dull line or piece of biz in the whole routine.

Skater Margie Lee is gracing

of biz in the whole routine.

Skater Margie Lee is gracing

Donn Arden's curtain-raiser, a
whimsy on Eskimo-land in "Top
of the World." Miss Lee not only
provides some excellent tricks on
the blades, but appeals with her
looks. Carlton Hayes batons the
orch with authority and Ray's
longtime drummer, Herman Camp,
is added for extra rhythmic effects.

Oriental Cafe, Tripoli

Tripoli, April 3. Kaukab El Shark, Nayima, Orch (5); cover, 70c.

Top entertainment spot for the out-of-towners and 10,000 airmen stationed at Wheelus Air Base here is the Oriental Cafe, which features cheap beer and a girl show, plus good fairly recent American dance music.

Headliner is Kaukab El Shark. Called "Star of the West," a brunette shaker from Tunis who shimmies all over. Clad in costumes that look like a Technicolor version of a harem, she pulls off veils and shakes with an Arabic bumpsand-grinds routine.

Her competitor for applause is a North African-can girl named Nayima, another shiver-and-shake specialist. Both girls are young and shapely and draw a heavy mitt. Law requires that the girls wear a G-string and small bra, but they do all that the lar's allows in seductive wiggling.

Statler-Hilton, Dallas Dallas, April 5. Gracie Fields. Bob Cross Orch (12); \$2-\$2.50 cover.

In her second U.S. nitery showing in 10 years, Gracie Fields scores heavily in a 50-minute outing of songs and wit that keeps the tablers happy with laughter and nostalgia. British-born comedienne, in for two frames at the Empire Room, held a full (250) crowd in proving why she's been a show biz ytar for a half-century.

Punctuating between songs with dialect comedy bits, the English music hall star utilizes show sayvy with her tricky voicings, with the hilarious "Wickedness of Men" "Walter, Walter," "Don't Be Angry With Me, Sergeant" and "Biggest Aspidistra." Then the sublime—"Christopher Robbin Saying His Prayers." "September Song" and "Love Is Many Splendored." Added is her wartime trademark, "Now Is the Hour"—and encore is "Rose Tattoo" for a hefty mitting and begoff.

Bob Cross' orch remains a big Tattoo" for a netty mutual begoff.

Bob Cross' orch remains a big fave with floor filling terp sessions.

Bark.

Flamingo, Las Vegas
Las Vegas, April 15.
Margaret Whiting, Dick Contino,
Bruxellos (2), Flamingo Starlets
(9), Morty Jacobs, Louis Basil
Orch (11); \$2 minimum.

Orch (11); \$2 minimum.

An over-abundance of music without respite gives this Margaret Whiting-Dick Contino four framer an added length actually not recorded on the stop watch. Even the Bruxellos begin their comedy-gymnastics with a bit using violins, but forego fiddling for flipping. Traffic should average well-for the span.

Pacing is slow throughout, Miss Whiting, who usually zips right along in song and who usually supplies extra punch with her ad libs is confined to a set act. If the old relaxed manner returns, the thrush can step away from the formalized presentation and give with her usual manner. Her warbling, as always, is very good, true to pitch, and thoroughly experienced. Ballading is best in "Mr. Wonderful," and "End of a Love Affair"; the tribute to her father, the late Richard Whiting, is managed well in the singing, but the set is not prefaced well in wordage. After a ringside jaunt in her closing "So Long," she exits toward the casino through the house—a neat hint, but lacking in dramatic force as finale to the songalog.

Dick Contino, who is perhaps the flashiest accordionist on the cafe circuit, is not content to perform on his chosen instrument alone, but expends energy and time in crooning. The resulting session adds un to more of a cectail

on his chosen instrument alone, but expends energy and time in crooning. The resulting session adds up to more of a cocktail lounge set than a sock nitery act. Whenever he polishes off a rousing tune on the accordion, however, the tablers give with the big mitts.

Bruxellos play for comedy in their prime turn plus serious work

Bruxellos play for comedy in their prime turn, plus serious work of completing a number of flashy physical nip-ups. Strong finish is a back flip by the smaller frere from the shoulders of understander to floor while holding a tray of glasses filled with water. Ron Fletcher's Flamingo Starlets charm with "Paris" concoction, and finale "Gal With the Yaller Shoes." Latter has Contino and Miss Whiting dueting the vocal.

Lou Basil conducts excellently, and Morty Jacobs handles the Whiting keyboard accomps harmoniously.

El Morocco. Mont'l

Montreal, April 10.

Montreal, April 10.

Robert Clary, Diahann Carroll,
Malley & Margot. Maury Kaye
Orch (7), Buddy Clayton Trio; \$1.
\$1.50 cover.

Diminutive Robert Clary's off-beat comedics and singing score heavily with El Morocco patrons in current layout, despite fact he is relatively unknown other than via the film, "New Faces," which played Montreal some time ago. Loaded with energy and self-assuredness, Clary opens briskly with "Lucky Pierre," does a hoked-up bit about kid triplets and encores to plaudits with "I'm In Love With Miss Logan" from "Faces." His impresh of a band singer which gives him a breather is a trifle flat and could stand a broader gimnick and general sharpening for a room such as this. Even though Clary is in a bilingual room, he stays with his standard to the stays with his standard to the restails. Unseasonable rain and snow may stop some shows, but evidently Pattl Page will have no trouble overcoming the handicap. Program is livelier than heretofore, with some bongos for a racing fackground on numbers such as "All of You," and her opener "Give Me the Simple Life." Most "Give Me the Simple Life." Most ly, however, Miss Page delivers straight and consistently, moving, from song to song with only a bow Only production effect is the starlike effect over the room while, she waltzes and sings "Tennessee "Waltz." She briefly touches on a medley of other disclicks.

Jay Lawrence is kicking around many she waltzes and sings "Tennessee "Satur the recovered stools, drinking from coffee tables made of perfect. But his best response to the first first fact and his Sinatra carbon is perfect. But his best response to the stands of the state of the standard of the various degrees of the various definition. The various definition is the finition of the various definition of the various defini

difference between a theatre crowd and a collection of cafe celebrants. On night caught, this attractive femme had stiff competition, from ringside gabbers and the rather petulant air that developed during the songfest took the edge off overall impact. However, despite this she turned in a solid session. A tendency to put too much emphasis on complicated arrangements is apparent in some numbers and seems unnecessary in view of the talent and appearance displayed throughout songalog.

Dancers Malley & Margo open show with a group of rhythmic Afro-Cuban dances that set a good pace and display this hep sepian couple to best advantage, particularly the femme half of the team. Maury Kaye's orch backs show handly with the Clayton trio cutting dance interludes for the customers.

Lido de Paris

Lido de Paris
(FOLLOWUP)
Paris, April 10.
The Lido probably gives the best revue nitery show in the world to-day. The drive, invention and taking spectacle on this entry, "Voulez Yous?," looks better now than when viewed on opening night six months ago. Geared into a tighter pacing and kept fresh and well minded, this moves in an express manner and adequately attests to the SRO every night. Only the Goofers (6) are lacking, but they were only signed for a beginning impetus. Though they scored here, they are not missed.

Girls look better than ever, and tightening of dance intros, and

were only signed for a beginning impetus. Though they scored here, they are not missed.

Girls look better than ever, and tightening of dance intros and rapid changes, interspersed with a bevy of excellent acts, which show up even better under the fine showcasing knack of Pierre-Louis Guerin and Rene Fraday, make this a bright bargain for a \$6 minimum. Carsonys (3) do their deft acro stint with a svelte perfection, Bogdy Bros. (2) do an ingratiating footsies number which raises it to an art. One backs to a table and kicks the other around in graceful arabesques and somersaults. Harrison & Kossi add their flashing, frenetic iceskating stint, Kessler Sisters (2) supply terp and tasteful looks, and two leads, Dominique's deft pickpoeketing cleans out the all-too-willing audience, and Matson's mime to disks possesses an inventive, satirical flair to make him one of the most original entries in this genre. Add the choreographic knowhow of Donn Arden, the exuberant costumes and the nudes, plus fireworks (real) and the dancing waters, to make this a most remarkable entry with no lingo barriers to stop the bevy of tourists who will mecca to this nitery. Present show will be replaced in December by an all new affair, and already being envisaged is a swimming pool with a large covering mirror for all to see the Bluebell Girls turned mermaids.

Interesting sidelight is the American penchant to come into the club and stick completely to the special-price menu and minimum, both for eating and drink-ing, feeling that people are out take them. Paradox has the French giving the club better biz since they sat through both parts of the show. Be that as it may, the nitery plays capacity every night, enabling them to give a new show every year to always get the biz of the perennial travelers. But a second ogling points out that this entry is easy on the orbs and can be seen a few times. Mosk.

Boston, April 6.
Lee Allen, Janet Grey, Don Dennis, McCaffery & Susanne, Tony Bruno Orch (5), Harry Fink Trio; \$2.50 minimum.

Lee Allen gets boffo mitting here with his zany "Figaro" miming off a record and scores with an African jungle bit replete with birdcalls and animal noises. Allen, a sight comic last seen here at the Bradford Roof, has added a new fillup, a flash finish on roller skates to taps, which goes over in smash fashion. Allen's zestful miming around the stage is infectious.

Basin Street, N. Y.

Duke Ellington Orch (15) (with Johnny Hartman), Leo Stein Trio, Morgana King; \$1.80 admission, \$3 minimum.

This Broadway jazz spot, which recently resumed operation on a full-week rather than on a weekend basis, is in the groove with the current layout. Led by Duke Ellington's organization, this is a swinging package all the way.

Ellington is back with his old orch virtually intact. Even alto saxist Johnny Hodges, who exited the band a couple of years ago to set up his own combo, has returned to the fold and the lineup includes such standout sidemen as Harry Carney, Cat Anderson, Russell Procope, Paul Gonsalves, Jimmy Hamilton and other Ellington vets.

When this crew is right, it cre-

When this crew is right, it creates the jumpingest and most richly textured jazz of any orch in the business. As always, the Ellington book includes his great standards, such as "Black and Tan Fantasy." "Jack The Bear." "Solitude," etc. all executed with a precision that comes from a band that has been together for several decades. And even though some of the sidemen look bored on stage (and that is a definite flaw), it doesn't seem to affect their musicianship.

dennite naw, it doesn't seem to affect their musicianship.

Two fine vocalists are featured on the bill. Johnny Hartman, who sings with the Ellington band, has fine pipes and a smooth style with which he sells ballads and jump numbers. Morgana King, a Mercury Records songstress, also registers strongly with the jazz buffs. She has well-controlled pipes for the glissando passages and her phrasing is smartly handled.

Miss King is backed by Leo Stein's trio, which also dishes up some standout swing sounds in its own slot on the show. Stein hits the keyboard with an inventive, freewheeling technique that builds into a commanding routine, even

into a commanding routine, even in such a relatively large room as this.

Herm.

Hotel Muchlebach, K. C.

Kansas City, April 13.
The Gaylords (3), Tommy Reed
Orch (8); \$1, \$1.50 cover.

The Muehlebach is staking it all on one act for the fortnight in the Terrace Grill with the Gaylords playing their first stand in town. Show of 31 minutes shapes as moderately entertaining, but house may benefit on the strength of the trio's rep via their Mercury platters.

trio's rep via their Mercury platters.
Lads take right off on "Just a
Little Kiss" Don Rea at the piano,
Billy Christ on string bass, and
Burt Bonaldi at the mike. Three
warble a smooth medley of "Isle
of Capri," "Ramona" and "Tell Me
You're Mine," then switch to novelty version of "Love I You." Their
hit disk, "From the Vine Came the
Grapes," brings nice hand from
the house. They have an interlude
of comedy around "Mama and
Papa Polka" and then register
with "Little Shoemaker," their
best recording to date.
Another comedy session gives

Another comedy session give each an individual spot, and there each an individual spot, and there's some effective by-play on foreign tongues and accent and broad mimicry. Medley, of old timers finds them in top form, closing with "If You Knew Susie" to fine hand.

Savoy Hotel, London London, April 15. Dickie Henderson, Bob Ham-mond, Trio Frediani, Ian Stewart with Savoy Orpheans, Francisco Cavez Orch; \$5 minimum.

Dickie Henderson, who replaced Eli Wallach in the London edition of "Teahouse of the August Moon," has a light and easy style and a fluent delivery of patter, which comes across to good results. The act, however, sags because of too many outdated gags. The best part of his 15-minute stint comes towards the end, with a fascinating mime sketch, showing a sculptor at work on Venus de Milo. For his curtain call, he scores with his impressions of the various degrees of laughter which come from an audience.

Hotel Roosevelt, N. O.

New Orleans, April 15.
Sophie Tucker (with Ted Shapiro), Blackburn Twins; Jerry Mercer Orch (11); \$2.50 minimum.

The indestructible Sophie Tucker is back for a two-week stand in the plush Blue Room and, as always, rates the big adjectives. La Tucker's talk-songs, be they innuendos or out-and-out sexy, net as much applause today, as did her heartwarming tunes of yesteryear. The results are strictly for belly laughs, which come fast. The silence the vet commands while on stage is a tribute to her showmanship.

nip. Miss Tucker, who's been at Miss rugger, whos been at it in now for 52 years, opens her stint with a breezy intro of her many years before the public, then segues into lyrical advice to the lovelorn and hilarious tales on the battle of the sexes. The way she handles her material no one can include offense.

battle of the sexes. Life, way analyshandles her material no one can take offense.

Her "Matrimonial Mart" auction bit and warbling of "Myron" are highlights of her turn," as are her philosophical bit, "Be As Big As The World You Live In." Miss Tucker winds up show with her "Sophie Tucker For President" turn, tossing out "campaign" buttons to tableholders, as souvenirs. Ted Shapiro, accomping on the piano, is again her accomplice in much of the banter.

The Blackurn Twins tee off show with songs and topdrawer hoofing, with their trademarked mirror dance the standout. 'Score solidly. Jerry Mercer orch provides nice backing for show and play for ankle-bending sessions.

L'Ecluse, Paris
Paris, April 8.
Leo Noel, Marottes (3), Freres
Ennemies (2), Denise Benoit, Jean
Roger Caussimon, Tags Bros. (3),
Marie-Josee Neuville; \$1.60 min-

Small Left Bank club, off Place Saint Michel, has become a starting place for many new offbeat acts and also a spot where other type show biz people can break in acts they have always yearned to do. Reasonable prices get the younger set, and it is primarily for the Gallic crowds looking for the different in nitry spectacles. Long narrow room has a miniscule stage which houses over seven acts.

acts.

Owner is Leo Noel, who emcees
act of also gives a song recital of
catching street songs accompanying himself on a hand organ. Rich, ing himself on a hand organ. Rich, throaty piping plus an underlying sincerity, make this a solid entry. Marie-Josee Neuville is a pigtailed adolescent who gives out a series of self-cleffed ditties on the various sides of adolescence with a simplicity and poetic side that show her to be a future specialized song star.

Figures Engamies (2) do connedic

simplicity and poetic side that show her to be a future specialized song star.

Freres Ennemies (2) do comedic impressions to songs with enough risible invention to make this a good turn in this type boite. Denise Benoit is a pert, zesty singer with a way with unusual songs, and is in her element in takeoffs on the turn-of-the-century singers. Jean-Roger Caussimon is an actor delivering some songs he authored about lowlife yearning. Sinister appearance belies song content, and this is acceptable in this type club but Caussimon looks better to stick to his thesing rather than aftronting boite audiences. He is, however, warmly mitted by a crowd that is obviously in to back and enjoy this show.

Tags Bros. (3) do a record-mime takeoff mostly to Spike Jones platters. Lingo loss is never saved by the obvious mumming, and this act compares quite unfavorable to the U.S. counterparts. It does have some yocks and crowd does go along with them. Marottes (3) are a beguiling puppet act that wind this 2½-hour, show. Act looks ready for special placing in U.S. boites or as a video entry. Club is worth a tourist looksee for those wanting a feel of the untouched Left Bank literary nightlife.

Bradford Roof, Boston

Boston, April 4.

Al Nessor, Libby Dean, Prullie &
Tallow, Harry DeAngelis Orch
(5), Versitones (3); Minimum
\$2.50

Al Nessor, standup comic, has the customers on a hilarious kick that Al Taxher's roof garden with his dast-paced gags and gets nice returns with his identification "Guys and Dolls" medley. Nessor played Benny Southstreet in the N.Y. City Center revival of "Guys and Dolls" and gets off a slick character bit. The Ralph Font orch backs the abraviand gaps as outstanding and Nessor spins a steady line of patter on his previnging sessions. Holl.

subjects ranging from his prominent nose to rock 'n' roll, all for big yocks along the way. Winds up with "Love Thy Neighbor" after a knockout 45-minute stint.

Libby Dean, nicely-gowned brief in the control of the c

Sands, Las Vegas

Las Vegas, April 10.

Marguerite Pinzza, Joey Bishop,
Beachcombers (3) (with Natalie),
Jack Bunch, Copa Girls (10), Antonio Morelli Orch (10); \$2 mini-

The run to this casino will abate somewhat during the next three weeks with Marguerite Piazza top-lining. Following the Martin & Lewis madhouse with a week of Frank Sinatra is no easy chore for anyone to equal house records much less an act that carries a stamp of longhair entertainment. Nevertheless, Miss Piazza gives a good showing with an act on the chichi side. Her return in six months finds no change in format, having the same setting, miming and terping of Jack Bunch punching up the songs, and mandolinist John Cali on a stool, strumming accomps.

John Cali on a stool, strumming accomps.

The Piazza pipes are eloquent in the segue thrushing of several Italian songs leading into a costume change onstage for a chiruping of "I've Got You Under My Skin," crooning a Iullaby, and a splendid peak in the aria, "Un Bel Di." Her "jazz" sequence with skirt flung off, exposure of gams, is good pace-changer. The vocalistics are on the shrill side and the attempted jazz phrasings don't come off too well in the medley closing with "When the Saints." For this, there is a Dixieland quintet from the orch blowing some lusty notes.

tet from the orch blowing some lusty notes.
Joey Bishop takes his kidding of "sincere humor" into a neat payoff, meandering through the Las Vegas file, ribbing of patrons, song titles, and inane jest of Ted Lewis. Copa Girls hold over opening "Calypso," with the expressive warblings of the Beachcombers & Natalie replacing the four Sand Men. In the spacer between Bishop and Miss Piazza, the solid song foursome is again featured in "Spring Has Sprung." and terp with the line chicks. The Morelli crew continues its fine show backing standard.

Chateau Madrid, N. Y.

Malagon Sisters (3), Paco, Curro, Diego Amaya. Line (3), Ralph Font and Pancho Orchs; \$3.50 minimum.

The Malagons and the Amayas uphold the Spanish tradition of this bistro. The Malagons, a sister trio from the Dominican Republic, are exuberant chirpers who keep things jumping from the moment they ascend the tiny platform. It's a flashy, spirited turn, often so busy and full of movement and action that the jubilation assumes a frenzied aspect. The act is frequently appealing in its quieter moments. A number of the mixture of Spanish-Frenchenglish songs effectively hit the mark.

of the linkuite of opanish tender the mark.

The Latino lookers are poised and display a showmanlike flair with their chirping-terping-bongo beating efforts. The exaggerated clowning and mugging, however, detracts from the overall effect.

The Amayas—Paco, Curro and Diego—are more in the strict Espagnol idiom. Paco and Curro concentrate on the familiar heelstomping flamenco dance style while Diego renders the gloomy, yet haunting, guitar music that is strictly Barcelona and Madrid. The clack-clack precision terping is good for a short turn but, as a whole, it appears repetitious. The sombre tones of Diego's guitar, while pleasant to the ear, seemed more appropriate for a quiet cocktail lounge than for a nitery audience more interested in dancing to the best of the mambo and the cha-cha-cha.

For good measure, the Chateau

Komoedic, Berlin

Komoedic, Berlin

Berlin, April 3.

Wolfgang Neuss and Wolfgang
Mueller present "Schiess Mich,
Tell" (Shoot Me, Tell) in 17 num
bers. Stars Neuss, Mueller, features
Brigitte Grothum, Edith Elsholtz,
Ekkehard Reinke, Heinz Holl and
Spree City Stompers (6). Written
by Neuss, Wolfgang Mueller, Detlef Mueller, Hachfeld, Morlock
Thierry. Musical arrangements and
compositions by Ekke Schmidt. At
Komoedie (am Kurfuerstendamm),
Berlin; \$2 top.

Berlin's cabaret life, once (particularly in the '20s) a special pride of this city, has regained much of its lost ground during past years. In the main, Guenter Neumann & His Islanders, a RIAS satire group, and the Porcupines, a bunch of young entertainers, have contributed to the prestige of local cabaret

aret.

Newest item along the line is
"Shoot Me, Tell," an excellent
piece of mostly satirical cabaret
entertainment currently running at
the Komoedie. It's cabaret at its
best, and also the most talked
about, late-night attraction of Berlin's sophisticated nightelubbers at
present

best, and also the most talked-about, late-night attraction of Berlin's sophisticated nightelubbers at present.

Calling itself a "musical conference" and consisting of 17 different items, program stars Wolfgang Neuss and Wolfgang Mueller, two of this city's most prominent comedians who, via night clubs, two this city most prominent comedians who, via night clubs, two films and legit presentations (both are currently also in "Kiss Me, Kate," portraying the two crooks, at the same house), have long established their careers here. Both comedians humor ranges from grotesque clownery to light-hearted philosophy, always with an authentic touch, and they obviously enjoy themselves with their tailor-made stuff.

Taking the immortal William Tell (Schiller's dramatization) saga as basis, topic centers around the problem, drawbacks and headline-making personalities of the day, occasionally dating back to the Hitler area and then making comparisons. With gags galore coming, along at full speed, they poke fun at everything and every-body, in a very pleasant and never cheap way.

The musical background is well provided by the Spree City Stompers, a six-piece divike group, while minor parts are adequately handled by Heinz Holl (as Russian), Ekkehard Reinke (as American), and Edith Elsholtz and Brigitte Groth-um, the latter two singing some satirical songs.

Apart from Neuss and Mueller, who wrote much material themselves, Hachfeld, Morlock, Dettef Mueller and Thierry, all well-known local cabaret writers, contributed their talents. Ekke Schmidt wrote the catchy music, mostly originating from popular ditties.

The press has given this show excellent reviews, some praising 'Schoot' Mer Tell' se the greater'

ditties.

The press has given this show excellent reviews, some praising "Shoot Me, Tell" as the greatest among the current local cabaret programs. It looks in for a long run.

Hans.

Blinstrub's. Hoston
(FOLLOWUP)
Boston, April 11.
With a \$5 minimum, highest of the season, and the McGuire Sisters, boniface Stanley Blinstrub is having a record breaking week in his outsized 1,700-seater. Sister act shows a slick nitery turn with plenty of pro polish, sight gimmicks and individual bits for rousing ovarions on every offering.

plenty of pro polish, sight gimmicks and individual bits for rousing ovations on every offering. They wrap up with effortless ease pouring on songs and sister gags through a 45-minute begoff stint. Smartly styled in blue sequin halter gowns, the three chirps open with "When the Saints Come Marching In," and swing to "Something's Gotta Give" for heavy mitting. A special material number, "Isn't it a Shame, What Happened to Mary," gets over brightly, setting the segue into "You're So Much a Part of Me," in which sight gimmicks of smoke and coke bottles are used to good effect. "Alabama Jubilee" gets maximum returns and three go into comedy music bit with sax and on the 88. They have a boff "Sisters" production number in which Phyllis gets big returns with carbons of Rosemary Clooney, Jo Stafford, Eartha Kitt and Vaughn Monroe. Called back again, they finish off with a neat tap routine and "Think of Me-Kindly" signature. Balance of the show is the same as last week.

Cameo. N. Y.
Connie Anderson, Mauri Linn &
Ken Watts, Roger Steele Trio, Stan
Free; \$4.55 minimums.

headliners. This trip room has brought in thrush Connie Ander-son to head the bill—she's a looker but she's no marquee lure, Son to flead the bill—sne's a looker but she's no marquee lure, Warbler looks like a major leaguer in a tight-fitting red gown appealingly set off by her blond coif, but she needs a better song bag pattern to get a bigtime standing. Working with special song material, contributed mostly by Eli Basse, Miss Anderson fits through a series of items that lack real punch. She mixes up the tune parodies with an occasional straight ballad for a nicely rounded set. However, the whole thing never seems to ignite. Best laughgetter in her comedy antics is a takeoff of Marilyn Monroe warbbling "Diamonds Are A Girl's Best Friend."

Mauri Linn & Ken Watts, a Negro piano-warbling duo, have a nifty turn on the podium Team is reviewed in New Acts.

on the instrumental side are the Roger Steele Trio and keyboarder Stan Free. The trio, piano, bass, guitar, whip up a pleasant potpourri of pop standards with an occasional vocal thrown in. Free's 88 work is flashy and stimulating and keeps the aud attentive throughout.

Amate's, Pertland, Ore.

Portland, Ore., April 11.
Estelita, Dandees (2), Gaynor
Ross, Herman Jobelman Orch
), Mikilani Fo & Buddy; cover

Estelita is making her debut in this area and from reaction of opening niters, she will become a

opening niters, she will become a regular returnee. The vivacious pert little Cuban gal wins the plaudits of the customers with her terrific chirping, personality, and vet showmanship. Her comedy also scores. Broken English intros of her numbers are fine. Best bets are a serious version of "Bullfighter's Prayer" and Cuban hillbilly bit.

The Dandees, in the deuce spot

The Dandees, in the deuce spot, slam out plenty of music on accordions, trumpet, and piano for 17 fast minutes. Talent-loaded duo

fast minutes. Talent-loaded duo work hard and have a nifty change of pace. Benny Danson handles the squeezebox and talking bits, while Tommy Derring pleases with impreshes of Liberace, Satchmo, and trumpet greats.

Gatineau, Ottawa Ottawa, April 9.
Richards & Long, Roberts (2),
Dick Olson, Craig-Daue Girls (6),
Champ Champagne Orch (3); \$1
admission.

Richard & Long are slick-looking

lads, okay chanters, with Long a socko tapster. The act is staged for top impact, but the duo's comedy material, presented ably, is weak. Equip this pair with stronger

scripting for gab stints and the stanza would sell high. They top the bill at the Galineau currently

get good returns from

and get good returns from the tablesitters. Apache pair, The Roberts, garner mitting from spins and thrill acro bits but the rest of the routine needs building to lift the item out of the so-so category. Also their gab session, kidding the way they speak French, turns out to be embarrassing in this 50-50 French-English section.

to be embarrassing in this 50-50 French-English section.

Should chanter Dick Olson overcome nervous shyness at the microphone, his okay pipes would make him a stronger nitery bet. Lad handles a solo session plus chant chores with the line, and scores well in spite of his evident timidity. The Craig-Daye Girls are stacked lookers extravagantly dressed in all three appearances in costumes reminiscent of Ziegfeld days. Their terping is routine, but who cares? New in the lounge is Yvonne Linauze, capable 88er-canary who drew plenty kudos for her opener (9). Champ Champagne band handles showbacking and dance tunes. Gorm.

Dallas Spot Bows

£1.50.

Beverly Hills, Newport

Newport, Ky., April 14.
Denise Darcel, Clark Bros.,
Johnny Morgan, Dorothy Borben
Dancers (9), Dick Hyde, Gardner
Benedict Orch (10), Jimmy Wither
Trio, Larry Vincent; \$3 minimum, Trio, Larry V \$4 Saturdays.

This two-framer is a score for Denise Darcel, who's revealing her charms to Greater Cincinnati nightclubers for the first time. Her billion-franc figure streamlined in a gown of black sequins. Miss Darcel clicks in all of her 35-minute appearance. Women ringsiders enjoy her as much as their escorts. Her talk in a cute French-English mixture, captivating smile and strutting help register low-oriced singing in the two languages.

voiced singing in the two languages.
Clark Bros., Negro hoofing team, back for a third visit, uncork proceedings with a quarter-hour of distinctive tap, soft shoe and acro specialties. Solid and ticketed for repeats. Johnny Morgan, comic, proves a master salesman of corny chatter, buttered with imitations of pop.singing greats.
Dependable Dorben Dancers and the house crew batoned by Gardner Benedict, plus singing emcee Dick Hyde, fi'l out a pleasing 80-minute floor show.

Koll.

Chaudiere, Ottawa Ottawa, April 10. P ters Sisters (3), Billy Kelly, Lucky Girls (7), Harry Pozy Orch (8); \$1 admission.

(8); \$1 admission.

Intricate arrangements and staging, socko pipes and ability to send their happy atmosphere out into the room, collect hefty palmslaps and many kudos for the Peters Sisters in their initial local appearance. Heading the Rose Room bill in the Chaudiere Club, the hefty femmes dispiay socko canarying and showmanship to make their stanza top-run. From "Gotta Be This Or That" opener in solid bounce tempo through musicomedy items and other pops, Peters girls keep the pace fast but never frantic, and work to begoffs.

Held over is comic emcee Billy Kelly to give the bill balance, and the Lucky Girls line in three sessions, one of them acro-laden Harry Pozy band gives socko backing to show and plays for dancing.

Kelly (Gene)

Continued from page 3

and trumpet greats.

Gaynor & Ross get things under way with a fast skating stint. Mixed duo work on an elevated portable platform for solid returns. Herman Jobelman and his house crew play a fine show and set the tempo for dancing throughout the evening. A Hawaiian duo, Mikilani Fo & Buddy, keep the lounge customers entertained with their guitar, drums, piano, and warbling. lowing day when he stayed on for more press interviews, etc.
Writeups which appeared in the illustrated press prior to the opening, stemming from a special preview arranged for the picture in advance, were 100% favorable and praised the experimental film as an innovation in musical filmfarc, being the initial pure dance picture without any dialog whatsoever. They lauded its wealth of imaginative ideas, its good taste and technical perfection.

Audience reaction on opening night was terrific. Pic was greeted with spontaneous mitting not only at the end, but after almost every dance number and following each episode. This is also considered a rarity here, as applause is almost never heard in a filmhouse. Audience reaction reached its climax at Kelly's improvised onstage

at Kelly's improvised onstage speech at the end of the last per-formance, after which thunderous mitting was registered for min-

Fly Kelly Pic

confinued from page 2 nection with the Air France plane taking off for New York.

TV newsreels have formed their own pool. Theatrical reels hope to greatly narrow down the traditionally considerable time lag between presentation of the film on the air and its bow in the theatres.

The religious wedding ceremony linking Miss Kelly and the Prince are due for tomorrow and Friday and again will be covered by a newsreel pool for inclusion into next Monday's issue.

and again will be covered by a newsreel pool for inclusion into next Monday's issue.

Spokesman for the reels in N.Y. said authorities in Monaco had been very fair and cooperative in their dealings with the newsreels. Latter had to sign a contract which included a variety of stipulations designed to maintain the dignity of the occasion and to avoid the impression that there was any desire for publicity on the part of Monaco.

Connie Anderson, Mauri Linn & Dallas Spot Rows

Connie Anderson, Mauri Linn & Dallas April 17.

Nick De George opened his Club Marquis here yesterday they had to agree that, in the presside nitery establishments, is apparently having difficulty finding Mayflower Hotel in Washington.

VARIETY BILLS

WEEK OF APRIL 18

Numerals in connection with bills below indicate opening day of show

whether full or split week

Letter in parentheses indicates circuit: (i) independent; (i) Loew; (M) Moss;

(P) Paramount; (R) RKO; (S) Sfoll; (T) Tivoll; (W) Warner

NEW YORK CITY
Music Hall (P) 17
Rockettes
Corps de Ballet
Corps Ensemble
Langes
Langes Rockettes
Corps de Ballet
Choral Ensemble
Larry Griswold
J Langee
Palace (P) 17
Jay Marshall
Teddy Hale
Dorls & Robert
A & D Wong

AUSTRALIA

MELBOURNE Tivoli (T) 23
Adele Inge
B Rayes & D Faye
Jack Powell
Reg Redcliffe
Rih-Aruso Jack Running State State

Brox & Myrna
Vicch & Partner
Joe Church
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Ken Littlewood
Frank Ward
Nola Molloy
J's'p'n'e Co'm'k
Tivoll (T) 23
Hite & Stanley
Frank Marlowe
Billy Russel Is
J & D Barker
M & E Rose
Laycock & Maureer
Stuffy Bryant
Darryl Stewart
Terry Scanlon
June Salter

Empire (M) 16
Don Cornell
McAndrews & Mills
Jack Radcliffe

Jack n... Marcies Sid Plummer Brauns Wright & Marlon LONDON

BRITAIN

BIRMINGHAM
Ispodrome (M) 16
Ispodrome (M) Ispodrome (Ispodrome (M) 16
Ispodrome (M) Ispodrome (Ispodrome (M) 16
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Hippodrome (M) 16
Ruby Murray
Francois & Zandra
Murray & Maidie
Johnny Stewart
Les Marthys
Audrey Jeans
Tommy Fleids
Ravic & Barbot
BLACKPOL
Ray Burns
BIII McGuffle
George Lacy
Falcons
Kendor Bros. Civil

Falcons
Kendor Bros.
Allen & Albee Sis
Billy Burdon
Lanes

LONDON

Metropollian (1) 16

James Young

James Young

D & S Stephen

Parank Murphy
Marie Cunningham

Joan Calinonth

McAvoy

May McAvoy

May McAvoy

Parilia dium

McAvoy

Parilia dium

McAvoy

Papila dium

May 16

Howard Keel

Howard Keel

Howard Keel

Moson Young

May McAvoy

Richiard Junior

Horbas

B & J Slack

King Bros.

George Carden Ders

Tommy Trinder

MANCHESTER

MANCHESTER

MANCHESTER

Manches (M) 16

Lanes
BRIGHTON
Hippodrome (M) 16
Dorothy Squires
Georgette
Georgette
Georgette
Georgette
Robbins
BRIKTON
BRIXTON
BRIXTON
ENIXTON
Hyllis Dixey
Devine & King
Ford & Sheen
Johnny Silver
Ciro Models F
New (M) 16
At Herod
Fredye Marshall
S & P & Modelor
Georgette
Georget HIPPODE (M)
VirglI
Julie NEWCASTLE Empire (M) 16 Ken Dodd Edorles Betty Miller & Co. Botandos Dennis Spicer Carlson & Tosca Golding & Stuart Max Geldray

Joe Crosbie

M. M. MOTTIS

M. M. M. NOTTIS

M. M. M. NOTTIS

ROBERTIS

ROBER

Max Geldray
PORTSMOUTH
Royal (M) 16
Davies & Lee
Margie Castle
James Davle
John Castle
Joy Marlowe
Joe Baldwin
Dickie Dawson
2 l'eters 2 Peters
SUNDERLAND
Empire (M) 16
Smith Bros.
Jimmy Paige
Crochet
Brazilianos
Dunn & Grant
Les Michelles
Buster Fiddess
Girl Friends Walton & O'Rou Jimmy Nichol Mallinis HANLEY Royal (M) 16 Hylda Baker

Areiera Carolyn Carpenter Mal Lawrence Folka Dots H Roth Orc Beverly Bobby Short Gypsy Markoff Bonnie Graham Teddy enno Maxine Andrews Joey Cartor Bon Sofr

Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels

Jimmie Danicis
Cameo
Connie Anderson
Stan Free
Roger Steele
Chardas
Tibor Rakossy
Beca Babai
Anny Kapitanny

Cabaret Bills

NEW YORK CITY

Hotel Piaza
Vincente Escudero
Carmita Garcia
Felipe Lanza
Jose Barrera
Teresita Osta
Violetta Diaz
Violetta Diaz
Chinin De Triana
Mario Escuderio
Fablo Miguel
Ted Straeter Ore
Mark Monte Orc

Eddie Layton , Red Carpet Dave Rogers Red Benson

Two Guitars
Olga Karpis
Eugenc & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Pollansky
Orc

ovjsta Pollansky
Orc
Versailles
Bill Shirley
Bottly Benee
Pat Turiner
Carmen Alvarez
Larry Daniels
Cook & Corey
Nuff Sham
Richard Tone
Eddle Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Vienness Lantern

Panchito Orc
Viennese Lantern
Vicky Autier
Sirat
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann

Paul Mann
Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc

Waldorf-Astoria
Ray Bolger
Nat Brandwynne
Orc

Orc
Mischa Borr Orc
Village Vanguard
Hartig & Mazursky
Ada Moore
C Williams Trie

Hotel Pierre Lile Lilo Augle & Margo Alan Logan Orc Stanley Melba Orc Hotel Roosevelt Guy Lombardo Orc Hotel Statler T & J Dorsey Orc Hotel Taff Vincent Lopez Orc

Hotel St. Reals Genevieve Mllt Shaw Orc Ray Bari Orc Latin Quarter Mae West Tito Coral Chiquita & Johnson Wazzan Tr Harold & Lola

Jo Lombardi Orc B Harlowe Orc Le Ruban Bleu Wesson & Polk Norman Paris 3

Old Roumanian
Sadie Banks
Alan Drake
Joe Laporte Orc
D'Aquila Orc Park Sheraton Mimi Warren

CHICAGO Dick Marx Johnny Frigo Corrad Hilton Teorrad Hilton Teorrad Hilton Neff & Yoss Shirley Linde Michael Mechan Dave Park Boy Foy Bergman & Mimi Tune Tatlors Boulevar-Dons F. Masters Orc London House Eatly Madigan Johnny Puleo F. Szony & Pather F. Sz

Black Orchid
Felicia Sanders
Irwin Corey
TromBiu Gunina
TomBiu Gunina
TomBu McCleverty
McCleverty
McCleverty
TomBu We Note
Ray McKinley
Pia Beck
Toher Pare
Toher Tun
Alan King
Chez Paree Ad'rb's
Brian Farnon Orc
Cloister Inn
Tat Moran 4
Lurlean Hunter

LOS ANGELES

Ambassador Hotel
Ames Bros.
Russ Morgan Orc
Bar of Music
Hank Penny
Sue Thompson
Zue Thompson
Labeverly Hilton
Horace Hedit Revue
Bilfmore Hotel
Sue Carson
Wilder Bros. (3)
Shyrehos (10)
Hal DerCiro's
Pearl Balley
Bill Bailey
Dick Stable Orc
Bobby Ramos Orc
Croscendo
Billy Eckstine

Dick West
Tony Martinez
Lill St. Cyr
Isabella Campo
Frankie D'Amore
Dante Warela Trio
Barria Carrio
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Sahara Lillian Roch K. Dunham

Lillian Sanara
K. Dunhom Co.
Saharem Dancers
Cee Davidson Orc
Sands
Marguerite Plazza
Joey Bishop
Jack Bunch
Joach Bunch
Copa Girls
A. Morelli Orc
Showboat
Joaquin Garey
Gla Mick Werner Orc
Silver Silver Silper

Gang
F. Szony & Patty
Charlie Fisk Orc

LAS VEGAS

Desert Inn
Johnnier Ray
Paul Gilbert
Art Johnnon
Donn Arden Dners
Carifor Hayes Orc
Carifor Hayes Orc
Stuart Allerte
Betty Gorham
Sherman Hayes Orc
Te Rancho 1932
Gilbert Gorham
Margaret Whiting
Dick Contino
Ron Fletcher Dners
L. Basil Orc 1932
Margaret Whiting
Dick Contino
Ron Fletcher Dners
L. Basil Orc 1932
Margaret Whiting
Dick Contino
Ron Fletcher Dners
L. Basil Orc 1932
Margaret Whiting
Dick Contino
Ron Fletcher Dners
Eddie Bush
Jig Adams Band
Sons of Golden
West Frontler
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond &
Cabots
Dorben Dners
Garwood Van Orc
Ren Ben Ben Wiver
Patti Moore
Ben Lessy
Dorben Dners
Hay Sinatra Orc

MIAMI-MIAMI BEACH

ORK CITY

Chateau Madrid
Malagon Sisters
Raoo
Curro Amaya
Diego Amaya
Pancho Orc
Raipip Fontan
Bed Buttons
Edleen Barton
Chic Layne
Teddie Vincent
Mickey Calin
Michael Durso
Downstalrs
Julius Monk
June Erickson
Frank Marti Orc
Downstalrs
Julius Monk
June Erickson
Frank Marti Orc
Downstalrs
Julius Monk
June Erickson
Frank Marti Orc
Downstalrs
Gerry Matthews
Edb Downey
Bob Downey
Bob Downey
Bob Downey
Bob Hort Hirty Hudson
Three Suns
Joan Bishoy Orker
Lenny Herman Ore Dishan Carroll

AMI BEACH
Rowan & Martin
The Duanqs
Sacasas Orc
Jay Jucerne
Jay Jucerne
Jay Jucerne
Jay Hore
The Tip Toppers
Luke Salem
Jacques Donnet Orc
Leon & Eddle's
Fondan Girls
Fondan Girls
Fondan Girls
Fondan Martin
Marlan Wilkens
Denise
Atoma
Naufilus
Gene Atoma
Syd Stanley Orc
Monite Carlo Hore
Martin & Maio
Beonard Young
Roberts April
Horray Franklin
Van Smith

Ernie DiLorenzo
Place Pigalie
Mary Mack
Pat Halladay
Wiok-Wacks (4)
Lave Suyle
Rave Suyle
Rave Roney Plazs
Eadle & Rack
Calo & Musett
Nora Morales Orc
Bert Stone
Freddy Calo Orc
Saxony Hotel
Jose Cortes Orc
Johnny Savilie
Chavez Orc
Fletcher Peck 3
Ses Isle Hotel
Harty Harden Orc
Pasty Abbott

HAY

Malagon Sisters
Fearl Williams
Alicia Marquez
Sailie Busti
B

HAVANA

Tropicans
Gloria & Rolando
Xiomara Alfando
Miguel Angeri Ortiz
S Suarez Orq
A Romeu Orq
Fores
Casino Flaya Orq
Fajazao
Benny Moore
Benny Moore

Ceferino Barlos Sonia Calero Nancy Lopez Victor Alvarez Ramon Iglesias Rivero Orc Ballet It Ortega Orc Nacional Parislen Orc

RENO

Mapes Skyroom Novelites Matty Malneck Eve Marley Ben Richards Skyleis

Eddie Fitzpatrick Riverside Patti Page Jay Lawrence Starlets (8) Bill Clifford Orc

Hookers & Hookah

Continued from page 2 ==

one who bravely ventures there.
Local color and low-priced fun
tops European cities.
Three top hotels are the Uaddan,

Three top hotels are the Uaddan, which offers dancing and a wide-open gambling casino, the Grand Hotel with distractions of a bar and television (piped out of the American air base at Wheelus), and the Del Mehari. Uaddan, rumored partially owned by Lucky Luciano, charges \$8 for a double with bath, a little below the international standard price for room. Lots of service.

Eating out is discouraged, with almost all the restaurants "off limits" to the American air force because of sanitary reasons, and the hotels doing most of the tourist dining business. Some of those independents run by the reminants of the Italian colony, who number 40,000 in the town's population, are popular and acceptable, though—Le Lanterne, Trois Chefs and Romagna, splitting the biz.

For "authentic local color," most hotels provide a "genuine Arabian dinner." That at the Victoria Hotel, popular eatery, features Kus-Kus (messed up rice and chicken served from a community pot, eaten with the fingers, with no individual plates or utensils—"world's most economical way to serve chicken." one tourist commented). Dessert is usually dried fruit followed with tea filled with shelled peanuts or thick Turkish coffee. After dinner entertainment is the hookah, water vessel with pipe for smoking a weakened-opium mixture flavored mainly of the brass and rubber pipe.

Night life is spilt two ways—for the many Americans, the service clubs offer a competitive spirit of gambling, with big play nightly by the GIs at the club-controlled crap and 21-tables, and at the slot machines. One enlisted men's clubs the first and the soft machines, and at the slot machines. One enlisted men's clubs at the downtown cafes, which offer dancing-drinking-dating, with euphemistic call girls all over the place. Top draw is the Oriental Cafe which has a 70c entrance tab, imported German and Danish beer as well as mixed drinks, a souped-up sexy shimmy show, and plenty of B-girls on the prowl.

Catering to the international set, the girls speak a variety of tongues, Arabic, Ita

struments, horizontal harp, native

struments, horizontal harp, native drums, lute, violin.

Mokambo, the Oriental's chief competitor, features about the same type of show. Boys who get bored with the local talent can dip into the USO shows provided at the base, but the girls there are only for looking, not for touching.

"Best buy in Tripoli," commented one bored homesick airman, "is a one-way ticket back to civilization."

Tint TV Races Into 'The Black'

who were aware that:

(1) The NBC-RCA blueprint has already been finalized whereby all of the network's owned-and-operated to station, in rapid succession, will follow the WNBQ lead and convert all its local live programming to tint. Thus WRCA-TV, the New York flagship, soon becomes No. 2 on the tint parade. Like WNBQ there will be a minimum of six hours daily of local tinters (plus, of course, all the stepped-up

RCA's Largesse

RCA's Largesse
Chicago, April 17.
All the complete' blueprints and detailed mass production knowhow developed by RCA for color to receivers are now being made available for immediate use by other tv set manufacturers, Frank Folsom, RCA president, disclosed here yesterday (Mon.) at a symposium conducted for most of the nation's tv manufacturing companies.

"Our color tv manufacturing facilities are open to your inspection," Folsom told the rival manufacturing outfits. "In our opinion this action will prove to be as important to color tv as the first tablemodel was to black-and-white."

network color programming). After New York comes Los Angeles then Philadelphia, Washington and the brace of UHF o&o's in Buffalo and New York comes Los Angeres time!
Philadelphia, Washington and the brace of UHF 0&0's in Buffalo and New Britain, Conn. In all instances black-and-white equipment will be tossed into the discard, for use only in the event of feeding the parent network localoriginating b&w shows.

"Tint for Everybody"

(2) With the opening of the fall season, NBC-TV expands its prismatic programming to a full hour every night in the week (with two and a half hours of tint stanzas on the nights when the 90-minute spectaculars are on).

(3) With its "something in tint for everybody at any time" formula formalized, the revelation of an imminent RCA tube price reduction to bring the cost of home receivers in the \$500 area (with RCA distributors briefed on the "big push" here yesterday) is expected to sure set sales to take it

RCA distributors briefed on the "big push" here yesterday) is expected to spur set sales to take it out of the "thousands" and into the "millions" on buyer acceptance. Fresh on top of this comes the report that Philco is prepping a \$350 tint receiver. One thing thus becomes crystal clear: it's no longer RCA vs. the field in getting color off the ground. They're all color off the ground. They're all coming in. The announcement last week of General Electric's pur-chase of the RCA color tube, the revelation that Motorola was all

set to go—here were accompanying facets to WNBQ's "world premiere" as the first all-tint station
to clinch the sooner-than-we-expected era of tint for everyone.

More Incentive (

(4) ABC President Robert Kintor gave the state of t (4) ABC President Robert Kint-ner gave the color push some add-ed incentives when he announced to affiliates at the NARTB conven-tion that the network was ready to abandon its aloofness toward tint

abandon its aloofness toward tint with a \$10,000,000 reserve fund already earmarked for '57, satisfied that sets will be moving in earnest. (5) The NARTB convention exhibits were taken off the monochrome shelf for the first time; practically everything, topped by RCA's equipment showpieces, bore the color stamp.

Delegates to the NARTB convention took their eue from Chi's

Delegates to the NARTB convention took their cue from Chi's polychromatic promotion with evidence that more and more broadcasters are ready to hop abroad the color bandwagon. Thus far there are some 30 tv stations transmitting local programming. It's NBC estimate that 93% of all the tv homes in the nation are already in reach of network color-casts. evidence that more and more broadcasters are ready to hop abroad the color bandwagon. Thus far there are some 30 tv stations transmitting local programming. It's NBC estimate that 93% of all the tv homes in the nation are already in reach of network colorcasts.

The chain of resistance—from manufacturers, dealers, advertisers, viewers—thus at last seems to have been broken. And just as the Chicago area retailers took advantage of WNBQ's all-color conversion to spark new interest in the medium, it will be intensified

were only a few among the 1,500 manyfold when New York WRCA-who turned out for the Chi civic hoopla (in which Mayor Richard J. Los Angeles, Philadelphia and Daley participated) and for this pioneering in "new frontiers of enlightenment and entertainment" who were aware that:

(1) The NBC-RCA blueprint has ard fare."

No Wall Streeter

Continued from page 1 =

wonderful and satisfying could

wonderful and satisfying could happen to anyone.

"When people talk about me being such an able business man, it's an insult." Rodgers continued. "But insult or compliment, there's nothing to it. I have no idea how the legend started, but it's been repeated over and over. It's one of those idiotic myths, which nobody takes the trouble to check.

"I havent all the details of the

"I haven't all the details of the Rodgers and Hammerstein operations at my finger tips. I have no idea about most of the business matters. We have an able, efficient staff, and I leave such matters to them. I'd be silly not to. That's what they're for.

what they're for.

"I can't tell you how much Bill Johnson gets as costar of our 'Pipe Dream.' I haven't any idea. I happen to know a little about Helen Traubel's contract for the same show, but I'm vague about the exact terms. I couldn't tell you how much we grossed last week and I rarely do know such matters.

"I'm supposed to be the alont

rarely do know such matters.

"I'm supposed to be the alert, on-the-job business man of the firm. I go to the office for short periods two or three times a week. Fine business practice that is. When there are decisions to be made, they're made by our lawyer, Howard Reinheimer; our general manager, Morrie Jacobs; my secretary, Lillian Left, or the appropriate other members of the staff. If they take up a problem with me, I listen and then tell them, 'All right, you attend to it.'"

The composer-producer dismisses the fact that he's a member of the board of directors' of Magna Productions, which recently made the Todd-AO film edition of "Oklahoma," the musical folkplay that launched his fabulously successful partnership with Hammerstein. "I've never attended a meeting," he remarks. "I wouldn't be caught dead at one."

As for the commonly-held belief that he's a well-informed oneseton. "I'm supposed to be the alert, on-the-job business man of the

dead at one."

As for the commonly-held belief that he's a well-informed operator in the general business field, with a canny touch in Wall Street, Rodgers insists, "I haven't the faintest idea what General Motors is selling at—or General Electric or any other stock. My wife knows, She's good at that sort of thing. I'm not."

He also proph-people the frequents

He also pooh-poohs the frequent-ly-heard statement that he dresses with the care and conservatism of a banker. "Clothes bore me," he with the care and conservatism of a banker. "Clothes bore me," he asserts. "When I need clothes I ask Lillian to order me some. She phones Brooks Brothers and has them send me some shirts, or socks, or a suit—whatever it is I need. She and they know my size and the rather plain kind I prefer. There's nothing fancy or particular about it."

Although Rodgers is only 53. his

Although Rodgers is only 53, his Although Rodgers is only 53, his professional career goes back 36 years, so he regards himself as a real old-timer. His first show was "Poor Little Ritz Girl," produced in 1920, when he was only 17 years old: It was a hit, and he's had a remarkable record of hits in the ensuing years of intense activity. The composer has no special theory about the fact that his work has kept abreast of and even

theory about the fact that his work has kept abreast of and even slightly ahead of the ever-changing times and styles. "It's a matter of attitude, I suppose," he ventures. After all the music he's written and the shows he's done, he's beginning to feel like a veteran, he admits.

NEVER USE THE WORD: 'SUBSIDY'

Friends of The Fabulous Invalid APTS COMMISH

Attempts to encourage the dramatic theatre in the United States from outside the profession have been many. Spotlighted developments within the 20th Century included the following:

New (Century) Theatre Proved Mausoleum

1909: The opening on Central Park West, N. Y., of the New, later called the Century, Theatre. Financed by wealthy persons, the house was over-large, over-stately, cursed by poor acoustics. Its policy was nondescript, part star system, part repertory. Opening show: Shakespeare's "Anthony and Cleopatra" with E. H. Sothern and Julia Marlowe. After two years under its dilettante auspices, house reverted to commercial interests but proved a white elephant, much the way the Radio City Center Theatre of more recent times never found its niche.

Federal Theatre Project

Federal Theatre Project

1935: Harry Hopkins promoted, Hallie Flanagan administered the only instance of the Federal Government venturing into show business. The Federal Theatre ultimately employed 12,000 at first giving free-admission, later small-admission, performances. Following Congressional opposition in 1938, Federal Theatre was killed in 1939. Theatrical unions attempted (belatedly) to save it. (Federal Theatre was politically assassinated partly as a case of mistaken identity—the grassroots Congressmen being riled by the new "social consciousness" (remember?) of the Garment Workers' Stage, the Group Theatre, Theatre of Action, Laboratory Theatre, Theatre Collective and other "Waiting for Lefty" enterprises.)

ANTA & International Exchange

ANTA & International Exchange

1936: Congress*granted a Federal charter to an American National Theatre & Academy but this body remained moribund until after the war. At the outset the Federal Theatre usurped the scene. In more recent years ANTA has been alternately flushed with plans and deflated by events and its N. Y. Chapter. Currently its major new project, largely developed by Willard Swire, former actor and former Equity exec, is a 40-theatre regional circuit plan dependent upon revolving capital funds, not yet raised.

ANTA's greatest prestige, apart from the popularity of the first few ANTA Albums, has come through its stewardship of the State Dept-financed International Exchange Program of which Robert Schnitzer, also a professional (general mgr. for Gilbert Miller, Guthrie McClintic, et al.), is administrator. During the past two years some 50 attractions have been sent overseas, ranging from the Jose Limon ballet to "Porgy & Bess," Martha Graham, Dizzy Gillespie's jazz, Eleanor Steber, and the former NBC Symphony to a Spanish-language version of "Teahouse of the August Moon" which sailed only last week.

District of Columbia Auditorium

District of Columbia Auditorium

District of Columbia Auditorium

1954: During the actor boycott of the privately-managed National Theatre in Washington because of its refusal to end segregation, a boycott which kept the house dark, there were serious discussions of establishing a Federal Drama Theatre in the nation's capital. But this petered out once the National gave in to pressure and reopened. Which brings the story up to 1954 when Congress authorized a District of Columbia Auditorium (Study) Commission but neglected to pass the secondary bill necessary to supply funds. As of this present spring, Congress is being goaded to pony up as per promise. Meantime, Barney Balaban, Robert Dowling and Agnes Meyers, as members, have loaned the Commission \$2.600 each while architects and engineers, some from as far off as California, are out-of-pocket \$20,000 to cover staff members sent to Washington to work with the Commission.

Lehman's Advisory Commission

1955: Senator Herbert Lehman (D.-N. Y.) with Senators Murray (Mont.) Douglas (III.) and Ives (N. Y.) introduced a bill to create a Federal Advisory Commission on the Arts. Hearings were held Saturday (14) in the Federal Court House, Manhattan. (See lead story herewith).

'Pipe' May Payoff **Despite Reviews**

Although it drew generally un-Although it drew generally understanding favorable reviews when it opened on Broadway, "Pipe Dream" is due to recoup the balance of its investment of over \$200,000 in about four more weeks. The Richard Bodger Co. W. The Richard Bodger Co. W. The Richard Bodger Co. W. The Richard Roberts Co. about four more weeks. The Richard Rodgers-Oscar Hammerstein 2d musical, adapted from John Steinbeck's novel, "Sweet Thursday," has been making about \$10,000 weekly operating profit. It's currently in its 21st week at the Shubert, N.Y.

The severe boxoffice test on the show will start the second week in

The severe boxoffice test on the show will start the second week in May, when the last of its heavy theatre-party bookings have been used up. That comes during the traditionally slackening b.o. period on Broadway, plus the fact that there's been only moderate window sale for the tuner.

Even if the R&H presentation

sale for the tuner.

Even if the R&H presentation shouldn't quite pay off on its Broadway run, however, there's likely to be enough revenue from subsidiary sources, including stock rights, to earn back the balance of the investment. However, there's little chance of a tour, and R&H figure that on the basis of (Continued on page 85)

(Continued on page 85)

To Convert Canadian Skating Rink for Legit

Ottawa, April 17.

Joan White, an English actress now living in Canada, plans to turn a skating rink into a strawhat this summer. It's in Fredericton, N.B., will seat 200, and she hopes to open it Aug. 1.

Meanwhile, she's guest-directing at Toronto's Crest Theatre.

'CHALK GARDEN' CLICKS, **SET FOR LONDON RUN**

London, April 17.

"Chalk Garden," Enid Bagnold's comedy which recently closed a run on Broadway, opened last run on Broadway, opened last with the company of the company

run.
The supporting cast includes George Rose, Ruth Lodge, Janet Burnell, Judith Scott, Mavis Walker and Richard Gurney. The decor is by Reece Pemberton.
Arthur Miller's "The Crucible,", presented the previous Monday (9) as the second play in the English Stage. Co. repertory season at the Royal Court Theatre, received unanimous critical acclaim. A review appears elsewhere in the Legitimate section.

Nolan Maps 'Camilla' As B'way Production

Hollywood, April 17.
Lloyd Nolan plans to make his
bow as a Broadway producer-director next season with "Camilla
Dickenson," the dramatization of a
novel by Madeleine L'Engle. He
hopes to have it ready for a fall
opening

hopes to have it ready for a fail opening.
Actor is currently completing his stint in Warners "Toward the Unknown" and then goes to London to direct and star in the British production of "Caine Mutiny Court Martial," in which he appeared originally on Broadway. Following a limited run of the latter, he'll return to the U.S.

Spokesmen for the legitimate theatre, ballet, opera, the musicians union and eastern radio and television writers were in the foretelevision writers were in the forefront of witnesses testifying last
Saturday morning (14) at Federal
Court House, Manhattan, during a
three-hour hearing conducted by
Sens. Herbert Lehman (N. Y.) and
James E. Murray (Mont.) on the
proposed establishment of a Federal Advisory Commission on the
Arts. Some 25 persons were heard,
all favorable save two from the National Sculptor's Guild who raised
the very issue of "politics" which
the four sponsoring Senators and
most of the favorably-disposed witnesses had tried hard to exclude.
Trend of the comment amounted
to this: it was high time that artists and art enjoyed some official
standing and recognition in Washington (Howard Lindsay's point)
and whatever favored the theatre
was worthwhile (differently stated
by Robert Preston for Equity and
Clarence Derwent for ANTA) so
that the Federal Advisory Commission was a first step in a good
direction, welcome though belated.
"The hope of peace in the world
is enhanced the more art is recognized. Artists alone speak a common tongue, greater than the front of witnesses testifying last

. Artists alone speak a com-tongue, greater than the (Continued on page 86)

Siobhan's 'Joan' Delays 'Dancers'

"The Rope Dancers," the drama of radio writer Norman Wishengrad which Elaine Perry and George Banyai had planned to produce on Broadway next fall, will probably be done first in London. The shift is necessary because Siobhan McKenna, for whom the author wrote the play, has agreed to star this summer in a revival of Bernard Shaw's "Saint Joan," at Cambridge. Mass.

Bernard Shaw's "Saint Joan," at Cambridge, Mass.

Since Miss McKenna recently closed on Broadway in "Chalk Garden," Actors Equity's alien rules would normally require a sixmonth wait before she could take another legit assignment in the U. S. The union agreed to modify the restriction to enable her to do "Joan," but it stipulated that the unexpired portion of the six-month period must be added to the regular waiting-limit after the Shaw revival.

That means that "Rope Dancers" may not be done in the U. S. for about nine months after the closing of "Joan." That is, for practical purposes, not until the fall of 1957. So Miss Perry and Banyai have decided to shift the production to London and, if indications warrant, bring it to Broadway later.

Miss McKenna a Dublin Abbey

warrant, bring it to Broadway later.
Miss McKenna, a Dublin Abbey
Theatre -actress who first drew
critical attention in London last
season with her portrayal of the
Maid, is especially anxious to do
"Joan" this year, the centennial of
Shaw's birth. There had been a
possibility of her doing it early
this summer as a British entry at
the Paris Festival of Arts, but the
actress' scheduled appearance May
6 in an NBC-TV spectacular of
"Cradle Song" and the start of the
Cambridge rehearsals the last week
in July won't allow time for the
international stint.
Following the Cambridge en-

international stint.
Following the Cambridge engagement Aug. 13-Sept. 1, the "Joan" production will open the fall season, Sept. 4-30 at the Phoenix Theatre, N.Y., after which it will lay off a week, then be telecast Oct. 8 on the "Producers Showcase" series on NBC.

Meanwhile, as soon as she does the "Cradle Song" video stint, Miss McKenna will return to her home in Dublin, to remain with her husband, actor Denis O'Dea, and small son until she's due back for the "Joan" rehearsals.

Expect Hubbub at ATPAM Meeting; Pressagents Want Board Answers

Legit Season in M'pls **Puts on Sprint Finish**

Minneapolis, April 17.
The local legit season, which has been sparse to date, will close in the proverbial blaze. Scheduled for the Lyceum theatre on successive weeks, starting May 7, will be "Boy Friend" and "Teahouse of the August Moon," each for seven nights

They will be followed June y "Damn Yankees."

'Strip' a \$350,000 Tryout Flopola

Pittsburgh, April 17.

"Strip for Action," which folded at the Nixon Theatre here last Saturday (14) during its out-of-town tryout, reportedly represents a loss of over \$350,000. That takes in the production cost, plus coin dropped on its four-week breakin tour. As yet, there's been no advertisement on a limited partnership setup.

ship setup.

Shuttering of the show marks the second successive tuner flop for producer-agent Howard Hoyt. Last season, he was represented as co-producer of "Ankles Aweigh," which was taken over by Anthony Brady Farrell shortly after its Broadway bow. The musical ran for several months, piling up a sizeable loss.

sizeable loss.

Igor Cassini, who writes a society gossip column for the N.Y. Journal-American under the byline of Cholly Knickerbocker, was partnered with Hoyt in "Strip," but bowed out, as did William G. Costin Jr., who got "in association" billing on the production. Still remaining as a co-producer with Hoyt at the time of the closing was Harold Patterson, a New Jersey florist and husband of the show's femme lead, Yvonne Adair.

The tuner. based on the 1942-43

The tuner, based on the 1942-43 straight play of the same title by Howard Lindsay and Russel Crouse, was adapted by Paul Streger, Eli Basse and others, with music by Jimmy McHugh and lyrics by Harold Adamson.

AIM O'CASEY 'PICTURES' FOR SUNDAY READINGS

A concert reading of excerpts from "Pictures in the Hallway" the second of Sean O'Casey's autobiographical novels, is slated for Broadway, or possibly off-Broadway, presentation in May. If presented on Broadway, the production will be limited to Sunday matinee and evening performances. Paul Shyre, who adapted the work, will double as producer. Nancy Davids, who made her Broadway managerial bow in 1953, with "Pin to See the Peep Show." may be partnered with him in the venture. An off-Broadway Sunday show-

to See the Peep Show," may be partnered with him in the venture. An off-Broadway Sunday showing of Shyre's adaptation of the first volume of O'Casey's autobiography, "I Knock at the Door," was presented by him and actress Rae Allen last March 18 at the uptown Kaufman Concert Hall, N.Y. Both Miss Allen, who's currently appearing on Broadway in 'Damn Yankees' and Shyre, were in the cast of "Door," which habbed favorable reviews. "Pictures" will probably use the same cast as "Door," Besides Miss Allen and Shyre, the talent line-up included Aline MacMahon, Staats Gotsworth, George Brenlin and Robert Geiringer. "Pictures," to be capitalized at \$5,000, is expected to go into either the Longacre Theatre, where "The Lark" is housed for regular Monday-Saturday performance, or the off-Broadway Carnegie Hall Playhouse for a regular run.

Ant Board Answers

Fireworks may pop tomorrow (Thurs.) at the Assn. of Theatrical Press Agents & Managers membership meeting in N. Y. The union's administrators may be in for some rough grilling on a variety of matters, while a hassle is possible over the nomination of officers and board of governors to run in the annual election in June.

One matter likely to provoke discussion is what disposition, if any, the board of governors has made regarding the pressagents' chapter request that the by-law qualifying the Sheaffer amendment be revoked. Another issue may be ATPAM's status in the current strike of the American Guild of Variety Artists and International Brotherhood of Teamsters against the Ringling Bros., Barnum & Bailey Circus at Madison Square Garden, N. Y. Five union drumbeaters are employed by the circus and have remained at their iobs despite the strike.

Regarding the nominations, indications are that the incumbent president, Abel Enkelwitz, will be opposed by Saul Abraham. There's also a possibility that pressagent Bill Fields may be un for veepee status in tandem with Abraham. The pressagents Robinson.

The pressagents chapter met last Wednesday (11) to nominate chap-

Francis Robinson.

The pressagents chapter met last
Wednesday (11) to nominate chapter officers and representatives to
the ATPAM board. The membership also agreed that reps elected
to the board be governed by chap(Continued on page 86)

Mass. Senate Approves The Bill Barring Theatre Reprisals vs. Paners

Boston, April 17.
The Massachusetts Senate gave initial approval last week to a bill to prohibit any theatre owner or operator in the state from discriminating against a newspaper or drama critic because of unfavorable reviews of a stage production. The vote was 14-3 in favor of the measure

The vote was 14-3 in favor of the measure.

Sen. Mario Umana, sponsor of the bill, told the Senate that it is intended to prevent any violation of the freedom of the press by the owners of legitimate theatres. He added that his move was inspired by recent actions of the Shuberts against various powerpages, including

by recent actions of the Shuberts against various newspapers including the Boston Post, in retaliation for critical reviews.

He said the Shuberts curtailed advertising in the Post and cancelled press privileges of the Post and the Pilot, and asserted that similar action has been taken against Variety.

The senator further declared, "The question involved here goes far deeper than the issuance or cancellation of press tickets. It involves the fundamental principle of the freedom of the press. The of the freedom of the press. The issue before this Senate is whether any theatre owner has the right to use advertising in an attempt to prevent truthful reporting and the expression of honest opinion in any newspaper.

Shows Out of Town

The Ziegfeld Follies

Boston, April 16.

Richard Kulmar & James W. Gardiner Oy arrangement of James Oylong Color of James Oylong Color of James Oylong Carlon of James Oylong Carlon of James Oylong Carlon Oylong Carlon Oylong Carlon Oylong Oylo

Despite lavish costumes and sets, "Ziegfeld Follies" failed to impress the anxious-to-enthuse firstnight tryout audience. In fact a number of customers declined to stick out the evening.

Even Tallulah Bankhead's magnetism can't cope with a mishmash of skits, which generally fall to ignite and production numbers which don't come up with a single sock song. Miss Bankhead, in four skits and a solo, gets a rousing reception and turns in a slick and compelling performance in this new medium for her.

The show is budgeted at \$360,000

and a solo, gets a rousing reception and turns in a slick and compelling performance in this new medium for her.

The show is budgeted at \$360,000 and needs plenty of work to bring in. It has 50 tons of scenery and sets, 25 on stage and 25 hanging, a carload of which could not be hung here. The production is overwhelming in sets and costumes, but needs drastic overhauling and streamlining of material. The pace is slow, and while part of this can be laid to opening night jitters, too much of the material fails to get over. A scheduled Saturday night (14) preview, which might have helped, was cancelled at the last minute allegedly because of scenery delays, although it's understood that the show was just not ready. The cast of 56, with 26 girls and 27 scenes, went directly from marathon rehearsals into the opening. Carol Haney scores in skits. songs and dances, while Elliot Reid and Mae Barnes are bright spots. Matt Mattox and Svetlana McLee are talented dancers, although not properly showcased. The eight Ziegfeld Girls, all over 6 feet-2 and in rich costumes, are eyepeners. The Raoul Pene DuBois sets and costumes are terrific, and if the material can be found to go with them, the show may have the golden touch.

Best spots are Miss Bankhead's skits on the subway, in an airliner, and a spoof of "Damn Yankes." Her welcoming speech, pure Bankhead, is neat.

Miss Haney is energetic and amiating in a production number.

head, is neat.
Miss Haney is energetic and ani-

Wake Up, Darling

New Haven, April 11.
Gordon W, Pollock the association with
Lee Segall and Richard Cook production
of comedy in two acts (five scenes), by
Alex Gottlieb, Stars Barry Nelson, Barbara Britton, Russell Nype; features Kay
Medford, Paula Trueman, Grace Raynon,
ting, Ballou; costumes, Guy Kent, At Shubert, New Haven, April 11, '56; 44,55 top,
Martha Kay Medford
Juliet Paula Trueman
Poly Engron Barry Nelson
Gloria Barry Nelson
Gloria Grace Raynon
Policemen Robert Downing,
Graville Prescott, Raymond Binuly
Grauville Prescott, Raymond Shull
Grauville Prescott, Raymond Shull
Grauville Prescott, Raymond Shull
Grauville Prescott, Raymond Misside

"Wake Un Daviling" is no sleep.

"Wake Up, Darling" is no sleeper. It's a comedy click that fulfills its advance potentialities. that

fuifills its advance potentialities. A happy combination of amusing lines and situations, plus a director and players who know what to do with such a setup, this Alex Gottlieb effort emerges as a promising contribution to the light entertainment scoreboard. After a substantial first act, the second stanza has a bit of difficulty maintaining the fast pace, but with another fortnight of tryout time, the result should be readily satisfying.

Story is the sort an audience for-

the result should be readily sausfying.

Story is the sort an audience forgets 10 minutes after leaving the theatre. While it's in front of footlights, however, stubholders relish the laugh content of this breezy escapist recipe. It concerns a successful young advertising copywriter (with playwriting ambitions), his attractive wife (with musicomedy star ambitions) and a young lyricist-composer (with romantic-toward-the-wife ambitions). The foundation is fertile for chuckle-rousing predicaments and full advantage is taken of this background as the interloper sets up a competition that eventually solidifies the marriage of the young pair.

There's a lot of charm emanat-

a competition that eventually so idifies the marriage of the young pair.

There's a lot of charm emanating from this particular cast, and smooth performances a bo un d. Barry Nelson nicely polishes off the role of the ad scrivener. His playing has authority as he meets the varying moods of frustrated playwright, outraged husband and expectant father.

Barbara Britton's stage presence is a distinct asset in the conflicting emotions of a striving thesp, a "desired" woman and an expectant mother. Russell Nype is an excellent foil as he gets bounced around the laughable romantic complications.

lent foil as he gets bounced around the laughable romantic complications.

After appearing in a number of disappointing shows in recent seasons, Kay Medford comes through brilliantly here in a comedy performance as a secretarial stewpot. Paula Trueman gives characteristic merit to her interpretation of a family maid, and Grace Raymois decorative and skilled as a collector of husbands.

Good supplementary playing is furnished by Raymond Bramley as the composer's blustery father and Ann Whiteside as the lad's ultimate romantic visa-vis. Robert Downing and Richard B. Shull do efficient bit work as cops.

Ezra Stone has exercised expert workmanship in extracting a maximum of value from script and cast, and it has been accomplished within Ballou's attractive playing area depicting a New York apartment segment. Apparel eye-fillers by Guy Kent dress up the distaff side effectively.

Her welcoming speech, pure Bankhead, is neat.

Miss Haney is energetic and animating in a production number. "Night the Lion Broke Loose." Reid, in his "Convention" skit, stands out and gets the heaviest applause of the night for any single bit.

Miss Barnes shines splendidly in "Go Bravely On," and "The Lady Is Indisposed." Joan Diener is o.k. in "What It Was Was Love." David Burns and Mattox turn in nice performances.

With the rich-in-fame tag of Ziegfeld, the stupendous girls, lavish costumes and sets, plus the inimitable Miss Barnes and glowing Miss Diener, there is a nucleous for rating a top spot in show biz heaven as an entire galaxy, provided a big miracle can be accomplished.

There are 52 stagehands working to get this off the ground. A startling curtain, made of 15,000 (it's announced) pink and white ostrich plumes sewn on ropes, is used in the second act. Miss Bankhead comes on in the opening in white stain with a white fox stole five yards long. But always there's that matter of material.

Miss Haney and Reid have a slick comedy skit in "Vanity Aid," about beauty treatments, and Miss Haney and white of stole five yards long. But always there's that matter of material.

Miss Haney and Reid have a slick comedy skit in "Vanity Aid," about beauty treatments, and Miss Haney has another good bit in "Large Talk," about supermarket shopping. Herbe Banke is fine in anostalgic number, "When Papa Would Waltz."

A pre-finale scene, "Miss Bankhead's Dressing Room" has the principals ripping each other apart for their performances and refusing up and rushing out for bows. Some of the dialog in this scene got snickers, for the most part, only polite applause. That could be a tip-off, "Guy."

here. She capably handles the verbose and comical role as the wife. Ray MacDonnell's husband stint is expert. As the younger doctor who falls in love with his patient, Bob Mullen has the most plausible role in the lightweight piece

piece.
Again, James MacAllen's direction is flawless. James Pringle cleverly utilizes a solo set as both living room and doctor's office.

Bark.

Spring Thaw '56

Toronto, April 4.

New Play Society production of rev in two acts (22 scenes), Music and lyri Mavor Moore, Bud McCreery, Jackie Ra Lou Snider, Ray Jessel, Godfrey Ridol Jimmy Namaro, Stanley Daniels; sketche Johnny Wayne, Pierre Berton, Don Heron, Lynn Howard, Dave Broadfor Core, Marian Grudeff; choreograph Gladys Forrester; sets, Richard Knowl Ighthing, Alen Beeson; costumes, Suzanr At Avenue Theatre, Toronto, April 4, '28 3 top.

\$3 top. Cast: Dave Broadfoot, Barbara Hamil-ton, Robert Goulet, Paul Kligman, Diana Laumer, Peter Mews, Margo Mackinnon, Andrew MacMillan, Sheila Billing.

Andrew MacMillan, Sheila Billing.

In "Spring Thaw '56," which had a three-week tryout in four other Canadian cities, Mayor Moore has whipped together a 22-scene revue for a slick and fast-moving delivery marked by sophistication and ready for a trans-Canada tour immediately after its Toronto engagement. Doing a great deal of the writing, in addition to directing, Moore has nevertheless rounded up a talented crew of professional lyricists and tunesters, plus some excellent sketch writers.

Apart from the sprightly stage

ricists and tunesters, plus some excellent sketch writers.

Apart from the sprightly stage presentation, there is some material here to fill that hungry tv maw of the American networks, this with little need for change of locale. Universal for North American situation appeal is "At the Crabgrass Roots," outlining the exigencies and vicissitudes of young home-buyers investing in a mushrooming realty development.

An operatic "Samson and Delilah" take-off on the machinations of two department stores attempting to learn the publication date of the rival's mail order catalog also clicks, as does Lynn Howard's "Coffee Break," in which two stenographers discuss their boss.

The only sober note in the whole

also clicks, as does Lynn Howard's "Coffee Break," in which two stenographers discuss their boss.

The only sober note in the whole proceedings is a ballad, "The Black Donnellys," with words and music by Warwick Webster. Dealing with night-riding Ontario bandits and sung by Robert Goulet, this is a dramatic number with pix possibilities.

In choreography, Gladys Forrester has come through with an aggressive, dead-pan burlesque of ballet, her "Beaver Lake" danced on snowshoes by a mixed group of Eskimos, whose males are about to embark on a whale hunt to the lamentations of their womenfolk. Moore has written a fine satirical song, "Peace, Beautiful Peace," this for clever and biting lyrics in barbershop style for a quartet comprising an American, Britisher, Frenchman and Russian. On more rowdy laugh angles, Barbara Hamilton brings her Broadway experience to such interpretations as a bawdy-house madam, a gal on a diet, and a recitative on being in love with the village idiot, the latter written by Bud McCleery.

Diana Laumer also scores with a trozen-faced delivery of "I'm in Love," with gestures, interruptions by backstage hammerings, a heel that comes off one of her shoes, a piano that goes flat. On the male side, Dave Broadfoot scores with his self-written material as the legendary political windbag from Kicking Horse Pass.

As in any revue, a few of the sketches thud but, on the whole, "Spring Thaw" has smooth and effective styling on a high level of entertainment. As producer-director, Moore has topped his previous comedy-satire blackouts. His young cast is talented and enjoyably exuberant, and the costuming is extravagantly eye-filling.

Fridolinades 56**

Montreal, Anr. 3.

Fridolinades '56

Gration Calhas Montreal, Apr. 3.
Gration Calhas Montreal, Apr. 3.
cretic control of indimeter cere in two acts moduled by Gellinas; music, Rusty Davis; choreography, Elizabeth Leese; scenery, Jean-Claude Rinfret; costumes, Marie-Laure Cabane, Al Orpheum Theatre, Montream Cast: Gratien Gellinas, Monique Lepage, Ginette Letondel, Jean-Pletre Masson, Germaine Giroux, Albert Millaire, Dominique Michel, Sylvia Mason, Marie Plotey, Denise Fratt.

Florey, Denise Pratt.

"Fridolinades '56," an intimate revue in French, with music by Quebec's actor - writer - producer Gratien Gelinas, presented for a five-week run at the Orpheum Theatre here, is the star's first show of this type in 10 years.

Prior to 1946, Gelinas produced an annual show in which he established the character of "Fridolin" (a lippy youngster in battered cap, old hockey sweater, kneelength pants and slingshot and himself as one of the most talented (Continued on page 85)

Wise ... and Civilized

At the recent presentation of the Alexander Hamilton Award to Oscar Hammerstein 2d ('16) and Richard Rodgers ('23), an amusing commentary on college life at Columbia U. and the Broadway pair was produced as a table leaflet, written by Herman Wouk ('34). Said Wouk, "Some schools have considerable social chic, and a special few have something like intellectual chic. Columbia is a distinguished school, but I would not call it chic . . . some schools have massively successful football 'teams; Columbia's teams do not answer to that description."

As to Rodgers and Hammerstein, the novelist-playwright wrote, "God gave them their unusual talents, to be sure, and it was their will to workmanship that made them masters in the field of popular entertainment. But I am not afraid to say that a peculiarly civilized note, the note of Columbia, has informed their work. They have generally been ahead of the trend, or have started new trends: nobody has exceeded them in sophistication, where sophistication was a virtue. But the great danger of the sophisticate is that he may become precious, repetitious, and at last trivial.

"Rodgers and Hammerstein have had their failures; but these have

'Rodgers and Hammerstein have had their failures; but these have always been experiments, ventures into new ideas. Broadway canniness, in these men, has been enriched and corrected by a certain depth and range of interest, by an ability to think in new ways and try new things, and also by an ability to receive classic forms and themes. In this they have been not so much sophisticated, as wise: not so much clever, as civilized."

Legit Bits

Kenneth Tynan, drama critic of the London Observer, planed to New York over the weekend for one of his periodical Broadway show-catching sprees. Also in on similar bent is Harold Hobson, critic of the London Sunday Times.

Arthur Lewis, production trouble-shooter for Cy Feuer and Ernest H. Martin, planed to London last Saturday (14) to catch the new West End shows and checkup on the firm's two touring musicals, "Guys and Dolls" and "Can-Can," He'll also discuss preliminary plans for the British edition of "Silk Stockings." He's due back about May 20.

Janet Cohn, of the Brandt & Brandt literary-play agency, and Daniel Blum, editor of Theatre World, were among the judges for a one-act play contest last Friday night (13) of Hunter College and New York U. The prizes were awarded by playwright George Axelrod.

Sam Lev will design the scenery for "In the Pink," the new Moss Hart-Harold Rome musical. Grete Mosheim has succeeded Lotte Lenya in "Threepenny Opera" at the Theatre de Lys, N.Y.

Ctack Hame

c Axelrod.
C Sam Lev will design the scenery for "In the Pink." the new did Moss Hart-Harold Rome musical.
Grete Mosheim has succeeded Lotte Lenya in "Threepenny Opera" at the Theatre de Lys, N.Y. "Packaged in Paris," a new musical with book by George Marion Opera" at the Theatre, Milwauke, and Dorothy Waring.
Frank MeHugh will star in the Fred Miller Theatre, Milwauke, and Dorothy Waring.
Three Men on a Horse" at the Fred Miller Theatre, Milwauke, and Three weeks beginning April 30. Sydney G. Stevens will also be in the cast.
The third annual Shakespeara awards presentation by the Board of Trustees of the American and Shakespeare Restival The cast.
The trickle in the Square production of "Iceman Cometh" will have a standing cultural contributions in the Shakespeare Restival The arrey will be made next Sunday (22) at the matter of the their reviews on the play, which runs over the form of the cast of "Threepenny Opera" at the Theatre of the American Shakespeare Festival The arrey will preem June 26-27, respectively, at the American Shakespeare Festival The arrey (will preem June 26-27, respectively, at the American Startoff, Conn.
The Circle in the Square production of "Iceman Cometh" will have to thours. The Circle in the Square production of "Iceman Cometh" will have a contract the standing of the start of t

Show Finances

| (UIII WEEK) | |
|--|----------|
| Original investment (repaid) | \$60,000 |
| Original production cost | 41,919 |
| Profit, five-week out-of-town tryout | 34,452 |
| Pre-opening expenses | 1,935 |
| Cost to open on B'way | 9,402 |
| Additional production costs | 881 |
| Operating profit, first six weeks on B'way | 39,267 |
| Royalty, and other income | 3,704 |
| Profit, as of above date | 32,688 |
| Profit distribution, as of above date | 20,000 |
| Balance available | 2,698 |
| Weekly Operating Budget | ,000 |
| Theatre share30% of first \$20,000 gross, 25% of the ba | alance |
| Cast payroll (approx.) (excluding about 19% of the gross split | |
| between the stars) | 4,000 |
| Crew | 575 |
| Stage managers | 375 |
| Company & general manager | 300 |
| Pressagents | 250 |
| Wardrobe & dresser | 140 |
| Author royalty5% of the first \$5,000 gross, 7% of the | he next |
| \$2,000 and 10% of the balance. | |
| Director royalty | 2% |
| Designer | \$100 |
| Ad-publicity (approx.) | 2,000 |
| Departmental rentals (approx.) | 300 |
| Office charge | 300 |
| Gross necessary to break even (approx.) | 16.000 |
| Note: The Alfred de Liagre Jr. production opened Nov. 24, | 1956 at |
| the Plymouth, N. Y.). | u |
| | |

Gar Kanin Responsible For Freshness of 'Diary,' Declares Bloomgarden

Editor VARIETY:

Regarding your Legit Followup review of "Diary of Anne Frank" in last week's issue, I would like to go on record to say that the responsibility for keeping the per-formances as fresh as you found them rests solely with Garson Kanin.

Kanin.

I have never worked with a director who has shown such devotion to a production as Gar has. There isn't a week that he hasn't seen "Diary," given notes to the actors and rehearsed them if he felt it necessary.

actors and rehearsed them if he felt it necessary.

Not only has Gar done one of the best directorial jobs of the year, but one of the best jobs in my experience, and his care and watchfulness in keeping the show the way you found it is a great tilbute to him. I cannot say enough of what I think about this man.

Kermit Bloomgarden,

Producer, "Diary of Anne Frank."

Shows Out of Town

Continued from page 84 Fridolinades '56

and popular entertainers in Que-

Fridolinades '56 and popular entertainers in Quebec.

The present offering lacks the spark of the satirical, highly-polished efforts of another decade, Judging from most of the material and basic theme of "Fridolinades '56." Gelinas is still living back in '46.

The present show opens in characteristic style with Gelinas, in the garb of Fridolin, in a general gab session that covers the church, politics and local happenings to set the somewhat lethargic pace that follows. Interspersed with his Fridolin monologues are a series of sketches that are ably handled by Ginette Latondel, Monique Lepage and John-Pierre Masson but effect is dulled by overwriting and thread-bare themes.

Choreographer Elizabeth Leese has set some better-than-average terp sequences for her three trim dancers, but gets no assistance from an inadequate pit band and ragged lighting.

As a performer, there is little doubt as to Gelinas' ability. But the triple-threat routine he has been following for so many years is wearing thin. A separate director and an able scripter is needed to showcase this strong personality and develop it theatrewise. When the star is impersonating an aged bus driver, a widower making a play for a rich widow or a consoling vicar, he is convincing and in character. But stretching this showmanship savvy to cover all afacets of the theatre seems to nullify his acting efforts.

The sets by Jean-Claude Rinfret are average, getting an extra boost by two special backdrops designed by Robert LaPalme, and the costumes by Marie-Laure Cabana are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "Fridolinades of the August Moon (2d Co.) and are colorful. "F

Legit Followup

Janus (PĽYMOUTH THEATRE, N. Y.)

(PLYMOUTH THEATRE, N. Y.)

After 28 years in Hollywood (except for a couple of brief sorties for strawhat tryouts). Claudette Colbert has returned to Broadway as the presumably temporary replacement for Margaret Sullavan in "Janus." She's slated to remain in the Carolyn Green farce for two months, by which time Miss Sullavan is expected to be well enough to resume the role.

As a leading lady, Miss Colbert is a skillful actress, with a nice comedy touch, an ingratiating personal quality, plus star stature and authority. If she's not quite the practiced player of stage farce that Miss Sullavan is, she's obviously an excellent choice to hold this hit show together during the latter's absence, particularly since she's undoubtedly a substantial boxoffice draw.

Otherwise, "Janus" remains pretty much as before. The Alfred de Liagre Jr. production still stacks up as a funny evening, despite some apparent broadening of the overall performance. Robert Preston, as the explosively indignant husband of the two-timing authoress, is still giving an admirably pile-driving portrayal, altitle too much at times.

Similarly, Claude Dauphin continues to be a beguiling literary and romantic collaborator, even though he's doing a bit more mugging than when the show was new and fresh. The same goes for Robert Emhardt as the income tax agent, but Mary Finney has been somewhat more successful at holding the precise edge of her deliciously acrid portrait of the author's agent.

Touring Shows

VARIETY 'View' in Israel

Tel Aviv, April 10.
"View from the Bridge," an expanded version of the Arthur Miller drama, translated into Hebrew by Aharan Meged, opened April 4 at the Habimah Theatre. The

play was staged by Hy Kalus, with scenery by Arnen Ada.

Leading roles are played by Ye-heshua Bertenev and Mischa Ash-

S.F. Church Paper Turns Down Ads Of 'Silk,' 'Yankees

San Francisco, April 17. Three legit shows have run into advertising trouble here with The Monitor, official weekly newspaper of the San Francisco archidocese of the Catholic Church. Two of the shows, "Silk Stockings" and "Damn Yankees," are offerings of the new Civic Light Opera season at the Curran. The third, "Reclining Fig-ure," opened last week at the

Geary.

Civic Light Opera wanted to take a season ad in the weekly, but the paper found that "Silk Stockings" was on the church's questionable list. It learned that "Damn Yankees" is classified as "wholly objectionable" because it puts the devil in a pleasant light.

The Monitor was willing to take

The Monitor was willing to take ads for the other two shows, "Rosalinda" and "The Boy Friend." However, the Civic Light Opera management, which concentrates on selling season tickets, cancelled the series ad entirely.

series ad entirely.

Interesting sidelight was the reaction of local columnists to the story. CLO pressagent Tony Buttitta reported the facts to Herb Caen, of the Examiner; Jack Rosenbaum, of the News, and David Huburd, of the Chronicle. All three failed to print it, presumably for fear of offending reader sensibilities.

ties.

However, Ted and Dorothy Friend, of the Call-Bulletin, ran.the item and subsequently revealed, "Nobody beefed," not even The Monitor. In the case of "Reclining Years" the objection was to the ad illustration, a stylized, brassiered reclining woman. Pressagent Ed Parkinson finally settled for running the ad without the cut. (This is presumably similar to

for running the ad without the cut. (This is presumably similar to the "Reclining Figure" ad copy which the N. Y. Times censored during the show's Broadway run, but which the paper subsequently allowed in its original form. Ed.)

Al Fresco N.J. Strawhat To Do Trio by Moliere

To Do Trio by Moliere

A new 1,500-seat amphitheatre
is being erected in Tinton Falls,
N. J., as a showcase for producers
Robert Cordier, Stanley Kloth and
Gcza de Vegh. A festival of Moliere
plays will open July 7. Shows will
include "Imaginary Invalid." "The
Miser," and "Pranks of Scapin."
Kloth has been working on lighting and other technical problems in
Chicago, while de Vegh, who owns
the Tinton Falls property, has been
supervising construction of the
amphitheatre. Cordier was active
in Paris legit before moving to the
U. S. several years ago.

That'll Get 'Em

That'll Get 'Em Among the pressagent members of the Assn. of Theatrical Press Agents & Managers, the subject of multiplicity (individuals having more than one Broadway show simultaneously) has always been a particularly sensitive issue, especially among the half-dozen or so top p.a.'s. A growing problem, also, is obtaining a quorum at scheduled meetings of the p.a. chapter.

At a session last week, with most of the established members too busy with current and/or incoming shows to attend, it was suggested that the difficulty might be solved by including in all announcements of meetings the statement, "The principal topic for discussion will be a proposal for the abolition of multiplicity."

Last-Minute Premiere Cancellations By Columnists and Editors Rile P.A.'s

Resume Musical Shows For Greek Theatres, L.A.

The season schedule includes "Rosalinda," "Silk Stockings."
"Boy Friend" and "Damn Yankees."

Broadway pressagents are fuming over the recurrence of a long-standing abuse on the part of columnists, drama editors, television personalities, etc. The gripe is personalities, etc. The gripe is over last-minute cancellations of opening-night press seats.

For Greek Theatres, LA.

Follywood, April 17.

Pair of operetta productions have been scheduled for the upcoming Greek Theatre season, marking the first time in five years the al fresco house has presented musicals. Shows are "The Student Prince" and "The Red Mill," cach slated for a fortnight's run.

Brian Sullivan will star in "Prince," with Maria Tallehief and Andre Elevaky as premiere dancers. No cast has been set for Mill.

Greek Theatre season opens. The street of the followed by the Ballet Russe De Monte Carlo and then the operettas.

S.F. CLO Ups Scale For Weekends, Best Seats, Lowers Wed. Matinees.

S.F. CLO Ups Scale For Weekends, Best Seats, Lowers wed. Matinees.

San Francisco's Civic Light Opera Assn., which will present four subscription musicals at the Curran here this summer, has followed the lead of Broadway theatres and has boosted the scale for Friday and Saturday nights included the lead of Broadway theatres and has boosted the scale for Friday and Saturday nights tickets.

New season rate for orchestra, boxes and loges (835 seats in the same, 87.90 through \$15.90.

For Friday and Saturday nights tickets.

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For Friday and Saturday nights tickets.

New season scale for Saturday nights tickets.

New season scale for Saturday nights tickets.

The \$7.917 season scale for Saturday nights is \$18.50 or the first three balcony rows has been illed from \$17 to \$18.50 to \$1.50 of t

Continued from page 83 the show's locale and subject mat-ter alone, "Pipe Dream" isn't suit-able for production in London or

Pollock Still Missing;

'Darling' Tour Goes On

The disappearance last Sunday (15) of producer Gordon Pollock while enroute from Detroit to New York in his private plane is not affecting the current tryout skeed of "Wake Up Darling." Managerial decisions are being made by Richard Cook and Lee Segall, co-producers of the show. With the producer when the plane vanished somewhere between Cleveland, O., and Erie, Pa., was his wife, ballet dancer Norma Yonce. The couple had not been found as of Variety's deadline yesterday (Tues.). "Darling" is scheduled to open May 2 at the Barrymore Theatre, N.Y.
Pollock, 28, was formerly a stageland, as was his late father. Previously this season he produced "The Innkeepers" and Season ("The Cout of Ginger."

'Dark Lady' for H'wood Hollywood, April 17. "The Dark Lady," a new play by Leek Rennett will be the second R & H show in succession to beat the critical rap financially. The last previous entry, will be the second R & H show in succession to beat the critical rap financially. The last previous entry, and and Jue were should. The last previous entry, will be the second R & H show in succession to beat the critical rap financially. The last previous entry, and and producy of east the critical rap financially. The last previous entry, and and producy of ensured the rown and silved were lover and another follow the produced by themselves. R & H used their own money ("Pipe Dream" That was a return to the produced of "The Dark Lady" a new play by Leek Rennett will be tited to the showd. As always, they've been will be the second R & H show in succession to beat the critical rap financially. The last previous entry, will be tited to the second R & H show in succession to beat the critical rap financially. The last previous entry, will be tited to clock so not be produced to click on a brief tour. Prior to that, R & H had Smash his with "Oklahoma" and "Carou-stelled" and another gold-invention of the produced by themselves. R & H used their own capital or took in a few lovel of the

Hollywood, April 17.

"The Dark Lady," a new play by Jack Bennett, will be tried out by the Hollywood Masquers next agents, "But we've found nothing that has appealed to us," Rodgers and Ben Jonson.

NBC.

R & H have no ideas for their R & H have have heave heave heave show. As always, they've been getting numerous suggestions from that has appealed to us," Rodgers and Ben Jonson.

Shows Abroad

The Crucible

London, April 11.

English Stage Co. presentation of a drama in two acts drive scenes), by Arthur Miller. Stars Mary Ure; features Michael Gwonn, Rachel Kempson, Rosalte Crutchley, George Devine, Staged by George Devine; decor. Motter, At Royal Court Theatre, London, April 9, 56; eorge Devine: decor, Mouey. A 5-56;
Lourt Theatre, London, April 9, 56;
L75 top.
L75 Thomas Putnam Mercy Lewis Mary Warren John Proctor Rebecca Nurse Rev. John Hale Elizabeth Proctor Francis Nurse Exkiel Cheever John Willard Marking

By including "The Crucible" in Its repertory, the English Stage Co. is performing an invaluable service to the theatre. Though it played a short engagement at the Bristol Old Vic, it is doubtful whether" Arthur Miller's moving drama would ever have been considered for a commercial run. London theatregoers would, therefore, have been denied the opportunity of seeing one of the most impressive plays to come from the U. S. in some time. sive plays to in some time.

in some time.

This is no escapist play, and the dramatization of the Salem witch hunt has its obvious parallel in contemporary history. It is starkly realistic in its treatment, and George Devine's staging is as dramatic as the play itself. The bare and cold setting does nothing to lighten the load, which is as it should be.

should be.

In many ways, other than pure commercialism. "Crucible" is a model play. Miller's forceful writing, genuine sincerity and immaculate characterization are standout qualities. The force of the dramatic impact is felt in the first scene and the tension rises steadily and relentlessly throughout the remainder of the play.

The cast does the author proud.

ily and relentlessly throughout the remainder of the play.

The cast does the author proud. Mary Ure's interpretation of the vengeful Abigail Williams is powerful acting, even though some of her lines are underplayed and difficult to follow. Michael Gwynn makes a sincere and believable contribution as John Proctor, the farmer who becomes a target for Ure's emotional outbursts.

Miss Curtchley, as the wife falsely accused of witchcraft, gives a skillfully restrained performance, and George Devine offers a logical protrayal of the judge who deliberately blinds himself to the obvious facts. Other first class performances come from Rachel Kempson, Joan Plowright, Kenneth Haigh and John Welsh. Myro.

Power and the Glory

Power and the Glory

London, April 7.

Tennent Productions presentation of a drama in three drama in three drama in three drama in three drama in the drama drama in the drama drama in the drama dranam in three acts (six seenes), by Graham Greene, adapted by Denis Cannan and Plerre Bost. Stars Paul Scofield. Stars Paul Scofield.

ever, it will confuse the staunch Catholic and irritate the irrelig-ious, but both groups will recog-nize and acclaim the personal tri-umph of Paul Scofield.

nize and acclaim the personal triumph of Paul Scofield.

The play is staged in a Mexican
state during the revolutionary period of the 1930's, when the church
was outlawed. Scofield as a drunken priest with an illegitimate child, is the last remaining member of
the church in this state. He may
be a bad priest but he's all they
have.

As the curtain rises he has his
first opportunity to escape over the
border, but instead of seizing the
chance, stays to comfort a dying
woman. Later, when he has succeeded in quitting the country, he
answers the call to refurn to administer the last sacrament to a
dying man and thus, knowingly,
walks straight into a police trap.

There is no gainsaying the suspense which develops from the
basic plot and is enhanced by
forceful, yet subtle staging of Peter
Brook. This, linked with the imaginative and sensitive decor, captures the tense atmosphere and
heightens the impact. But without

Brook. This, linked with the imaginative and sensitive decor, captures the tense atmosphere and heightens the impact. But without Scofield's personal tour-de-force it might all be for nought.

Almost alone, he carries the play and, apart from perfect makeup, never misses a chance at subtle characterization. It is a performance of uncanny accuracy and depth, which never makes the mistake of glossing over the weakness of the priest, who is as much concerned at raising a few pesetas to buy holy wine as he is at administering comfort. The part calls for tremendous personal effort and keeps the star onstage throughout most of the three acts.

He's surrounded by expert players who help in suggesting the totalitarian atmosphere. Harry H. Corbett as a police lientenant. Roger Delgado as the chief of police, Willoughby Goddard as the governor's cousin and Patience Collier as the woman who bore his child, are among the more prominent members of the flory" is the

nent members of the fine supporting team.
"Power and the Glory" is the second play in the Peter Brook-Paul Scofield season at the Phoenix Theatre and is due for a limited eight weeks' run. It should hold up well enough for that restricted period, but is to be rated a doubtful prospect for a longer commercial run.

Myro.

The Mulberry Bush

The Mulberry Bush
London, April 4.
English Stage Co. presentation of a
play in three acts. by Angus Wilson.
Features, Gwen Ffrangcon-Bavles, Rachel
Kempson. Staged by George Devine;
decor, Motley. At Royal Court Theatre.
London Lander 2, 756; \$1.50 Length Staged by George Devine;
London Lander 2, 756; \$1.50 Length Staged by George Devine;
London Lander Court Menneth Haigh
Cora Fellowes. Rachel Kempson
Rose Padley. Gwen Ffrangcon-Davles
James Padley. Gwen Ffrangcon-Davles
James Padley. Stephen Dartnell
Simon Fellowes Alan Bates
Geraldine Loughton-Moore
Cont. Mc. Lander Lander Agnes Lauchlan

Agnes Lauchlan
Capt. Wallcott......Nigel Davenport

distinguished scholastic family react when they learn that one of their number, who recently died, left a couple of skeketons in the cupboard. In his handling of this situation the author relies too much on the use of the technique of the novel, instead of aiming for the dramatic punch of the theatre.

VARIETY

the dramatic punch of the theatre.

Too much of the potentiality of
the theme is dissipated by the acting, which appears to place more
emphasis on dignity then emotion.
In the experienced cast, only Gwen
Firangcon-Davies as the grandmother and Alan Bates as her
lawyer-grandson, rise to the occasion

sion.

Rachel Kempson's interpretation of the woman with only a short time to live lacks the requisite spark, and Agnes Laughlan's study of the eccentric ex-mistress of the dead man is quite out of character. The young lovers are pleasantly played by Helena Hughes and Kenneth Haigh, and John Welsh, as the distinguished scholastic head of the family, achieves a touching restraint.

George Devine's staging is on

leisurely lines. Motley's two sels make good use of the limited stage facilities.

Myro.

Anti-Theatre Gripers Oughta Specify Houses They Mean, Sez Lotito

Editor VARIETY.

New York.

Editor, VARIETY:
Wolfe Kaufman's letter in last week's Issue, saying that theatre managements are responsible for allocation of press seats and, consequently, are ultimately to blame for inadequate courtesy for New York correspondents of foreign newspapers, repeats a familiar and unfortunate omission. When people complain about the faults of theatre operators, why don't they specify which theatres?

At the Martin Beck Theatre

At the Martin Beck Theatre, N. Y., or the theatres operated by City Playhouses, Inc., including the Morosco, 46th Street, Helen Hayes

City Playhouses, Inc., including the Morosco, 46th Street, Helen Hayes and Coronet, we have always approved the recommendations of a show's pressagent as to the press list. Our attitude has always been that the pressagent is the expert in such matters, and that if press courtesy for any critic, editor, correspondent or anyone else in the general press category can help a show it will also help the theatre. It is our standard policy to take care of everyone recommended by the pressagent.

Considering our unvarying coperation in this regard, it is sometimes disconcerting to discover that a pressagent has not delivered the opening night tickets to the persons named on his press list, but has turned them over to someone else. It is not only disconcerting but positively embarrassing, under such circumstances, when the theatre receives complaints of discourtesy of laxity from the very newspaper men whose names have been approved on the list, but whose tickets were used by the pressagent to take care of someone else. pressagent to take care of someone else.

else.

In any case, I think it would be fairer for the writers of such letters as Kaufman's, or those with other complaints of alleged theatre abuses, to specify which theatres they mean, and not lump us

tree abuses, to specify which thea-tres they mean, and not lump us all with the guilty.

Louis A. Lotito.

General Manager, Martin Beck Theatre, and Presi-dent, City Playhouses.

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Chaik Garden, Haymarket (4-11-56).
Comady of Errors, Arts (5-29-56).
Comady of Errors, Arts (5-29-56).
Crary Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (6-31-54).
Dry Rot, Whitehall (6-31-54).
Fresh Airs, Comedy (1-26-56).
Kismer, Stoll (4-20-55).
Kismer, Stoll (4-20-55).
Kismer, Stoll (4-20-55).
Horning's at 7, Wistn'str (2-7-56).
Mr. Pafinypacker, New (5-18-55).
Mr. Pafinypacker, New (5-18-55).
Mr. Pafinypacker, New (5-18-55).
Mr. Pafinypacker, New (5-18-55).
Plain & Fancy, Drury Lane (1-25-52).
Plain & Fancy, Drury Lane (1-25-50).
Power & Glory, Phoenix (4-5-56).
Salor Beware, Strand (2-14-56).
Salor Beware, Strand (2-14-56).
Salor Beware, Strand (2-14-50).
Salor Beware, Strand (2-14-50).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (3-16-56).
Teahouse Aug. Moon. Her Maj. (4-22-54).
3 Panny Opera, Aldwych (2-9-56).
Waitz of Toreadors, Criterion (3-27-56).
'Interrupted Tun.

Commemoration Bail, Piccadilly (4-24-56)
Sooth SchelbulleD Openings
Commemoration Bail, Piccadilly (1-2-15-55).

CLOSED LAST WEEK Girl Called Jo, Piccadilly (12-15-55),

Inside Stuff Legit

Curtain speeches plugging "Mister Johnson," at the Martin Beck, N. Y., and asking audiences to support it at the boxoffice, were made last week by Patricia Jessel ("Witness for the Prosecution"), Shelley Winters ("Hatful of Rain"), Sammy Davis Jr. ("Mr. Wonderful"), Uta Hagen ("Month in the Country") and Charles Bowden ("Fallen Angels").

Request by "Lohnson" producer ("W. J. Z.

riagen (Month in the Country") and Charles Bowden ("Fallen Angels").

Request by "Johnson" producers Cheryl Crawford and Robert Lewis for the boost was turned down by the managements of other Broadway shows, however. In at least one case, the nix was on the ground that it was recently agreed that the only such curtain-appeal was to be the annual one for the Actors Fund, and that the practice might readily lend itself to abuse. It was also felt that such appeals for a doubtful show tend to be self-defeating.

As one producer put it, "People decide to spend the money and take the trouble to buy tickets for a show because they expect to enjoy it, or in less frequent cases with the idea of being stirred by it. The general public isn't interested in supporting a show because it may be artistically 'worthy,' or on the plea that there is a moral obligation to do so. The public isn't even bored by such talk—it just doesn't notice it."

Never Mention The Word: 'Subsidy'

went.

Frank Tobey declared he "broke the usually sound rule 'that ballet dancers should be seen and never heard" in order to raise his voice in appreciation of the bill. A girl ballet dancer, Ruth Boretz, felt that innumerable dance groups around the country, now discouraged, would get a lift in morale if the Federal gentry gave the nod of fraternal greeting to the devotees of terpsichore.

Iraternal greeting to the devotees of terpsichore.

There was a certain amount of exposure of the inferiority complexes implicit in various arts. John Brownlee of the American Guild of Musical Artists recited doleful data on the state of opera, even in New York. Henry Kaiser, Washington counsel of the American Federation of Musicians, referred to the 40% slump in musician employment, and declared whole sections of the U. S. were "aesthetic dustbowls." Kaiser asserted that the Music Performance Trust Fund, created under the recording industry-AFM agreement, was now "the greatest employee of musicians in the country," a claim subsequently made for the Army, Navy and Air Forces service bands by Edwin Hughes of the National Music Council.

Some of the witnesses seemed

Music Council.

Some of the witnesses seemed far afield. Hughes, for example, although boasting of 800,000 tie-in memberships and of the Music Council itself concurrently seeking a charter from Congress, drew a long and labored allegory of an imaginary Saturday and Sunday when all music would be prohibited, "even bugle calls for reveille"—a curious appeal for improbable sympathy. sympathy.

—a curious appeal for improbable sympathy.

A number of spokesmen were fearful of the exclusion of their particular professional group, notably the landscape architects and the American Draughtsmen's Council, favoring handcrafts. The point was stressed by several witnesses that America was on the threshold of a new era of shortened workdays and lengthened life-expectancy and, resultantly, the need and outlook for "expression" would be vastly expanded. Ralph Colin, of CBS counsel but speaking privately as a symphony board member and art patron, was cheered by increase in symphonies around U. S. and by the 28% rise in attendance at Whitney Museum, etc.

Spokesmen for show business

tendance at Whitney Museum, etc. Spokesmen for show business itself were the most vivid personalities and probably the most effective respondents. That included Robert Schnitzer, speaking for the International Program Exchange, who drew friendly comments from Senator Murray anent, "Oklahoma," which he'd, seen in Paris, Senator Lehman chimed in to extol the value of the ex-NBC Symphony's journey to the Orient.

Lillian Gish went the furthest.

Lillian Gish went the furthest. Stressing that General Eisenhower was the first American president ever to mention the arts in a state ever to mention the arts in a state of the union message, she called the Federal Advisory Commission too little. She was "greedy" for more professional prestige and her goal, frankly, was an ultimate Sec-retary for Fine Arts in the Cabinet. Lehman interpolated that if the Advisory Commission proved itself there might yet he such a Secrethere might yet be such a Secretaryship as Miss Gish advocated.

During a morning of harmony, no hint of sour dissent came until

nearly the end when H. L. Kam-merer, speaking for the National Sculptors Society, extemporized against "the simple basis of ap-proval" of all the previous speak-

dream of Esperanto," said Derwent.

Frank Tobey declared he "broke the usually sound rule that ballet dancers should be seen and neverheard" in order to raise his voice in appreciation of the bill. A girl outs."

Tommission, he argued, might "lead to all sorts of things not in the bill." Kammerer spoke of artists as "the last of the unreconstructed American individualists, operating without benefit of tariffs, subsidies or other hand-uits." outs.

tariffs, subsidies or other handouts."

Allusion to subsidy and handouts riled, Senator Lehman, who defied Kammerer to cite any wording in the bill or in the testimony of the witnesses which would support the aspersion that anybody expected or sought subsidy. Kammerer apologized for his lack of preparation; said, he's heard of the meeting only the previous afternoon, but stuck to his guns. A critic of critics, Mrs. Margaret French Cressone, of Stockbridge, Mass., spoke in similar vein, relying upon a piece of her authorship from a recent Art News in which she asked, "Why must museum directors and certain critics dominate all art and decide who does, and does not, get commissions?"

The effect of the Kammer-Cressone

The effect of the Kammer-Cresson thesis was to make "subsidy" a dirty word, which everybody fervently gave assurances was not in their thoughts or vocabulary,

Kammerer whiplashed, "but

Kammerer whiplashed, "but many of the things which were wistfully described and warmly ap-proved this morning, could only be the result of subsidy." In the end tne result of subsidy." In the end one woman comforted Senator Lehman by remarking, "Senator, if there were no opposition, there would be no issue."

ATPAM Meeting

Continued from page 83

ter expressions of opinion. That stemmed from the Louis Sheaffer case, when at least one of the pressagent representatives on the board opposed the ex-drama critic's admission to the union, despite the chapter's 45-5 vote in favor of it.

of it.

The pressagents nominated were Merle Debusky as chapter chairman, Bob Ullman and Marty Schwartz as vice chairman (one to be elected), Betty Lee Hunt, secretary, and Reginald Dennenholz, treasurer. David Lipsky, Sol Jacobson, Willard Keefe, Maxine Keith and Martin Feinstein were nominated as board reps. The two getting the most votes become board members, while the next getting the most votes become board members, while the next two become alternates. Oliver Saylor was also nominated for the board, but declined to run. All votes have to be in by today (Wed.). votes (Wed.).

Incidentally, in line with the board's re-evaluation of the Shaef-fer by-law, it's understood the matter has been turned over to ATPAM's attorney, Sidney Cohen. His report is due tomorrow (Thurs.).

Equity Shows

(April 16-29)
Heartbreak House-Lenox Hill Playhouse, N.Y. (18-22),
Once in a Lifetime—Lenox Hill Playhouse, N.Y. (25-29).

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AMERICAN THEATRE WING 351 West 48 St., N. Y. 36 COlumbus 5-6638.

Chi Bumpy, But 'Pajama' \$34,700, 'Inherit' \$24,700, 'Teahouse' \$23,600

Chicago, April 17.
Two of the three Windy City shows sagged last week, while the third, "Pajama Game" took a jump, apparently on the final-week stimulus.

jump, apparently on the final-week stimulus.
Future bookings include the "Bad Seed," April 30 at the Harris for a run on subscription, and Harry Belafonte's "Sing, Man, Sing," due May 14 at the Shubert for two weeks.

Estimates for Last Week
Inherit the Wind, Blackstone (10th wk) (\$5; 1,450; \$37,038) (Mel-vr) Douglas). Over \$24,700 (previous week, \$28,900); slated to move out June 2.

Pajama Game, Shubert (22d wk) (\$5.50; 2,100; \$61,000) (Fran Warren, Larry Douglas, Buster West). Over \$34,700 (previous week, \$31,600); bit the road again Saturday (14).

\$31,600); hit the road again Saturday (14).

Teahouse of the August Moon, Erlanger (31st wk) (\$5; 1,335; \$35,-495); (Eddie Bracken, Hugh Reilly). Skidded to over \$23,600 (previous week, \$34,900).

Opening This Week
The Lovers, Great Northern (\$4.40; 1,500; \$34,579) Playwrights' Co.-Gayle Stine production, in for a three-week pre-Broadway breakin on subscription, opened last night (Mon.) to one favorable Review (Cassidy, Tribune) and three negative (Harris, News; Kogan, Sun-Times; Dettmer, American).

'Fella' Big 48½G, In First 7, Philly

Philadelphia, April 17.

Fine notices and a hefty advance sale launched "Most Happy Fella" to a blissful start here last week. The musical tryout drew enthusiastic notices from all three local critics (Gaghan, News; Murdock, Inquirer; Sensenderfer, Bulletin). Possibly concerned at the mentions of the 'operatic' tone of the show, the management is apparently trying to offset that in its publicity campaign.

Next booking is "Teahouse of the August Moon," opening next Monday night (23) at the Forrest for four weeks, with a mountainous advance that is expected to reach almost complete sellout before the local preem.

Estimate for Last Week
Most Happy Fella, Forrest (MD) (\$6; 1,870). Final offering of the local Theatre Guild - American Theatre Society subscription season drew a hot \$48,500 for its first seven performances; continues.

'Strip' \$23,700 in Pitt; Musical Tryout Folds

"Strip for Action" drew a mild \$23,700 last week at the 1,700-seat Nixon, against a possible capacity of nearly \$49,000 at \$4.90 top for weeknights, and \$5.40 Friday and Saturday. Tryout musical was to have held for a second week, but folded abruptly Saturday night (14).

Mixon is now dark, but will re-ght April 30 with "Plain and ency," with "Damn Yankees" due ay 7 for a fortnight.

Tea' Tepid \$6,000 in 5 For Wilmington Stand

Wilmington Stand
Wilmington, April 17.

"Tea and Sympathy," costarring
Maria Riva and Alan Baxter, drew
a weak \$6,000 in five performances
last Thursday-Saturday (12-14) at
the 1,223-seat Playhouse here.
There were two performances Friday and Saturday nights. House
was scaled to a \$4.80 top.
The season here closes with a
week's run of "Can-Can" beginning
next Monday (23).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set) bye Again, Hayes (4-24).

Up Darling, Barrymore (5-2).

Happy Fella, Importal (5-3).

Me Kate, City Center (5-9).

Is (3-9). feld Foilies, Wint. Gard. (5-26). nen Jones, City Center (5-31). 19ri-La (6-6).

OFF-BROADWAY

of Destiny, Downtown (4-25), iom, Harlequin (5-3), i House, Greenwich Mews (5-7), an Cometh, Circle in Square (5-20), Golden Arm, Cherry Lane (5-20), Branch, Provincetown (5-21), st Revue, Phoenix (5-22), of Duty, Provincetown (6-11),

'Anastasia' \$11,500 (5), Opens Tour, Columbus

Columbus, April 17.

Columbus, April 17.

"Anastasia" with a \$4 top, grossed \$11,500 during its five-performance stay here last Wednesday-Saturday (11-14). The Viveca Lindfors-Eugenie Leontovich starrer was the sixth and final subscription entry of the season at the Hartman Theatre.

"Boy Friend," with Jo Ann Bayless and John Hewer, will open a four-day, six-performance stay at the Hartman tomorrow (Wed.).

'Sing, Man' \$36,000, Lovers' 13½G, Det.

Detroit, April 17.
Both Detroit legiters are dark
this week, with the Shubert scheduled to relight next Monday (23)
for four weeks of "Pajama Game."

for four weeks of "Pajama Game."
The Cass has nothing in sight.
Last week, Harry Belafonte's
"Sing, Man, Sing" grossed an excellent \$36,000, only \$5,000 short
of capacity. Top at the 2,050-seat
Shubert was \$4 weekends and
\$3.50 other nights.
Second and final week of "The
Lovers," new Leslie Stevens
drama which broke in at the 1,482seat Cass, was a disappointing
\$13.500; potential capacity on
Guild subscription was \$35,000.
Top was \$4.

'DARLING' OKAY \$17,300 FOR 5 IN NEW HAVEN

New Haven, April 17.
Premiere of "Wake Up, Darling" at the Shubert last Wednesday-Saturday (11-15) had a fair share of the house's 1,657 seats occupied as an okay advance drew a boost from favorable word-of-mouth. On a potential capacity gross of \$24,000, at \$4.50 top for five performances, the take hit a good \$17,300.

This Saturday (21) has

good \$17,300.

This Saturday (21) has a preview of "Shangri-La," with a full week to follow. Only other booking is "Bus Stop," which looks like the '55-'56 swansong.

'Bus' 111/2G in Split Wk. 'Anastasia' Stock \$3,600

'Anastasia' Stock \$3,600

Rochester, April 17.

"Bus Stop" grossed a satisfactory \$17,500 last week in an eightperformance split between the Erlanger Theatre, Buffalo, and the Auditorium here. Play picked up \$11,500 in five performances at the former spot last Monday-Thursday (9-12) and another \$6,000 in three perforances here Friday-Saturday (13-14). The production is current at the Cass Theatre, Detroit.

The Dorothy Chernuck and Omar K. Lerman Arena Theatre here racked up a neat \$3,600 for 11 performances of "Anastasia," in the 300-seat round house. Run ended Sunday (15).

"King of Hearts" opens tomorrow night (Wed.).

"King of Hearts" opens tomorow night (Wed.).

3D 'TEAHOUSE' \$35,900

Larry Parks Returns This Week in Cincinnati

Little Rock, April 17.

The third company of "Teahouse of the August Moon" grossed a healthy \$35,900 last week in a split healthy \$35,900 last week in a split between the Municipal Auditorium, Memphis, and the Auditorium here. The show nabbed \$20,800 in five performances at the former locale Monday-Thúrsday (9-12) and \$15,100 in three shows here Friday-Saturday (13-14).

'Ride' Relights in L.A. With Mild \$9,000 in 7

With Mild \$9,000 in 7

Los Angeles, April 17.

"Joy Ride" returned to the local legit lists last week after a 10-day hiatus for repairs to the backstage area as a result of the collapse of an I-Beam. The revue resumed on a slow note, still considerably in the red, but will hold here for several more weeks.

Estimate for Last Week
Joy Ride, Huntington Hartford (12th wk) (\$4.95; 1,032) (\$32,000). Reopened Tuesday (10) and got a dull \$9,000 for five days (seven performances).

'Teahouse' \$39,950, New Record, Hub

Legit is popping here this week. with three on the boards. Two are new entries, and the third the final frame of "Teahouse of the August Moon," record breaker at the Colonial.

lonial.

"Ziegfeld Follies," skedded to preview Saturday night (14) at the Shubert, cancelled 90 minutes before curtain time, refunded money with every seat in the 1,717-seat house sold, and rehearsed for opening last night (Mon.).

opening last night (Mon.).

"Follies" is pegged at a \$6.25 top for all orch seats straight through its two weeker and \$4.95 balcony tab, highest of the season.

"Wake Up, Darling," in on a two week tryout, ran a preview performance at the Plymouth last night and opens tonight (Tues.).

"Shangri-La," new musical starring Lew Ayres, Martyn Green and Harold Lang, is booked for the Shubert for three weeks opening May 1 with a \$4.95 top weekdays and \$6.25 Fridays and Saturdays.

Estimate for Last Week

Estimate for Last Week

Estimate for Last Week
Teahouse of the August Moon,
Colonial (C) (2d wk) (\$4.95.\$4.40;
1.500; \$39,950) (Eli Wallach, Gene
Blakely). The John Patrick-Vern
Sneider comedy set another new
house record with an incredible
\$39,950, and may even better that
for the current week's finale.

'Plain' Healthy \$36,400 For 2d Week in Wash.

Washing and stanza of "Plain and climbed sharply to \$36,400 climbed \$5,000 better he Na rancy climbed sharply to \$36,400 last week, almost \$5,000 better than the previous one at the National Theatre. The 1,677-seat house is scaled up to \$4.95 for weekend evenings. Potential ceiling is \$44,590.

Ing is \$44,590.

Business has been hypoed by the heavy tourist crowds in town. Because of reasonable prices upstairs in the houses, there has been considerable ticket sale to members of visiting highschool classes.

National will be dark after "Plain," to reopen May 6 with a fortnight return engagement of "Can-Can." "Teahouse of the August Moon" settles down May 21 in the air-conditioned theatre for an extended stay.

'Bad Seed' \$18,400 in 7, Denver and Salt Lake

Denver, April 17.

"Bad Seed," starring Nancy Kelly, grossed \$18,400 last week in a seven-performance split. The play had a Tuesday-Wednesday (11-12) booking at the Capitol Theatre, Salt Lake City, and a Friday-Saturday (13-14) date at the Tabor Theatre here. It is current at the Lyceum, Minneapolis.

'Boy' \$19,100, Dayton

Dayton, April 17.
"Boy Friend" grossed a weak
\$19,100 at the Victory Theatre here
last week.
The Feuer & Martin musical is

splitting the current week between Bloomington, Ind., and Columbus.

day-Saturday (13-14).

The company, with star Larry Parks back from vacation, is playing this week at the Shubert The atre, Cincinnati.

FRIML'S 'YEHONALA'

Rudolf Friml is composing the score for a new musical, to be titled "Yehonala," for which Ruth Martin is supplying the lyrics, and collaborating with Thomas Martin Martin is supplying the lyrics, and collaborating with Thomas Martin on the adaptation from a film script by Angela Dunn.

Plece will have a turn-of-the-century Chinese locale.

YCAN-CAN' \$21,700

Toronto Engagement Totals Meagre \$46,800 for 2 Weeks

Toronto, April 17.

"Can-Can" drew a sedate \$21,"Toronto, April 17.
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B'way Not So Hot; 'Night' \$36,700, Lunts 29G, 'Diary' 271/₂G, 'Lark' 221/₂G, 'Pipe' \$47,100, 'Game' 43G, 'Month' 19G

drums last week. Business acception in the substantially for practically all shows. Only entries to hit the capacity mark were "Cat on a Hot Capacity mark were "Cat on a Hot Capacity May Work Propers" "My

capacity mark were "Cat on a Hot Tin Roof," "Damn Yankees," "My Fair Lady" and "No Time for Sergeants."

There were no preems last week. Current frame has two, "Waiting for Godot" and "King and I" at the City Center. "Silk Stockings" exited town last Saturday (14) to tour.

Estimates for Last Week

Estimates for Last Week
Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue).
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opretta).
Other parenthetic designations

other parenthetic aesignations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Affair of Honor, Barrymore (C) (2d wk; 11; \$5.75-\$4.60; 1,077; \$27,-211) (Dennis King). Must close or move April 28. Previous week, \$4,800 for first three performances, on subscription; last week, almost \$8,300 on subscription.

Bus Stop, Winter Garden (CD) (59th wk; 470; \$5.75-\$4.60; 1.494; 43,000). Previous week, \$18,600; last week, nearly \$12,200 on two-fers; closes next Saturday (21).

cat on a Hot Tin Roof, Morosco (D) (56th wk; 444; \$6.90; 946; \$31,-000) (Burl Ives, Barbara Bel Geddes). Thomas Gomez took over as male costar last Monday (16). Previous week, \$31,600; last week, nearly \$31,500.

week, nearly \$31,500.

Damn Yankees, 46th St. (MC)
(50th wk; 396; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous
week, 50,800; last week, over
\$50,700.

573) (Gwen Verdon). Previous week, \$50,800; last week, over \$50,700.

Desk Set; Broadhurst (C) (25th wk; 200; \$5.75-\$4.60; 1,182; \$31,500) (Shirley Booth). Previous week, \$18,200; last week, nearly \$18,900.

Diary of Anne Frank, Cort (D) (28th wk; 221; \$5.75, 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$29,800; last week, almost \$27,500.

Fallen Angels, Playhouse (C) (13th wk; 103; \$5.75-\$4.60; 994; \$27,251) (Nancy Walker, Margaret Phillips). Previous week, \$17,300; last week, nearly \$13,200.

Fanny, Majestic (MD) (76th wk; 604; \$7.50; 1,625; \$62,968) (Ezio Pinza, Walter Slezak). Previous week, \$49,300; last week, over \$40,300.

Great Sebastians, Coronet (C) (15th wk; 117; \$6.90; 998; \$34,500) (Alfred Lunt, Lynn Fontannel. Previous week, \$30,200; last week, almost \$29,000.

Almost \$29,000.

Hafful of Rain, Lyceum (D) (23d wk; 181; \$5.75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). Previous week, \$21,000; last week, almost \$22,000.

Inherit the Wind, National (D) (50th wk; 397; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Previous week, \$32,300; last week salnost \$31,300.

Janus, Plymouth (C) (21st wk; 152; \$5.75-\$4.60; 1,062; \$32,700) (Janus, Plymouth (C) (21st wk; 152; \$5.75-\$4.60; 1,062; \$32,700) (Janus, Plymouth (C) (21st wk; 152; \$5.75-\$4.60; 1,062; \$32,700)

\$31,300) (Paul Muni). Previous week, \$32,300; last week almost \$31,300.

Janus, Plymouth (C) (21st wk; 162; \$5.75-\$4.60; 1,062; \$32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, \$24.500; last week, almost \$22,500.

Lark, Longacre (D) (22d wk; 172; \$5.75; 1,101; \$29,378 (Julie Harris, Boris Karloff). Previous week, \$30.500; last week, almost \$22,500.

Matchmaker, Royale (C) (19th wk; 152; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$31,300; last week, nearly \$27,300.

Middle of the Night, ANTA Theatre (D) (10th wk; 77; \$5.75; 1,185; \$39,116) (Edward G. Robinson, Previous week, \$36,700.

Mister Johnson, Martin Beck (D) (3d wk; 20; \$5.75-\$4.60; 1,214; \$32,985). Previous week, \$15,700; last week, nearly \$18,100 on subscription.

Mr. Wonderful, Broadway (MC)

\$45,00; last week, almost \$43,000.

Pipe Dream, Shubert (MD) (20th wk; 157; \$7.50; 1.453; \$55,039) (Helen Traubel, William Johnson). Previous week, \$51,100; last week, over \$47,100.

ver \$47,100.

Ponder Heart, Music Box (C)
(9th wk; 68; \$5.75; 1.010; \$30,000)
(David Wayne). Previous week, \$26,200; last week, nearly \$25,100.

Time Limit, Booth (D) (12th wk; 95; \$5.75-\$5.20; 766; \$24,330) (Arthur Kennedy). Previous week, \$16,500; last week, over \$16,700.

Will Success Spoil Rock Hunter, Belasco (C) (27th wk; 212; \$5.75; 1.037; \$31,582). Previous week, \$19,300; last week, almost \$19,100.

Witness for the Prosecution, Miller (D) (70th wk; 556; \$5.75-\$4.60; 946; \$23,248; closes June 30, to tour. Previous week, \$21,300; last week, over \$17,600.

Miscellaneous
Month in the Country, Phoenix
(C) (2d wk; 16; \$3.45; 1,150; \$24,067). Lmited engagement is extended a week, through May 13.
Previous week, \$18,400 for first
eight performances; last week,
nearly \$19,000. Miscellaneous

nearly \$19,000.

Closed Last Week

Silk Stockings, Imperial (MC)
(60th wk; 476; \$7.50; 1,427; \$5.70)
800 (Hildegarde Neff, Lawrence
Brooks); closed last Saturday (14), to tour; has earned about \$50,000
net profit on an investment of
\$360,000. Previous week, \$36,200; last week, over \$28,800.

opening This Week
King and I, City Center (MD)
(\$3.80; 3.090; \$45,000. N.Y. City
Light Opera Co. revival of Richard Rodgers-Oscar Hammerstein 2d
musicalization of Margaret Landon book, launches a six-week series of three shows; opens tonight
(Wed.).

(Wed.).

Waiting for Godot, Golden (CD)

\$\mathbb{K}\$3.75\cdot 4.60; 800; \$22,647) (Bert

Lahr, E. G. Marshall, Kurt Kasznar).

Michael Myerberg production of

London play by Samuel Beckett;

financed for \$75,000, cost about

\$65,000 to bring in, and can break

even at around \$20,000 gross;

opens tomorrow night (Thurs.).

OFF-BROADWAY
Admirable Bashville, Cherry
Lane (2-20-56); closes May 13.
Anna Lucasta, Temple (4-4-56).
Beautiful People, Theatre East
(4-10-56).
Beaver Coat, Greenwich News
(3-28-56).
Candida

(3-28-56).
Candida, Downtown (2-23-56);
closes April 22.
Cradle Song, Circle in Square
(12-1-55); closes April 29.
He Who Gets Slapped, Actors
Playhouse (1-20-56).
Mary and Fairy, Club Cinema
(3-23-56).
Mary Stand Cantil

-23-56). Mary Stuart, Guild Hall (4-6-56). Plough and Stars, Barbizon Plaza

(4-5-56),
Private Life Master Race, Open
Stage (1-30-56).
Romeo & Juliet, Jan Hus (2-23-

). Salome, Davenport (2-2-56). Threepenny Opera, de Lys (9-

Uncle Vanya, 4th St. (1-31-56). Closed Last Week Antigone, Carnegie Hall (4-2-56).

'YANKEES' FAST \$38,000 FIRST WEEK IN CLEVE.

Cleveland, April 17.
"Damn Yankees," with Bobby
Clark as No. 1 batter for the tour-CHAIR AS NO. 1 DATTER for the tour-ing company, clouded a three-bag-ger on the first trip to the plate in its four-week stay at the Hanna. It was a fine \$38,000 at \$6 top in the 1,515-seat house. Top potential at this scale is \$47,000.

'Waltz' Tuneful \$13,600, 'Figure' Prone \$7,000, S.F.

Concert Biz Riding Boom For Fifth Year, Sez Schang; Upbeat To Continue

From talent management's point of view, the concert business for 155-56 has been as good or better than last year, continuing at the crest of a boom that's been running five seasons now. So says Frederick C. Schang, prez of Columbia Artists Mgt., world's top bureau and believather in the field.

Situation decent.

bureau and beliweather in the field.

Situation doesn't necessarily reflect the position of the local manager or his boxoffice around the country, although it generally does, according to Schang. Concert bureaus and indie managements sell talent not only to local managers, but to local symphonies, organized aud movements, music and women's clubs, etc. Picking out cities at random, though, Schang points to the good biz in Boston, and better biz in Chi where, he says, the local manager is in the best position he's ever been in, despite competition from symphs, the Chi Lyric Chi manager, he claims, has had better houses this season than in the last five years.

better houses this season than in the last five years.

As for the bureaus, Schang points to one attraction, Ballet Russe de Monte Carlo. Troupe averaged \$21,700 a week this year, as against \$20,700 the season previous, or \$1,000 a week better.

Reasons for the continued concert biz upbest, says Schang, are two: (1) injection of fresh talent (Mantovani, Oistrakh, Gilels, Scots Guards), and (2) money being plentiful.

tiful.

Outlook for next year, Schang adds, is very promising. Columbia has full bookings already (and it's early for same) on the NBC Opera, Berlin Philharmonic, Chi Opera Ballet, De Paur Opera Gala and Royal Danish Ballet. Very many lesser attractions have been widely booked including some strongly lesser attractions have been widely booked, including some strongly longhair (like the Festival Quartet). Leading instrumentalists, like Gieseking, Serkin, Casadesus and Francescatti, are all booked. Leading singers, like Bjoerling, Tebaldi, Siepi and London, are heavily booked. A short-term newcomer like the Swedish Goskor was sold out a month ago.

There is every reason to believe, says Schang, that in spite of television and the films, the market fot personsal appearances (concerts) will remain steady.

SOLOMON NAMED HEAD OF INDIANAPOLIS ORCH

Indianapolis, April 17.

Izler Solomon, one of seven guest conductors heard with the Indianapolis Symphony this season, has been named permanent conductor. Solomon was eleqted in a close vote over Nicolai Malko, conductor of Chicago's Grant Park Concerti.

Concerts,
Solomon will succeed Fabien Sevitzky, who resigned last summer
after conducting the orch since
1937. Sevitzky now is in Yugoslavia, where he has conducted
nine concerts and a performance
of "Carmen" this year.

1st Basque Dance Group To Tour Amer. in 1957

Albert Morini will present the Ballet Basque de Biarritz here next season, marking the first time an authentic Basque dance group has played the U. S. (A few years ago, Morini offered the Euzkadi here for a couple of seasons, but this was predominantly a Spanish Basque singing group, although they danced a bit). New company, a French Basque folkdance and ballet troupe, is known in Europe as Ballet Basque Oldarra, and has been in existence for some time. It has its own ballet school in Biarritz.

Troupe of 27 (some dancers double as musicians) will play here four months, starting January, 1957, as a concert attraction, doing mainly onenight stands, traveling mostly by bus, and going as far as the Coast. It will sell at around \$2,000

\$2,000.

MorinI is also importing the little Gaelic Singers of County Derry (northern Ireland) for next season. Group of 21 girls and four boys from a Derry orphanage will be here October through Xmas. 1956, and will mark first time for an Irish kid choir here.

In Busy Summer Sked

Personal manager Susan Pim-sieur has set a busy summer sked for N. Y. City Ballet leads Maria sieur has set a busy summer sked for N. Y. City Ballet leads Maria Tallchief and Andre Eglevsky, as a unit. Duo, supported by a corps of eight, will give four performances at the arts fest at Boston Gardens, starting June 19, and dance at Lewisohn Stadium, N. Y., with the corps July 12. As a duo they'll appear at a Buffalo Philharmonic pops concert July 17 and a Cleveland Symph pops program July 18. They'll be featured in "Student Prince" at the Greek Theatre, in L. A., July 30-Aug. 12. Miss Pimsleur has also set Eg-

Miss Pimsleur has also set Eglevsky and Melissa Hayden, plus a corp of eight, for the June 2 opening of the new auditorium at Unity House, Bushkill, Pa.

Don't Pit Lightweights Against Chamn; Mozart Still Tons the Moderns

Still Tops the Moderns

It was a little cruel to couple a Mozart work (even a minor one like "The Impresario") with the N. Y. debut of Rolf Liebermann's "School For Wives," which the N. Y. City Opera bowed at City Center, N. Y., last Wednesday (11). In the latter work, the spotty Liebermann score didn't keep up with the inventiveness of the staging of the one-act opera based on the Moliere comedy, while the book in turn was false to the Moliere spirit, horsing things up a bit too much. An occasional melodic air and some infrequent tinkling rhythms didn't keep "School For Wives" from being on the whole rather superficial and trying to the ear, far even from a succes d'estime.

On the other hand, Mozart's receive a conserver and managers.

succes d'estime.

On the other hand, Mozart's spoof on operas and managers, "The Impresario," is much to the point, with charming tomfoolery, and some delightful arias when there's been enough kidding around. It redeemed the evening. Beverly there's been enough kidding around. It redeemed the evening. Bewerly Sills was enchanting as one prima donna, and Jacquelynne Moody appealing as the other, and Ludwig Donath acted out a tired impresario with neatness. In "Wives," Peggy Bonini was eye-catching as well as ear-arresting, with Jon Crain and John Reardon as excellent support. Joseph Rosenstock conducted both works with gusto and flair.

Maria Callas Avers She'll Sing At Met Fall Opener

Temperamental diva Maria Cal-las, skedded to make her N.Y. Met Opera debut on opening night next fall, has assured management that iall, has assured management that she'll open, despite talk of legal complications, contract suits, etc., involving a former impresario that would cause her to shy away from N.Y. La Scala soprano is due at the Met for rehearsals of "Norma"

Oct. 18.

Meantime. it's been reported that the Chi Lyric Theatre, for which Mme. Callas sang the past two fall seasons but for which the diva declared she'd never sing again (due to last fall's processerver hassle), has offered her three dates in Chicago prior to her Met bow (the final one on Oct. 17), and that Mme. Callas is seriously considering the offer.

Kaye, Tudor to Rejoin Jap

Raye, Tudor to Rejoin Jap
Terp Group This Summer
Tokyo, April 10.
The Komaki Ballet Co. has announced that Ballet Theatre ballerina Nora Kaye and choreographer Anthony Tudor will visit Japan again this year to take part in the 10th anniversary celebration of the Komaki company. With them will be dancer Hugh Laing, who will appear with Miss Kaye in performances with the Komaki Ballet.
The visitors will appear in To-

The visitors will appear in To-kyo June 3 and 6 and then will perform in Osaka and Nagoya be-fore returning to Tokyo for a ten-day run June 25 to July 8.

Met's Gutman Renamed To Columbia Gab Post

John Gutman, Met Opera assistant manager, has been reappointed lecturer at Columbia U., N. Y., for next spring. He'll give a 15-week course on "Opera as Theatre," starting in February, He's lecturing at the school tomorrow (Thurs.) on "Mozart on the Stage," as part of the university's Mozart celebration.

Auber's "Fra Diavolo," not done Auber's "Fra Diavolo," not done in N. Y. since 1910, will be heard in a new English text by Gutman at Hunter College (N. Y.) Opera Workshop May 10-11-12. William Tarrasch will be conductor, and Rose Landver director. On June 16 Gutman sails to Europe for his usual two-month vacation.

City of Philly Holds Up \$25,000 Opera Grant In Two-Faction Squabble

Philadelphia, April 17. The City of Philadelphia has held up its grant of \$25,000 to the Philadelphia Grand Opera Co., as the result of a squabble for con-trol between factions on the company's executive board and board of directors.

The new company was formed by the merger last year of the rival Philadelphia La Scala troupe, the Philadelphia La Scala troupe, headed by Humbert A. Pelosi, and the Philadelphia Civic Grand, headed by Anthony Terraciano. Groups linked forces for the first time as a means of getting the civic grant.

According to the Pelosi backers, there was a "gentleman's agreement" that both the La Scala and Civic Grand would share in the production chores. Last year Terraciano managed all productions. The La Scala partisans claim Pelosi was ignored and that artists and anyone with a previous La Scala background were discriminated against.

Executive committee is evenly

Executive committee is evenly split, but the 75-man board of directors is heavily pro-Civic Grand. rectors is neavily pro-Civic Grand. The committee, recommended that the 10 operas to be given next year should be divided between Terraciano and Pelosi. The directors promptly contracted Terraciano to produce all 10, and the La Scala group pulled out.

City check will be withheld until agreement is reached.

Concert Bits

Margaret Carson, assistant to National Artists Corp. prez Luben Vichey, has had an added special assignment the past few weeks, handling press arrangements for the Margaret Truman - Clifton Daniel wedding, which takes place Saturday (21) at Independence, Mo. She's an old friend of the brideto-be.

-be. Columbia Artists veepee Andre Pertens now abroad, is thinking Columbia Artists veepee Andre Mertens, now abroad, is thinking of importing the Conservatoire Orch of Paris, under Paul Cluytens, for the '57-'58 season. Orch is one of Paris' two top symphs, along with the French National Orchestra.

Orchestra.

Igor Youskevitch, finished with Igor Youskevitch, finished with Ihe Ballet Russe season, leaves today (Wed.) for Cuba to dance with the Alicia Alonso Co. until end of May or into June.

Five N. Y. City Ballet leads, Tanaquil LeClerq, Diana Adams, Patricia Wilde, Francisco Moncion and Andre Eglevsky, will fly to Puerto Rico for a performance at San Juan May 1, sponsored by the Pro Arte Musicale.

Basso Norman Scott switching

Basso Norman Scott switching this fall from National Artists Corp. to Columbia Artists Mgt., in the Coppicus, Schang & Brown division.

division.

John Corigliano, concertmaster of the New York Philharmonic for the past 13 years, and Heida Hermanns, German-American pianist, comprise a new concert duo. They'll debut next Wednesday (25) at the YMHA, N.Y.

Lisa Della Casa will sing the title role in "Arabella" when the Met revives the Strauss opera next season.

Inside Stuff—Concerts

The N. Y. City Opera Co., which closed its spring season at City Center, N. Y., last Sunday (15), has had its share of artist contract troubles. Last season, tenor Robert Rounseville ducked out of an opera pact to make the "Carousel" pic; management brought charges with the American Guild of Musical Artists, and AGMA this January fined Rounseville \$500 and severely reprimanded him, to set an example. This season, bass Leon Lishner allegedly walked out on his NYCO contract. Management, however, decided not to press charges. Lishner, who's sung on Broadway in "The Consul" and "Saint of Bleecker St.," sang in "Mother of Us All" at the Phoenix Thealre, N. Y., Monday night (16). N. Y., Monday night (16).

N. Y., Monday night (16).

Antony Tudor will replace Zachary Solov as director of the Metropolitan Opera Ballet next season Solov, in charge the past five years, will continue as the choreographer, but wants time off to take outside jobs in tv, films or a Broadway musical. Mattlyn Gavers has been appointed ballet mistress (a new post) and will be in charge of the opera ballets after Solov has staged them. Tudor will unite the Met troupe with the Met ballet school, and be administrator of both. Miss Gavers will continue as instructor at the school.

Solov is tired of the administrative detail, and the necessity of being at the house for every performance involving a ballet. He'll be available in N. Y. all season long, of course, but wants more freedom for creative work and for some of the outside plums going to others. He had to turn down last season's choreographic job on the NBC-TV Opera's "Griffelkins," for instance. He has had bids for several oneshot-tv spees for next fall, and is considering them. He'll stay in N. Y. this summer prepping Met work, as well as ballets he wants to offer to Ballet Theatre and Ballet Russe.

Wallace Magill, who joined National Artists Corp. last fall when Luben Vichey took the bureau over, has returned to his old post at N. W. Ayer, resuming as producer-director of "The Telephone Hour" (NBC), with some added production activities, handling spots, etc. Magill, brought in at NAC originally as overall general manager, stayed about five months, mainly handling radio-tv chores. Having been producer-director on "Telephone Hour" for 14 years prior to the NAC bid, he retained a freelance director relationship with the radio show while with NAC. show while with NAC.

Sir Thomas Beecham has agreed to conduct the Symphony of the Air in two Carnegie Hall, N. Y., concerts next season because, as he advises: "More than ever at the present moment does it (the symphony) need encouragement from every responsible musical quarter in view of certain recent happenings in Washington." (Sir Thomas was referring to the nix on a projected overseas tour of the orch on unproved allegations of subversive influences in the group).

Andre Kostelanetz, before flying west last weekend, thanked Variety for its coverage of his N. Y. Philharmonic special concerts, asserting: "Your support has greatly contributed to the fact that similar series were successfully inaugurated this year in San Francisco, Houston, Montreal and Toronto, while still others are being discussed now for the future."

Unusual sight in the Sunday newspaper music sections—advertisements for appearances in N. Y. of the Vienna Philharmonic and the Berlin Philharmonic. Dates on both are still six months off.

Longhair Disk Reviews

Vivaldi: Seasons (Epic). Charming, quaint program music, beautifully played by I. Musici.

Borodin: Quartet No. 2 & Shostakovich: Quartet No. 1 (Angel). Lyric Borodin and youthful, taut, rhythmic Shostakovich well-played by a fine chamber ensemble in the Armenian State String Quartet.

Tchaikovsky: Symphony No. 4 (Victor). Rousing, sonorous and full-bodied version by the Boston symph under Munch.

Debussy: Children's Corner & Petite Suite (Capitol). Tender, delicate suites, as delicately spun out by Felix Slatkin's. Concert Arts Orch.

retite Suite (Capitol). Tender, delicate suites, as delicately spun out by Felix Slatkin's Concert Arts Orch.

Hindemith: Mathls der Maler & Symphonic Dances (Decca). Dances, richly orchestrated, and the reverential triptych, both get favored treatment by the Berlin Philharmonic under the composer's batom. Mozart: Concerto No. 27 & A Major Sonata (London). Wilhelm Backhaus shows the same mastery of Mozart as with his Beethoven. Vienna Philharmonic under Bohm aids in the concerto, for a distinguished performance.

Smetana: Bartered Bride (Epic. Highlights of the charming opera, sung brilliantly by accomplished Viennese singers, especially Hans Hopf, an outstanding tenor.

Beethoven; Symphony No. 3 (Capitol). Dramatic, probing reading by the Pitt Symph under Steinberg.

Mozart: Mass in C. & Symph No. 38 (Decca). "Coronation" mass in glowing, reverent performance by a German group, with Maria Stader standout. Berlin Philharmonic under Markevitch plays the symph Skillfully.

Mozart: Concertos No. 5 in D & 23 in A (Vox). Spacious, mellow works, of early and late period, glowingly played by a master pianist in Ingrid Haebler. Vienna Pro Musica under Paul Walter assists.

NYCB Again 56G in Chi

title role in "Arabella" when the Met revives the Strauss opera next senson.

Violinist John Afendras was named conductor of the Frisco Municipal Band, succeeding the late Phillip H. Sapiro, last week.

Pearl Primus, who was assistant to the director of the new Broadway show, "Mister Johnson," is preparing a new program of dinnees for a tour of Europe and the Middle East this fall.

NILOD Again JOU Iff Ull Chicago, April 17.

The N. Y. City Ballet, which grossed about \$56,000 in its first week at the Opera House, April 2-2.

Troupe was held over for an extra (third) week this session, winding its Chi run April 22.

Group presented only one work during its current run, the full-length "Nutcracker."

2d American Resigning From West Berlin Opera; Miffed Over Small Parts

Frankfurt, April 17. Baritone Michael Rhodes is the

econd U.S. singer to pull out of the West Berlin Opera recently. The Brooklyn-born artist admits that he's chagrined over not being

that he's chagrined over not being given enough opportunity to sing, and will leave as soon as his contract is up, this July.

One' week previously, another American, tenor John F. Alexander, also quit the West Berlin Opera, and the organization was forced to pull a rapid switch to fill his vacancy. Managing director Carl Ebert has threatened to prevent Alexander from ever again appearing on the German stage because of his leaving before his contract had run out.

Rhodes explained that part of

tract had run out.

Rhodes explained that part of the trouble is that the German opera houses prefer a declamatory style of singing in which the words are stressed more than the music, while most American singers have learned the Italian bel canto manner of presentation. Despite having received excellent reviews in the West German papers, Rhodes has had only one major role in Berlin, singing Marcello in "La Boheme." He plans to return to the States when his contract winds, and do a tour.

Only American who'll remain then with the West Berlin Opera is Irene Dallis of San Jose, Cal.

New Productions for 72d Met Season; Sign Morel

Met Season; Sign Morei
The Met Opera 1956-57 season,
its 72d, lists 26 operas for the 24
weeks, from Oct. 29 to April 20.
New productions include Offenbach's "La Perichole," never done
at the Met; "Ernani," last heard in
'28-'29, and "Traviata," back after
a season's absence, but in its first
new dress since 1935-36. Revivals
will include the four "Ring" operus
and "Norma," last-named opening
the season, with Maria Callas
starred in her N.Y. debut.
Jean Morel, former N.Y. City

Jean Morel, former N.Y. City
Opera conductor who's returning
to City Center next fall, will also
join the Met roster then.

Literati

Benny Leonard Bio & Pic
Harry Essex has completed a
deal for a book on the life of former lightweight champ Benny
Leonard as a prelude to a biofilm.
Essex has owned film rights to the

Essex has owned film rights to the story for some time.

Writer will do the story as a three-parter for the Saturday Evening Post and follow it with a hard cover version for which the deal now is being negotiated.

Comics' Cultural Impact

Comics' Cultural impact
Combined circulation of 55,837,000 for all U. S. dailies (in English)
owes a lot to the so-called comics,
which are only occasionally comicai. Editorial director Dick Anderson of the Metro Sunday Comics
office-memoed his staffers last week with some items which point up the entertainment role of the cartoonists in America's entertain-ment and instruction. Here are a few items

Toledo physician, Nicholas A Totedo physician, Nicholas Dallis, has created a successful strip with a mythical Rex Morgan, M. D., as hero and 300 dailies publish it.

lish it.

A comic book will go to school-kids, paid for by the American Dental Assn. Purpose: to-encourage boys to plan a career in the molar world.

Al Capp is casting for the Broadway musical version of "Lil Abner" and a film series based on "Winnie Winkle" may star June Hayoc.

White White hay sar value
Havoc.

In plotting "Gasoline Alley" 30
years ago, creator Frank King
stated Skeezix would inherit \$30,000,000 at age 35 and when the
imaginary birthday of the imaginary character passed an irate lifelong reader phoned the syndicate
and demanded an explanation—
and got it.

Anti-Defamation League of B'nai
B'rith is reprinting the Dogpatch
allegory about a family of squareeyed people who are discriminated
against in the Dogpatch community, the majority being round-eyed.

Leterman's New Book
Harper will publish insurance
man Elmer G. Leterman's new
book, "The New Art of Selling"
(tentative title), next January.
Leterman's "Personal Power
Through Creative Selling" is a
current Harper seller and will be
published later this year in England, Japan and Germany.

Royalty-Free Plays

Two royalty-Free volumes have just been published by Plays Inc.
Titles speak for themselves. John Marray authored "Mystery Plays for Young People" (\$4), a collection of one-act dramas; and Lewy Olfson adapted 15 royalty - free "Radio Plays of Famous Stories" (\$3.75). Source authors include Mark Twain, Edmond Rostand, Emily Bronte, George Eliot, Rudyard Kipling, Booth Tarkington, Charles Dickens, Victor Hugo, Oscar Wilde, Nathaniel Hawthorne, Sir Walter Scott.

Another anthology is Dell's "Six Great Modern Plays," a 50c paperback comprising Chekhoy's "Three

Another anthology is Dell's "Six Great Modern Plays," a 50c paperback comprising Chekhovs "Three Sisters," Ibsen's "The Master Builder," O'Casey's "Red Roses for Me," Shaw's "Mrs. Warren's Profession," Arthur Miller's "All My Sons" and Tennessee Williams' "The Glass Menagerie." Edward Parone, assistant to the producer at New York's Phoenix Theatre, made the selections. Not all these are royalty-free however.

are royalty-free however.

Harvard's Lord Tennyson Trove
Houghton Library of Harvard
University has acquired the world's
most important collection of the
writings of Alfred, Lord Tennyson,
19th century British poet laureate.
This literary treasure consists of
about 650 drafts and revisions of
350 poems.
Harvard historians say that the
fact that a number of the poems
liave never been published "adds
to the collection's immeasurable
value for historians and critics."
No other collection contains so
many of Tennyson's worksheets,
covering the entire span of his career. Three-fourths of the papers
are in the poet's own hand. The
rest were copied by his wife or his
one Mallered. eer. Three-tourned in the poet's own hand. The est were copied by his wife or his rest were con, Hallam

Harvard purchased the collec-on at an undisclosed price from ne poet's grandson, Sir Charles

Tennyson, using income from a bequest to the university from American poet Amy Lowell.

The documents have been in the Houghton Library vaults for 10 years, but are only now being announced because the payments are completed.

years, but are only now being announced because the payments are completed.

Prof. William A. Jackson, director of Houghton Library, explained how the collection happened to leave England. Shortly after World War II, Sir Charles determined to sell his grandfather's works. He offered them to the British Museum which did not have the money for the purchase price and named Harvard University as a possible purchaser. Prof. Jackson flew to London in 1946 and arrangements were completed for the sale. "We were unable to raise the sum right off and so agreed to pay for collection in installments over a period of years," he said.

The significance of Harvard's acquring the papers, Professor Jackson said, is that they become available to scholars everywhere.

"Probably the reason the British

son said, is that they become available to scholars everywhere. "Probably the reason the British Museum mentioned Harvard," he said, "is that they knew that if the collection were here, a British scholar could obtain a microfilm of the papers or could come here to study them."

Jenkins' Citation

Burris Jenkins Jr., Hearst Newspapers cartoonist and author, received a citation from the Jewish War Veterans, before an address on "Inside Israel 1956" given April 11 in Chancellors Hall, Albany, as part of the Times-Union's centennial observance. Stanley R. Bookstein, national vice commander of the JWV, presented the citation. Jenkins spoke on his recent trip to the Middle East, under the auspices of the Hudson-Mohawk Council on World Affairs, the Albany Jewish Community Council and Hearst's Times-Union.

Jewish Community Council and Hearst's Times-Union.

"American Lyceum" by Carl Bode (Oxford; \$5) is a history of the 19th century platform movement which served for so many years as a form of show biz. Brought from England in the 1820s, the lyceum "institutes" received impetus in America from Josiah Holbrook, and flourished until the eve of the Civil War, when issues of the day distracted audiences. Lectures, debates, discussions and readings formed the backbone of lyceum which, in a sense, was the parent of Chautauqua. Lyceum, however, eschewed comics on its platforms. Artemus Ward and Mark Twain belonged to the "lecture" platforms of alater era. In full flower, American lyceum supported speakers like Emerson and Thoreau.

At least one celebrated actor made the lists: George Vandenhoff was popular as a lyceum "declaimer." Bode's book provides a careful background for an important development in American entertainment.

Robo.

Tobe's Collection
Mrs. Tobe Coller Davis, president of Tobe & Associates, Inc., international fashion and merchanternational fashion and merchandising consultants, presented a complete set of the Tobe weekly reports from 1927 to date to the Costume Institute of the Metropolitan Museum of Art as a reference library. A full set of each preceding year will be added yearly so that a complete history of current fashions will always be available to visitors of the Museum as a useful and accurate record of American dress during this period.

Impact of "The Bridge"
Book that has been getting an amazingly big pile of offbeat notices is "The Bridge," a year-book of Judaeo-Christian studies, edited by John M. Oesterreicher, Pantheon Books, N. Y. (\$3.95). Time gave it several pages in the religious section.

religious section.

Most healing feature of the anthology is the papal explanation to Christians that "spiritually we are Semites." Many priests have helped Father Oesterreicher in this worthy work, and several laymen, too; notably Cornelia and Irving Sussman, who used to do a puppet act before she turned to writing novels and he to teaching. They make a study of Marc

CONTINENTAL FILM REVIEW

The enly Magazine of its kind in English
Authoritative information on European Film Production
Superbly illustrated, Used by British, American and International Distributors
Monthly: 25c, Subs. 1 Year \$3 (Post Free); Air Mail \$2.80 extra

EURAP PUBLISHING CO., (LONDON) LTD., 137 Blackstock Road LONDON N.4, England

Chagall, painter of "The Cruci-fied," that is full of amazing reve-lations; that Christ had a tallit, a Jewish prayer shawl, wrapped Jewish prayer shawl, wrapped around his loins when He died is around nis ions when He died is a sample of his contentions. All his paintings are trademarked by a ladder. Whether Jacob's, St. Augustine's or the Carpenter's is not explained.

not explained.

Considering the b.o. success of biblical pix, there are half a dozen pictures in "The Bridge." The best thing about the book is that conflict between the Old and New Testaments is not stressed, rather a historical continuity—"the unbroken economy of salvation." This is a new angle and one well worthy of screen presentation.

Scul.

OK Baseball Encyclopedia

OK Baseball Encyclopedia
John Lowell Pratt, president of
A. S. Barnes & Co., which specializes in sports books, pays tribute to the late Hy (N.Y. Daily
News)) Turkin, who died at 40 in
1955, in the dedication of the revised "Official Encyclopedia of
Baseball." Turkin, News' sportswriter, and S. C. Thompson, baseball statistician (Al Munro Elias,
etc.) collaborated on the enclyclopedia. pedia

records of the encrychepedia.

Turkin was a prolific writer and his collaborator, "Tommy" Thompson, was and is a musician. He is w.k. with pit bands in Broadway legit musicals. Don Schiffer, exLong Island Press and Jersey Journal sportswriter, was named managing editor to complete the work, after the death of Turkin. As the title Indicates it includes everything, not the least of it the lifetime records of more than 9,000 players' averages. It is aptly timed for publication with the opening of the season,

Abel.

Anita Colby's Post

Anita Colby's Post

Anita Colby, with an extensive stock interest in the firm, takes over as prexy, editor and weekly columnist for Women's News Service (a newly purchased subsid of Montreal Standard Publishing). In addition to thesping, Miss Colby has broad background in editing and administration, having worked prior and during her film career for Harper's Bazaar and as executive assistant to the president of Paramount and as a Photoplay editor.

Aids Retarded Children

Aids Retarded Children
Dale Evans Rogers, who donated
all royalties from her bestselling
books, "Angel Unaware" and "My
Spiritual Diary," to various organizations aiding retarded children,
authored the foreword to Maxine
Garrison's "The Angel Spreads Har
Wings," which Revell is publishing
April 2.

April 2.

A close family friend, Miss Garrison tells of the home life of the Rogerses with their seven children and touches on the personal and tragic problems faced when Robin Elizabeth Rogers, a retarded child, was born. Miss Garrison, incidentally, is contributing a portion of royalties from sale of "Wings" to the National Assn. for Retarded Children. Children.

Revell published "Angel Unaware," the story of Robin Rogers, as well as "Spiritual Diary." Former book sold 500,000 copies and sales of "Diary" have topped 120,000 copies.

N.Y. Anti-Obscenity Bill

N.Y. Anti-Obscentty Bill
Gov. Averell Harriman has
signed the bill promulgated by
Senator Stanely J. Bauer, Buffalo
Republican, which amends the
Penal Law to make the possession
of six or more identical "or similar" articles presumptive evidence
of violation of the provision prohibiting sale or distribution of obscene prints and articles.

The measure one of a series pro-

scene prints and articles.

The measure, one of a series proposed by the Joint Legislative Committee to Study the Publication and Dissemination of Offensive and Obscene Material, was drafted to make enforcement easier, via the addition of "or identical." It takes effect July 1.

CHATTER

Esther Burke, ex-Look, now doing special promotion for Bantam Books.

Fred Allen's Jast interview ap-ears in the April 21 issue of TV

Paul Gallico in from Europe yesterday (Tues.) on the Queen Elizabeth.

Holiday mag's anthology of "The USA In Color" is due from Doubleday as a spring travel book.
Roger Angell, Holiday mag senior editor, leaves for France April 26 for a two-week biz trip.

SCULLY'S SCRAPBO

By Frank Scully SCULLY'S SCRAPBOOK

Palm Springs.

Once, when lunching with a renowned producer, I was in such a comical mood that he wondered if I wouldn't like to join his writing sta His ctoff

ing staff.

His question stopped me cold. I looked around to see if there were any writers at the table with us. No writers. Instead, they were huddled in a corner, eating a sour-looking mess made from second grade yogurt. I recognized the stuff because the producer caused the company that made it.

His question stopped me cold. I looked around to see it there were any writers at the table with us. No writers. Instead, they were huddled in a corner, eating a sour-looking mess made from second grade yogurt. I recognized the stuff because the producer owned the company that made it.

"See those guys huddled in that corner?" I asked.

He turned and saw.

"If I were one of them I wouldn't be sitting here, would I? I wouldn't be privileged to treat you as if you were almost my equal."

He agreed it would not work out quite that way. "You'd have more money but less privileges than you have on Variety," he conceded.

"If you didn't have such a Palm Springs tan, I'd say that was pretty white of you," I replied.

He grimaced like a cat that had lost a mouse.

I'd like to loop this narrative hook around the neck of Joe Pasternak, especially after reading. "Easy The Hard Way." an autobiographical junket put together by David Chandler. But I'm afraid I can't hang the story on Joe because it didn't happen to him. But what did happen to him seems to be a successful story in book form.

Long before certain dames, most of them still big attractions, were publicized as "poison at the booksfores." Established authors were discouraged from looking for uranium in those fabricated hills. Now and then one tried, but the publisher didn't put his heart into the book and when, forced to sink or swim on its own, the book sank, the publisher would sigh and tell his author that he expected as much.

Pix Bios No Longer Radioactive

But today, hardly a publishers, seeing that even bubbles sell, have been putting their salesmanship into the deals and as a consequence now have more coin to show their CPAs come tax-time.

The trick seems to be to tell some measure of truth about others and not to lie too brazenly about oneself. That most of these books are 90-day wonders is nothing against them. Few books, no matter how well written, have a much longer life, because the publishing world also operates on a conveyor belt. While its belt may

slowly than others, nevertheless publishing is conditioned by releasedates and staffs whose job it is to get the next one ready while this one is dying.

"Easy The Hard Way" helps one to understand what made Sammy run. In Joe Pasternak's case it was more like a dog-trot than a run and it was accompanied by background music of sustained good humor. This is a rarer commodity than one might expect from an industry which manufactures make-believe exclusively. It is taken very seriously by those who manufacture it and the feuds and fights and cross-politics that go on in studios is every bit as real as the early life of westerners, which is the town's chief staple of trade.

Which Came First

I rather suspect that before taping his life-story, Joe Pasternak saw too many pictures and remembered too well the bits that went over in those which were rated boxoffice successes. Being in a business that now and then takes in its own washing, naturally Pasternak, Chandler and Putnam hope they have a picture in "Easy The Hard Way" and it is hard to see why they haven't.

It is a story of an immigrant boy from Hungary, and from hunger too, and the steps by which he moves up from a dishwasher to the guy who produced everything from "One Hundred Men And a Girl" to "Meet Me In Las Vegas" reads as incredible as the pictures he produced.

He had his downheats too. He was shipped by old Uncle Carl

Produced.

He had his downbeats, too. He was shipped by old Uncle Carl Laemmle to Germany to produce for Universal and was away so long that he might easily have been the author of "The Forgotten Bohunk"

that he might easily have been the author of "The Forgotten Bohunk" by the time he returned.

That between him and Henry Koster they had as little command of the King's English as the late Uncle Joe Stalin and nevertheless were able to scurry up the ladder faster than native-borns, is proof that they had something, a something America still paid good money for.

Asked by Laemmle in a cable, "Can Koster speak language?" Joe cabled back, "He reads and writes perfectly." Pasternak meant German of course. The French call this "bluffer," a word derived from our verb to bluff. It is, I suppose, a substantial plank in the platform of business ethics, and since in Pasternak's case it was not an outright lie and turned out all right, I suppose it has to be considered smart business.

The Foreign Legion

lie and turned out all right, I suppose it has to be considered smart business.

The Foreign Legion

As a matter of fact. Laemmle might have thought Pasternak meant that Koster read and wrote perfect German. I have no doubt around Universal in those days German was spoken more freely than English. But eventually they had to get their pictures down in some sort of English and they were smart enough to know they could hire Ph. D.'s in English at a fraction of their own salaries and come out on top. An excellent example of why Pasternak's life seemed to be built on a film script was how his marriage went down hill as his studio success climbed. He tells of returning home with Bruce Manning one evening. Joe was having frontoffice trouble with "One Hundred Men And a Girl," and Manning naturally thought that was what was worrying him. When they pulled up in front of Pasternak's house Manning said, "Look, it's dark. Where's Margaret!"

"Not even my best friends," Chandler quotes Pasternak as having said, "knew that my marriage had come to an end."

It didn't take Joe more than two years to tie the string of romance together and start all over again, and he did it in a way which all girls are warned to watch out for. They're all told, "Beware of the producer who wants to take you out to dinner and tells you he's in love with you." The fact that one in a thousand of these turns out to be the real thing and ends in marriage is the risk that 999 others are constantly taking.

Though I know many producers and have tried to understand their part in picture-making, much of what they do and why they do it still eludes me.

But who can argue with their success? Who but me?

But who can argue with their success?

Exurbanites" and recently senior editor of NBC-TV, joining Playboy mag May 1 as assistant to editorpublisher Hugh M. Hefner.

Peter Cardozo, veep and creative director, radio-tv, of Fuller & Smith & Ross ad agency, has authored "A Wonderful World for Children" which Bantam Books iver which bed

Arctic aviation which will be published by Holt early next year. Tentative title is "Wide Open on Top." Catholic Book Publishers Corp.

Catholic Book Publishers Corp., chartered to conduct a printing and publishing business in Huntington, L. I., with capital stock of 200 shares, no par value. Directors are George Rubington, William McMillam and Thelma Petrone, Huntington Station.

Oliver Berliner, editor of Downbeat mag's high fidelity and Latin American music depts. since 1952, resigned to devote full time to the presidency of Oberline Inc. Latter markets disks, in addition to stage productions, packaged radio shows

Holiday mag's anthology of "The USA In Color" is due from Doubleday as a spring travel book.

Roger Angell, Holiday mag senior editor, leaves for France April 26 for a two-week biz trip.

Kay Campbell due east from the Coast April 30 for one of her periodic editorial powwows with the mag editors whom she services.

A. C. Spectorsky, author of "The USA In Color and American gathering material for a military history of and technical audio products.

Children" which Bantam Books that published.

British photographer theatrical McMillan and Thelma Petrone, Huntington Station.

Cliver Berliner, editor of Downbeat mag's high fidelity and Latin to the presidency of Oberline Inc. Latter in the Arctic regions gathering material for a military history of and technical audio products.

Broadway

Ed Gardner in town on video biz. Kim Novak off to the Cannes film fest and a month on the Con-tinent and in London.

L. K. Sidney, who retired recently as a Metro studio executive, in Gotham on personal business.

Jerry Pickman, Paramount ad-pub v.p., wings to the Coast tomor-row (Thurs.) to see studio brass on the campaign for "10 Command-ments."

Betty and S. Barret McCormick (ex-RKO Pictures pub-ad chief) have settled in a Denver apart-ment—"and haven't heard of a Technicolored ulcer since been heral"

ment—"and navent neard of a Technicolored ulcer since been here!"

Herb Golden, Bankers Trust Coassistant v.p. on the amusement industries end, off to the Coast with a stopover en route to onceover the broadcasters' convention in Chicago.

Metro studio executive J. J. Cohn leaving today (Wed.) for England where Sam Zimbalist is producing "Barretts of Whimpole St." at the company's British studios at Herts.

Max E. Youngstein, retiring prexy of Cinema Lodge, B'nai B'rith, and co-chairman Martin Levine, will receive special citations at the Lodge's presidents' luncheon Tuesday (24) at the Sheraton Astor.

Faye (Emerson) & Skitch Henderson hosted a midnight champagne party at Ruby Foo's Monderson hosted a midnight champagne party at Ruby Foo's Monday (16) for Jack Carter who was elevated in billing (and salary) with "Mr. Wonderful" at the nearby Broadway Theatre.

Madeleine Carroll, who headed the entertainment program of the United Seamen's Service during World Was II, will-lay the keel of a 46,000-ton tanker in ceremonies to be held April 30 at Bethlehem Steel's Fore River Yard, Quincy, Mass.

Steel's Fore River Yard, Quincy, Mass,
Paul Derval, owner-manager of the Folies Bergeres, returned to Paris last week on the He de France. Also sailing were actress Kim Novak, cartoonist Al Capp and Andre Mertens, Impresario and v.p. of Columbia Artists Management.

Paris

Paris

By Gene Moskowitz

(28 Rue Huchette-Odeon 49-44)
Tamara Toumanova due for two dance recitals at the Theatre Des Champs Elysees in May.

Eugene Vale, U.S. video and film writer, in on his Continental ogling of the tv setup for a series of articles for an American mag.

Henri Becque's turn-of-the-century play, "La Parisienne," gets a filming and updating in a version by-young director Michel Boisrond, with new star Brigitte Bardot to play the title role.

Russo Ballet Stalisnavsky due huse a cultural exchange setup, with France sending its Theatre In June in a cultural exchange setup, with France sending its Theatre National Populaire to Moscow in September to do "Don Juan" of Moliere and Marivaux's "Le Triomphe De L'Amour."

H. G. Clouzot preparing his next pic "Magic Noir" (Black Magic), which will be in the suspense vein a la "Diabolique," about a psychiatric ward where Russo and U.S. secret agents are trying to verify the real or feigned psychosis of a man who is either an agent of one of them, or playing both sides.

Ben Hecht winding his chores on the English script of "The Hunchback" to star Gina Lollobrigida and Anthony Quinn, and is heading Stateside to begin a new play, "Wingleman," based on the career of Max Bodenheim, the Greenwich Hunder Carent Durche Carent Durche

Bucks County, Pa.

By Allen Ward Valley Forge Music Fair opens

Valley Forge Music Fair opens
June 1.

Marguerite Haymes spends her
weekends here househunting.
Sloan Simpson is remodeling her
handsome old house on the river.
James Michener and Herman
Silverman reopen their fancy
Aquaclub, Memorial Day.
Henry Jones is buying antiques
to dress up his home, which will
be among those open to tourists on
annual Open House Day, May 12.
Mike Ellis in from Miami where
he ran the Coconut Grove Playhouse, opens the local Bucks County Playhouse, May 5, with Billie
Burke in "The Solid Gold Cadillac."

reopened Canal House last Thursday night (12) with Jerry Robbins' "Mad Three" providing the music. Edna in from Key West, where she managed the "Gallery Lounge."
Helen Hayes will bring the Shakespeare Workshop production of "Lovers, Villains and Fools" to Solebury School auditorium May 19. Miss Hayes, who presented "An Evening of Queens" from several plays last year, will introduce and comment.
Local promoters have completed a 13-minute color film plugging the area. Footage was by local newsreel photog Sam Shulman, script and advice by producer Justin Herman. Film will premiere at the monthly adult film series presented in the local auditorium by Herman and Broadway pressagent Sol Jacobson.

Vienna

By Emil W. Maass (Grosse Schiffgasse 1 A)

Orchestra leader Rafael Kubelik badly hurt in car accident.

badly hurt in car accident.
Herbert von Karajan appointed
nusical chief for Salzburg.
Max Mell's "Jeanne d'Arc"
slated for Burg theatre preem.
Josefstadt Theatre will preem
Tennessee Williams' "Cat" early
this fall.

German publisher Bortelsman bought castle Leopoldskron at

Salzburg.

Jan Kiepura and Martha Eggert guested in Linz, Upper Austria, with great success.

Bregenz festivals to begin July 17 and end Aug. 15. On program are "Happy Wives" and "Beggar Student."

Berlin

By Hans Hoehn (760264)

By Hans Hoehn
(760264)

Caterina Valente will appear in three CCC musicals during the forthcoming season.

Ballets de Paris will appear at the Titania Palast in two different programs later this month.

"Holiday On Ice" teed off its annual local appearance Saturday (14) at the Sportpalast. Headliner is Jacqueline du Bief.

Most popular stateside program heard over AFN-Berlin is currently "Dragnet," says Mark White, station's program director.

After a run of 122 weeks, "Gone With Wind" (M-G) has finally left the Kurbel. It's been replaced by the Gallic film, "Napoleon."

Hans Domnick's "The Golden Garden," a documentary about California, passed its 100th matinee performance at the Kiki.

"Der gruene Wagen" (The Green Wagon), motoring theatre ensemble, is preeming "Obert Chabert," a three-act play by Balzac and freely adapted by Hans J. Rehfisch, here on April 18.

The first German film distributed by United Artists will be "Zum Leben verdammt," currently being slot by Ultra/Riva here. Film stars Oscar Werner, Ruth Niehaus and Jan Hendriks. Alfred Vohrer directs. directs.

House Probe

Continued from page 2 =

with the current Local 47 internal dispute. At Monday's session, former studio musician William Don Waddilove named 20 musicians who, he said, were members of the Communist Party musicians branch when he was a member. However, he testified only to their activities regarding the progressive party. Five of those named subsequently appeared and invoked fifth amendment in declining to testify as did another musician who hadn't been named by Waddilove and three persons connected with the building trades.

Representative Donald L. Jackson (R. Cal.) in tv interview, said "the jigsaw puzzle of Communistical traditions and the said the said that t with the current Local 47 internal

son (R. Cal.) in tv interview, said "the jigsaw puzzle of Communist infiltration into the film industry is now almost complete." Former California Attorney General Robert Kenny, on same program, said the committee is "Using an elephant gun to kill a housefly." Hearings, which are expected to run through Thursday (19), will concentrate only on the infiltration of Communist elements into Los Angeles musical circles, it was learned. However, the committee

house, opens the local Bucks County Playhouse, May 5, with Billie Burke in "The Solid Gold Cadillac."

Stuart Ross, former planist at the Blue Angel, N. Y., is now accompanist for Odette Myrtil, who sings for the patrons when she isn't busy managing the plush Playhouse Inn.

Johnny Francis and Edna Myers

Los Angeles musical circles, it was house houserned. However, the committee is known to have several subpoenas outstanding for personalities in other phases of showbiz and the possibility existed—as it does each time the Red probers come to town—that one of these will be served, enabling the committee to open up a new phase of the investigation.

London

Clifford Atkinson retired last week after more than 28 years with RCA here.
Dorothy Dandridge opened her four-week cabaret stint at Savoy Monday (16).

Martine Carol and husband Christian Jacque due here next week for preem of "Nana."
Ben Smith attended cocktail party to launch H. Victor Green as Republic's topper in London.
Paul Gallico and Sonia Cortis among passengers who sailed on Queen Elizabeth for N.Y. last week. Shirley Jones, who arrived on Monday (16) for last night's preem of "Carousel," guested at Savoy press reception.
George Hoover, International Chief Barker, to be feted by London Tent of Variety Club at a luncheon next month.
John Davis, Sir Henry L. French and Anthony Havelock-Allan going to Rome in June to negotiate new Anglo-Italian film agreement.
Harry Secombe returned last Thursday (12) from Bermuda to start rehearsals for his new Palladium revue which opens May 17.
Donald Wolfit starring in the Associated-Rediffusion tv production of Charles Morgan's "The Burning Glass" on London commercial station April 26.
Channing Pollock, now appearing in Hippodrome revue, "Meet Me On the Corner," hopped to Monte Carlo for Sunday night (15) guest spot at Sporting Club; returned here in time for his Monday night show.

Portland, Ore.

By Ray Feves

By Ray Feves

Joan Mallory combo held over for four more weeks at Monte Carlo nitery.
Suzi Chandler, formerly with the Cordolins, left the act and settled in Portland.
Estelita, The Dandees (2) and Gaynor & Ross held for second week at Amato's Supper Club. Guy Cherney inked to follow.

Walter Hoffman, Paramount field man, here for a few days after a long absence to set up campaigns for coming product.
Italian Businessmen's Club, spearheaded by Carlos Sposito, have set a fabulous dinner for Liberace night before his one nighter at Auditorium May 18.

Cleveland

By Glenn C. Pullen
Julie Kravitz tied up Four Aces
to co-star with Dennis Day in his
Foodtown supermarket exhibit
show in Arema May 10-12.
Herbert Elwell, composer and
music critic of Plain Dealer here,
got commission from Louisville
Symphony to compose a new opus
for it.

Sympnony to compose a new opus for it.

Eve Roberts had to cut short her run at N.Y. Village Vanguard and return to Cleveland when her three-year-old son came down with measles.

casies. Shirley Fishman replaced Marsh Shirley Fishman replaced Marsh Samuel as publicity director of Musicarnival. Change was made, producer Johnny Price said, only because summer tent theatre had to have press agent working full time on exclusive basis. Musicarnival kicking off third season June 8 with "King and I."

Omaha

By Glenn Trump
Press agent F. Beverly Kelley in ahead of "Teahouse of August Moon," due to Paramount May 7-

Moon," due to Paramount May 7-10.

Fred Waring opened his spring four of "Hear! Hear!" at City Aud Music Hall by drawing two near-capacity houses.

The Ambassadors, Vern Suter and George Martin replaced Doug Marsh Quartet at Cottonwood Room of Blackstone Hotel.

Des Moines, Ia., Sports and Vacation Show opened Friday (13) with Winston's Seals, Seven Ashtons, Rudy Cardenas, Phil Bennett and Jackie, Judy Ryan, Egony Brothers, Bill Brown and Bob O'Laughlin's Retrievers.

Boston

week after sock tour of Australia with his "Water Follies."
Tony Bruno, orch leader at Steuben's, set as musical director for annual Jewish Memorial Show at Boston Garden April 29.
Harry Paul, nitery publicator, working out campaign for opening of Salisbury Beach Frolics where big name policy will be used.
Three legiters, "Zlegfeld Follies" at the Shubert, "Wake Up, Darling" at the Plymouth and "Teahouse of the August Moon" at the Colonial, bringing biz to nitery belt.

Miami Beach

By Lary Solloway
Victor Borge playing to sellouts
at the Coconut Grove Playhouse.
Alan Gale shuttering his Celebrity Club in the Versailles this
week.
Phil Silvers and producer-writer
Nat Hiken at Roney Plaza for week
before heading for Las Vegas date.
Vic Damone subbed two nights
for Georgia Gibbs, forced out of
her Eden Roc engagement by virus
attack.

for Georgia Gibbs, forced out of her Eden Roc engagement by virus attack.

Roberta Sherwood at Eden Roc's Cafe Pompeii beginning April 18; she's doubling from Murray Franklin's Lounge.

Selma Marlowe Harris setting showgals and dancers for Murray Weinger's theater-cafe at the Dominican Republic's Fair.

New Seville Hotel in process of being leased for 10 years at rental of.*Pr.000,000. Hotel cost over \$10,000,000 to construct and equip. Mickey Katz racked up recordbreaking grosses for Club Chalet in the Lucerne during three-week run. About first time the room has made money since opening last Xmas.

WCKT-TV, recently granted operational license by Federal Communications Commission, readying huge edifice to house building and studios—expected to be ready by July. Niles Trammel, ex-NBC topper, heads up the new station.

St. Paul

Edyth Bush Little Theatre held Rachel Crothers' comedy, "Old Lady 31."

Grandview Fine Arts running Israel-made "Hill 24 Doesn't Answer," with proceeds going to education fund of St. Paul chapter of Hadassah.

education fund of St. Paul chapter of Hadassah.

The St. Paul Civic Opera im-ported Jacqueline James and Wil-liam Shriner to head a local cast in three performances of "Annie Get Your Gun."

Pix-To-Russia

Continued from page 2 of the others favor a deal was made

apparent.

apparent.

An important consideration is that the State Department, has indeed recommended U. S. productions for the Red market. In the opinion of some pic personnel, this amounts to nearly a command performance. As for the possibility of adverse public reaction, fear of this has been reduced by pro-industry editorials promised by William Randolph Hearst Jr. (separate story).

story).
Opinions vary on the chances

story).
Opinions vary on the chances that Moscow might distort American pictures for propaganda purposes and the kind of policing that could be done, if any, to prevent this. Prevailing attitude, though, is that since the State Dep't itself has no qualms about this, it's not for the industry to raise objections.

A foreign department v.p. took this view: "I would send them (the Russians) any of our pictures and wouldn't worry at all about policing. What could they do? They couldn't change the overall aspect of the film. I wouldn't even hesitate to show them 'Grapes of Wrath' although this shows Americans in the depths of poverty. The fact is that even though these were poor people (in 'Wrath') they still had a car. A jalopy, yes, but still a car that ran, and how many Russians have ears?"

20th Readying

Boston

Aby Guy Livingston
Kaytron Bros. current at Al
Taxier's Bradford Roof.
Don Dennis, singing m.c. at
Steuben's, emceed Firemen's Ball
at Boston Garden Monday (16).
Some 600 patrons of Loew's
Orpheum were routed by a fire that
caused an estimated \$2,000 damage
at Friday (13) matinee.

Chirp Liz Mulligan, current at
the Rickshaw, did guest shot on
Carl Moore's WEBI "Beantown
Varieties" Tuesday (17).
Sam Snyder back in Hub this

Hollywood

Ray Milland on mend after minor surgery.
Steve Broidy planed in after Allied Artists huddles in N.Y.
Lloyd Settle resigned as promotion manager of Disneyland Park.
Mrs. M. J. E.-McCarthy succeeded Mrs. Morton Scott as president of Ladies of Variety, Tent 25.
Arthur Hornblow Jr. aired to London to finalize production plans for "Witness for Prosecution."

Chicago

Gloria (Mrs. Jimmy) Stewart in for minor surgery at Edgewater Hospital.

Frank Holzfeind, owner of Blue Note jazzery, gabbing on his favorite subject Monday nights on WAAF.

Cyd Charisse tubthumping her new starrer, "The Las Vegas Story," and staying over for hubby Tony Martin's windup at Chez Paree.

Mike Conners, Decca artiste

Paree.

Mike Conners, Decca artists' relations chief, here last week to o.o. applicants for the local promotion job vacated by Eli Phelps. Don Foreman got nod.

Mercury Records prexy Irving Green and exec veep Art Talmadge planed to Monaco last week for Kelly-Grimaldi nuptials. Mercury has the exclusive on disking wedding.

Pittsburgh

By Hal V. Cohen
Sherry Britton follows Steve
Gibson and Redcaps into Copa next
week.
Playhouse picked "Champagne
Complex" for its final show of

Complex" for its final show of season.

Harry Singers, he's vet violinist with Pittsburgh Symphony, celebrated 20th wedding anni.

Wilma Dobie, of Ben Sonnenberg office, flew in for 20th reunion of her Wilkinsburg H. S. class.

Mitzie Cottle, Benny Goodman's vocalist, home for week before leaving on one-night tour with band.

band.
Dagmar spent a week here with

her husband, Danny Dayton, of "Strip for Action," before leaving for New Orleans nitery date.

Philadelphia

Philadelphia

By Jerry Gaghan

Pianist Hilde Simmons in hospital for checkup.

Jimmy Springs of Chris Powell's Blue Flames leaving to form own group.

Benny Ventura launches series of bashes at Jack Downey's, in Haddonfield, N. J.

Embassy Club, town's oldest nitery, shuttered after 22 years continuous operation.

Pupi Campo orch played first local date in three years, one-night stand at Sid Bregman's Circle Club.

S. M. Handelsman, managing director of Playhouse in the Park, opening office in N.Y. for next few weeks to negotiate contracts for coming season (June 11-Sept. 8).

William Schectman, 'cellist with the Indianapolis Symphony (season now ever), plays in pit band of "Most Happy Fellow." Daughter

Rome

By Robert F. Hawkins

By Robert F. Hawkins
(Achmede 145; tel 1800 211)
Irwin Shaw is at the Excelsior.
'U.S.A.," Pan American's new
pic, screened at special preview
here for U. S. colony and press.
Odile Versois, Anthony Steel,
Stanley Baker to shoot pic on Mille
Miglia auto race: Called "Checkpoint," it's due to start next month
in Elorence

Stanley Baker to shoot pic on Mine Miglia auto race: Called "Checkpoint," it's due to start next month in Florence.

Broderick Crawford is back in town to dub "The Swindler" into English. IFE will release the pic, which also stars Richard Basehart. A new ending will be seen by U. S. audiences.

Thornton Wilder's current opera project, still under wraps, is said to be a musical version of his play, "A Life in the Sun," staged at last Edinburgh Festival. It's said to be partly in verse.

Cole Porter heads for Greek islands after current Sicilian visit and Roman interlude. Hopes to get some material there for a future Feuer & Martin presentation in which he's working.

Ava Gardner is at the Grand Hotel after being held up on arrival by an expired passport. She'll probably be starring in a production for F. Hugh Herbert, also in town; "The Little Hut."

Rene Clement, Trench director, in Rome for confabs with producer Dino DeLaurentiis about their upcoming project, "Dyke on the Pacific." Then slated to head for Far East to o.o. pic's locations.

OBITUARIES

LEO SPITZ

Leo Spitz-67, former production for Universal-International. and a corporation lawyer in the entertainment field, died April 16 ol a heart ailment in Hollywood.

ol a heart aliment in Hollywood.

Born in Chicago, he headed
Spitz. Adock & Adock, counsel for
the Balaban & Katz theatre interests there. In 1923 Spitz handled
the legal details for the merger
of First National Pictures with
Warner Bros. From 1932-37, he
guided the reorganization of the
Puramount theatre chain. The
union of Universal with International, a company he formed with
William Goetz in 1943, was brought
about by Spitz in '46. As president,
he guided the activities of RKO
Radio in 1935-36. Also during this
period he represented the KeithAlbee - Orpheum interests and
served as counselor for the B. F.
Keith Corp. Keith Corp.

Spitz was also Illinois Racing Commissioner from 1932-41, and from '36-41 its chairman. Spitz also repped film producers in the trial of the late Willie Bioff.

and Los Angeles Times. He had also written for the The Clipper, a N. Y. trade paper and conducted a column, "Hollywood Sector," for Zit's Weekly. He was last employed as a dialog writer for to films by Guild Films in N. Y.

His wife, mother, two sisters and brother survive.

ROBERT WETZEL
Robert Wetzel, tv writer and playwright, died April 6 in New York after a long illness. In 1938 his comedy, "Fool's Hill," was performed at the Westport, Conn., County Playhouse. From 1943-49, Wetzel was a staff writer with "March of Time," working on such films as "The Alcoholic" and a documentary on child development. Later he wrote for "The Search," a CBS-TV show.

His mother survives.

SHAFTO H. DENE
Spitz was also Illinois Racing
commissioner from 1932-41, and
com 36-41 its chairman. Spitz
lso repped film producers in the
ial of the late Willie Bioff.
His wife, the former vaude sing-

In Loving Memory of

PETER De ROSE

April 23, 1953

May Singhi Breen DeRose

william K. Wells
William K. Wells, 72, veteran
comedy writer, died in New York
April 17. Born in N.Y., Wells
started as writer of vaudeville and
burlesque sketches and later shifted
to Broadway and radio.
Wells wrote sketches and material for the top names in show
biz, the list reading like a who's
who of the entertainment world.
Among those who used Wells' material were Ed Wynn, Al Jolson,
Willie Howard, Fred Allen, Harry
Richman, Jack Haley, Bobby Clark,
Bert Lahr and Milton Berle. He
was the writer of George White's.
"Scandals" for 11 years. He was
the author of the motion picture
"The Cockeyed World" and was
represented on Broadway with
"Manhattan Mary," which starred
Ed Wynn, and "Tell Me More."
vith Lou Holtz.
Wife and four children survive. Wife and four children survive.

er, Frankie James, a brother and sister survive.

WILLIAM K. WELLS

1935 he was one of the group that joined Kudner when latter formed his own organization.

His wife and son survive.

ANITA PRIMROSE

Mrs. Anita Perry, 74, formerly known in vaudeville as Anita Primrose, died April 6 at the Motion Picture Country House, Calabassas, Cal. She adopted the stage name Primrose after her uncle. George Primrose, celebrated oldtime minstrel blaver. strel player. Her husband and daughter sur-

MAX WILNER MAX Wilner, 61, Yiddish actor and nitery performer, died April 15 in New York. A show biz vet for more than 40 years, he also conducted a weekly Yiddish radio show over station WEVD for 15

years.

His wife, two daughters and sister survive.

JULES GOUDSMIT PETER PETERSEN Jules Goudsmit, 86, vet vaude Peter Petersen, 80, actor-direc-ville performer who worked all the

IN LOVING MEMORY

PETER DE ROSE

March 10, 1896 - April 23, 1953

vaudegoers of yesteryear as Pharos the Magician, died last week in Maui, T. H. A native of Australia, he trouped on the Orpheum and Pantages circuits among

Jack Gray, 76, former actor, died April 13 at the Motion Picture Country Hospital on the Coast aft-er a long illness. His last appear-ance on the screen was in Metro's "Fugivitive Lovers" in 1933.

Thomas P. Lennon, 68, musician and member of Local 10 of the American Federation of Musicians, died April 9 in Chicago. His wife, four daughters, a son and a sister

Bill Daurie, 51, owner and operator of KEBE, Jacksonville, Tex., drowned April 8 in a lake near that city. Prior to coming to Jacksonville, he operated KNET, Palestine, Tex.

Corinne Mayer, 83, a founder and for 40 years prexy of the New Orleans Philharmonic Society, and a concert planist of note, died April 11 in New Orleans. Two sis-ters survive.

Benjamin E. Searles, 30, western singer and songwriter, who appeared on various San Antonio radio stations, was killed 'April 4 in an auto accident near Pleasanton, Tex.

Wife of Elmer C. Upton, treas-urer of Balaban & Katz Corp., died April 12 in Chicago. Husband and son survive.

Mother of William Skelton, Pittsburgh Playhouse actor and stage manager, died of a heart at-tack April 8 in that city.

Pierre Gauchat, 52, Swiss artist and puppeteer, died recently in Cairo, Egypt. He designed many stage sets and puppets.

Mrs. Mary Selig, 86, widow of late Col. William Selig, one of Hol-lywood's film pioneers, died April 13 at the Motion Picture Country Hospital on the Coast.

John Nieminski, 48, a Polish language announcer on WHFC, died April 12 in Chicago. Surviving are his wife, a son, two daughters, and his mother.

Harry D. Starks, 63, onetime electrician for Warner Bros. and later a projectionist at Danbury, Conn., theatres. died April 4 in Portsmouth, N.H.

Prof. Gustave Illmer, 68, former concert pianist, died April 5 in Middlebury, Vt.

Thomas C. Gordon, Scot hotelier who was a familiar figure to show folk, died April 4 in Glasgow.

Frank A. Tait. 79, vet film costumer, died of a heart ailment April 12 in Hollywood. Two sons survive.

Father, 73, of George Schreier, New York public relations exec, died April 9 in Jersey City.

Wife of Walter E. (Doc) Ban-ford, MGM district manager in Chicago, died April 13 in that city.

Daly Raps

Continued from page 1

around election time when they want to keep their jobs; they're only too happy to preen for the camera and persuade the folks back home that they'll do a whale of a job for them in Washington. But when it comes to letting the folks back home see them perform that they had no see them perform

sessions in the aisles vanished when the cameras were turned on." In the case of telecasting from the Colorado Supreme Court, Daly said that "to claim Colorado as a residentiator in tradeluda as a the Colorado Supreme Court, Daly said that "to claim Colorado as a major victory is to delude ourselves. It does constitute a victory in that we may now sometimes enter where we never could before. But it also creates new dangers in that it may set the precedent—and provide fur critics with a convenient way of keeping us out while pretending to give us our right. If we let this happen, then Colorado is nothing more than the familiar jump from the frying pan to the fire."

Daly warned broadcasters that he right to beam legislative sessions brings with it a responsibility, declaring that "some of us are abusing our news and special events programs." "How many established news programs are dropped, or kicked to another time such service well-convine outer.

events programs." "How many established news programs are dropped, or kicked to another time slot in a purely self-serving quest for increased ratings or to make way for a program that'll bring in more money. How many important special programs are dropped because of cost? Do you program as little news as possible because it brings only a small return—or a loss? Do you present news responsibly? What attention do you pay to news integrity? Do you ever let a sponsor interfere with editorial to news integrity? Do you ever let a sponsor interfere with editorial content? Or placidly give in to his surgestion that you play his annual report in the guise of news. How any of you let your salesmen d'ctate to your news editor, or let the sales department make up the format of a news program? Do your commercials on news programs meet the standard code? They should improve on it... The list is unending... If we're guilty of ignoring our proper news function, then nobody has to rob us of our rights; we've lost them by default. And then where are we?"

Wedding Film

Continued from page 1 paring an announcement trailer for theatres and a special pless book and accessories. In a message to its sales staff,

Metro has indicated that there no precedent for terms to apply to this picture" and that the sub-ject represents a challenge to all the staffers "to demonstrate out-

Prince Asks P.R. Help

Monte Carlo, April 17.

Morgan Hudgins, Metro
publisist, who accompanied
Grace Kelly from the States,
was asked by Prince Rainier
yesterday (Mon.) to give counseel on improving press rela-tions. That Rainier has be-come disturbed over the unfriendliness (and hostility in a few cases) of newspaper reps is clear. Rainier agreed to make daily

appearances for photographers and have his aides conduct press conferences, as Hudgins recommended.

standing sales ability for an outstanding subject."
Although not stating it specifically, the film company is conveying the impression that it's "The Wedding in Monaco" will be the "official" film of the internationally-publicized wedding. Of course, its relationship with Miss Kelly would give Metro the inside on the filming of many scenes that other film companies and/or newsreels would not be able to obtain.

Attack Ricochets

Continued from page 1

attack on Cole would be the comment in British newspapers. Promptness with which Birmingham authorities acted when it arrested the assailants, and the response throughout the U. S. has lessened the likelihood that British papers would make a cause celebre out of the Cole fracas. Cole had been touring with the British Ted Heath orch, who's in the U. S. on an exchange basis with (Stan Kenton, who's touring in Europe). Others on the show with Heath and Cole were June Christy, Four Freshmen and Gary Morton.
Cole rejoined the package in Raattack on Cole would be the com-

Freshmen and Gary Morton.
Cole rejoined the package in Raleigh, N. C., on Friday (13), and
went to Richmond the following
day. He was examined by his medicos in Chicago. Prior to rejoining
the show, he was invited by the
University of North Carolina to be
a judge in a jazz competition on
Friday (13).

MARRIAGES

MARRIAGES

Grace Kelly to Prince Rainier
III, April 18-19, Monaco. Bride is
film star; groom non-pro
Nancy Clayton to William B.
Kirby, Manawa, Ia., April 10. He's
manager of the Avenue Theatre,
Omaha.
Judy Bradford to Paul Condylis,
Chicago, April 7. Bride's a ballet
dancer; he's an announcer at station WBBM there.
Joan Olive DuBrule to Raymond
J. Mcsick, Burlington, Vt., April 7.
Bride is with the Strong Theatre in
that city. that city.

Bride is with the Strong Theatre in that city. Patricia Beresford to John Redmond Kelly in N.Y. March 31. Groom publishes media-field newsletter, Quest, and has managed various jazz combos. Bride non-pro. Terry Martin to Rex Jacomb, Stockport, Eng., March 31. Bride's a dance band vocalist.

Marjorie Hugnes to Stan Allen, Bjackpool, Eng., April 7. Both are members of the Cassandras, fourhanded acrobatic act.

B'anche F. Livington to Albert H. Levi, New Rocheite, N.Y., April 13. Bride is in charge of out-oftown publicity for RKO Theatres. Patricia Archibald to Richard Brill, New York, April 13. Bride's a tv model; he's a CBS-TV producer.

a tv model; he's a CBS-TV producer.
Johanna Johnston to Martin
Harris, New York, April 14. Bride
is staffer at CBS Program Writing
Division; he's a photographer on
Look mag.

BIRTHS

Mr. and Mrs. Charles P. Skouras
Jr., daughter, Hollywood, April 9.
He is the National Theatres exec.
Mr. and Mrs. Don Stevens, son,
Worcester, Mass., April 3. Father
is assistant program-production
manager of WTAG in that city.
Mr. and Mrs. Dick Wright,
daughter, Worcester, Mass., March
19. Father is newsman with WTAG

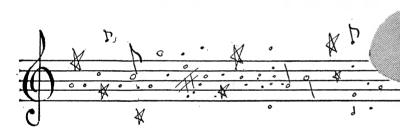
Mr. and Mrs. Bob Wilkinson.son.

Mr. and Mrs. Bob Wilkinson, son, Manchester, Eng., recently. Father is a musician.
Mr. and Mrs. Gabe Pressman, son, New York, April 11. Father is roving reporter of WRCA, the NBC flagship.
Mr. and Mrs. Jack Henry, son, Pittsburgh, April 11. Father is newscaster on KQV.
Mr. and Mrs. Curtis Langhan, son, Pittsburgh, April 5. Mother is the daughter of George Marlier, of KDKA-TV promotion staff.
Mr. and Mrs. Bobby Larr, son, Houston, recently. Father is a comic on the staff of KPRC in that it.



from COAST to COAST in





Excerpts from Experts

HAROLD V. COHEN

"The head woman is Miss Fran Warren and she strikes a match to the role. Nobody would ever guess that her experience until now has been limited to night clubs and vaudeville. Miss Warren plays the 'The Pajama Game' like a standup musical comedy veteran. She sings of love as tho she means it and defends her union as tho she means that, too."

WM. F. McDERMOUTT Cleveland Plain Dealer

"Fran Warren has an unusual capacity for singing and dancing. She has charm and exhuberant vitality . . . these are the qualities that make a star."

HERMAN KOGAN Chicago Sun-Times

"Fran Warren sings with a con-fident style and real quality in her portrayal of the militant unionist. She earries on with the assurance and spirit that is greatly effective." C. B. RADCLIFFE

"Miss Warren is strong and capable in the female lead. It happens to be the leaner of the two parts . . . but that doesn't stop her from putting the old whammy into it."

ROGER DETTMER Chicago American

"I was especially taken with Fran Warren's winning, unpretentious conduct and found it to be easy and economical. Miss Warren neither overdoes nor underdoes anything and thus manages to make her role vastly more engaging than it seemed to be on paper."

MILTON LUBAN Hollywood Reporter

"Miss Warren scores sensationally...she is also a pleasure to look at."

DAILY VARIETY .

"Miss Warren scores heavily, performance-wise as well as for her singing."

SAMUEL T. WILSON

"Miss Warren gives a firstrate account of her role ... looks and sings well. Acts with conviction, thus receiving a hearty treatment from her audience . . . deservedly

HORTENSE MORTON

HORTENSE MORION
Son Francisco Examiner
"Fran Warren a popular singer, is charming and has a very interesting future for acting chores."

VIRGIL MIERS . Dallas Times-Herald

"Miss Warren tosses herself into the role with enthusiasm and with the fire of a siren. Her voice, loud, clear and sassy (so ahelp us) reaches the dark corners of the auditorium-and that hasn't happened since Ethel Merman visited the outsized hall two years ago. The music by Adler and Ross, always tuneful is vigorously and powerfully sung by Miss Warren."



Business Manager: HARRY STEINMAN

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Vol. 202 No. 8

NEW YORK, WEDNESDAY, APRIL 25, 1956

PRICE 25 CENTS

SHOW BIZ IN STRIPED PANTS

Overhaul of Federal Entertainment **Tax Structure Recommended in Cong.**

Washington, April 24.

A recommendation that the House Ways and Means Committee that 20% cabaret tax in half and further reduce the admission lax for motion pictures and live lineatre came from one of its subsommittees last week.

Recommendation was unusual in that the subcommittee, which was a study technical and administrative problems of excises, went out of its way and beyond its authority to suggest the slashes. Since the Federal surplus for the current fiscal year may reach \$4.000,000,000, instead of the publicly estimated \$2,000,000,000, there is considerable optimism here that some tax reduction will be the order of the day.

In its 121-page report, the subcommittee, headed by Rep. Aime Forand (D.; R.I.), included this significant language:

"Although limited by the rules under which it was established to technical and administrative excise tax problems, the subcommittee has become aware of the substantial, inequality, relative to most excises, in the present 20% tax rates on cabarets, club daws and demissions to horse and dog racetracks. It believes that the Ways and Means Committee may want to review these taxes and (Continued on page 18)

Melbourne Seen Plenty. Wide-Open for Visitors Attending the Olympics By ERIC GORRICK

Attending the Vlympics

By ERIC GORRICK

Melbourne, April 17.

With over 1,000,000 tourists due to hit here next November for the Olympic Games, this Queen City will be as carefree as any American Fourth of July celebration, bluenoses to the contrary. Irrespective of a 6 p.m. curfew in the local taverns there'll be plenty of grog on tap for visitors and natives alike. Games' celebrants may order as much liquor as they please in hotels, nightclubs and licensed eaterles provided they sign chits, prior to the tolling of the deadline. It's as easy as that.

Those who forget to order on time will find plenty of willing hosts allied to sily-grog merchants who will produce any given quantity of liquor from bear to bourbon—for a price. A conservative estimate is that the Olympic liquor bill will touch the \$1,200,000 mark. Nightclubs, extending from Collins Street (Melbourne's Broadway) right along the St. Kilda Road, have blueprinted plans to give the visitors from overseas a real touch of Aussie hospitality with a price tag attached. With the liquor will go floor shows featuring mainly homebrew talent and a choice of food ranging from (Continued on page 18)

(Continued on page 18)

Soaping Scripture

Cecil B. DeMille has censored the Bible in his production of "The Ten Commandments." The producer found that Old Testament descriptions or subsequent interpretations of orgies and female apparel of the era of Moses, if faithfully reproduced in bigorean terms would be to

artantiny reproduced in big-screen terms, would be too startling to behold.

As a result, the manners and mores of the Decalogue period have had to undergo a rewrite job by De Mille.

Sindlinger Traces **Blue Wednesday** To Hollywood

Wednesday is becoming the lone-liest day of the week for film ex-hibitors. Business on the day dur-ing the past Easter season, mean-ing the three weeks ended April 14, was off 40.7% from the at-tendance for the corresponding pe-riod last year.

the dance for the corresponding period last year.

Seen as the heavy is the parlay of the M-G-M Parade, Disneyland and the 20th-Fox Hour on television in addition to the Screen Directors' Playhouse. All are aired each Wednesday with the exception of the 20th show, which is programmed every second week. In a report to clients, Sindlinger & Co., market analysts, offers the statistical information on the basis of continuing surveys and actual records from several large circuits. That the tv exposures have been putting a severe dent in theatre trade has been suspected by some execs. The pesults of Sindlinger's (Continued on page 13)

(Continued on page 13)

British Rate GBS Rights At More Than \$1,200,000

London, April 24.
The copyrights of George Bernard Shaw have been valued at more than \$1,200,000 by the British Public Trustee Office. The agreement was the result of five-and-a-half years of negotiations by the executor of the estate-and the Estate Duty Office, which collects death taxes

Estate Duty Office, which collects death taxes.

The-value is based on worldwide rights for stage, film, radio, by books and other media. One effect of the assessment is that the net estate will be increased from a provisional probate value of over \$840,000 to a total of \$1,680,000. It will be subject to death duty at the rate of 70%, yielding a total of more than \$1,150,000.

By ROBERT J. LANDRY

Apparently even Congressmen, prone to take a dubious attitude about the arts, agree that entertainers make effective international ambassadors. Hence the step-up this spring and summer of global tours for American taient of all sorts under the auspices of the International Exchange Program, financed by the U. S. State Dept. Some 50 attractions by now have either gone out or are readying to travel. Their collective impact upon the cultures and peoples of other lands is uncommonly considered, after the Cinerama presentations, which were truly "sensational" in Lebanon and elsewhere, the standout prestige achievement of the State Dept. in the current "goodwill" sweepstakes.

It all started in November of 1954 when a Mexican-born dancer, Jose Limon, took Yanqui culture to Rio de Janeiro and Sao Paulo, Brazil, and Montevideo, Uruguay. Since then hundreds of dates have been booked or played, under State Dept. auspices and guarantees in some 68 countries. France, to which "Oklahoma" and "Skin of Our Teeth" were exported last summer, leads with 46 dates, many of them in the provinces. Italy has 38 dates on the record; Brazil 28; Algeria 23; and Yugoslavia 20. The length of the tours and their range are now enlarging.

To circumvent the language dif- (Continued on page 18)

(Continued on page 18)

U.S. Policy Shapes Foreign Pix Biz

Future prosperity for American films abroad is tied closely to U. S. trade policy and any backward steps "or even failure to continue the liberalization of past years" would have adverse consequences for the industry in its overseas market.

Warning came last week from Eric Johnston, prexy of the Mo-tion Picture Export Assn. of Amer-ica, in the association's annual re-

ica, in the association's annual report.

Predicting continued expansion of global earnings by Hollywood, Johnston emphasized the value of American films as business builders and stimulants in the various countries. "I look to the future as providing an opportunity to build in each of our markets an understanding and respect for the American motion picture as an economic asset, and upor, this understanding, to develop an increasing freedom of international trade in motion pictures. American motion pictures have made it possible in country after country to build a network (Continued on page 17)

Sneaky 'Secret Files' on Talent A Money Racket, Sez Rep. Jackson

Sex and Garlic

St. Louis, April 24.

St. Louis, April 24.
Mrs. Velma West Sykes, freelance author and chairman of the National Screen Council, brought the house down here last week when discussing sexy themes in feature films before the Federation of Motion Picture Councils delegates meeting here (see page 7).

Mrs. Sykes, who used to write the advice to the love-lorn column on the Kansas City Star, said, referring to sex in films, "Sex is like garlie, it has to be used wisely if it's not going to spoil the whole dish."

Jenkins' 'Tower' As TV Spec, Then As a Touring Unit

NBC-TV is preparing a Sunday night spectacular for presentation night spectacular for presentation in either June or July based on Gordon Jenkins' "Manhattan Tower." There will be a major tieup with RCA Victor as a supplementary promotion on Jenkins' music. (Jenkins, now a recording artist for RCA's subsid, Vik Records, sliced the "Manhattan Tower" album for Decca).

Unusual aspect of the tv production is that it will probably be used as the springboard for a touring "Manhattan Tower" musical unit helmed by Jenkins, somewhat similar to the NBC-TV Opera caries inspiring the project year

what similar to the NBC-TV Opera series inspiring the projected road tour for next fall.

Oddly enough, the Jenkins' spec will precede by a month the scheduled "Rosalinda" 90-minute spec production which, in a reversal of the "Manhattan Tower" first-tvhen-the-road pattern, is "breaking in" its tv presentation via a West Coast tour.

Talent and "production break-

Talent and production break-down on the "Tower" musical spec has yet to be resolved.

Texas Spot Outlaws Rock 'n' Roll Spectacles

Corpus Christi, Tex., Apr. 24.
Rock 'n' roll shows were outlawed at Memorial Coliseum and
Exposition Hall. The move came
after more than 6,000 teenagers
attended the Elvis Presley show
at the spot.

Tom Davis, building manager, termed the show and others like it a contributing factor to juvenile delinquency.

Hollywood, April 24.
Although the blacklist procedure is illegal, Government agencies are apparently powerless to halt the continued and growing secret circulation of private and maliciously irresponsible "information" as to supposed left wing angles which has suddenly and mysteriously ended the careers of talent with completely innocent persons left without recourse and sometimes without hope of rehabilitation of wrecked careers.
California Republican Congress-

without hope of rehabilitation of wrecked careers.
California Republican Congressman Donald L. Jackson, a member of the House Un-American Activities Committee, declares that the confidential "information" services are assuming "racket dimensions." There has been a widespread use of so-called "clearance lists," produced for profit, all distributed on a sneaky basis and doing their boycott work without any responsibility as to accuracy. Those who are "accused" of Communistic sympathies, affiliations or socializing often are uninformed of the charges.

The number of performers and others in show biz who have been innocen'ly victimized is impossible to determine. Many persons subject to such character assassination never learn of it and are left to wonder why they suddenly cease to be acceptable to casting directors and agencies. The list of those (Continued on page 18)

'Vamp' Dropped \$354,264 On \$297,850 Investment; B'way Run Lost \$20,662

B'way Run Lost \$20,662

"The Vamp," which had a 60performance Broadway run last
winter, lost \$354,264. That was
\$56,4114 over its \$297,350 lnvestment. The musical was produced
by Oscar Lerman, Martin Cohen
and Alexander H. Carson.
Carol Channing, Carson's wife,
starred in the production and got
10% of the gross on the tryout hop
and for the first three frames on
Broadway. Her take was then reduced to 5% of the gross for the
balance of the run.

"Vamp" involved \$254,414 production cost, plus out-of-town
opening expenses of \$23,516. Another \$53,388 was dropped on the
six-week tryout tour.

Pre-opening New York expenses
tallied \$9,316 and an additional
\$20,662 was lost on the Broadway
run. Closing expenses added \$1,
381, but \$4,913 was retrieved via
the sale of costumes and a payroll
tax credit.

Production costs included \$26,
472 for "sundry expenses," including \$2,200 for production assistants,
\$5,686 for staff and producers'
travel expense, \$4,374 for legal and
auditing and \$2,800 for office
charges. The production assistants
continued to get \$750 a week for
(Continued on page 15)

'Step on Nobody's Toes' Persuasive

Cannes, April 24.
With the screening of the Gallic
"Marie Antoinette," a rather pontifical piece telling the story of the
French revolution as seen from inside Versailles, another Cannes
film festival has been put on the
road. It promises to be a lively
show.

show.

Total of 34 countries is in the running this time and the more than 400 assembled scribes will be exposed to 40 fulllength features and 40 shorts. A really conscientious newspaperman would have to see something like 200 films, what with extra showings, special events.

As happens every year, several nominations have been withdrawn as possibly offensive to other participating countries. Britain yanked "Town Called Alice" as a courtesy to the Japanese, and the French agreed to pull "Nuit Et Brouillard" (Night and Fog), a short dealing

'Antoinette' Panned

"Marie Antoinette" and its stars, Michele Morgan and Richard Todd, were given a critical drubbing in the Paris press. The reviewers rapped the production on several counts, their overall verdict being it was a dull entry. Todd, who's a British actor, showed a command of French similar to that of Laurel & Hardy, according to the pan notices.

with Nazi concentration camps. Germany in turn wanted to hold out "Himmel Ohne Sterne" (Sky Without Stars), but, since it didn't have a replacement ready, decided to leave it in, and it now looks as it it'll be an official contender. It's likely that even the films that were withdrawn will be getting a showing. Czechs pulled "Le Commandant Hussite."

Pour Le Prestige
'As for the French, the Ministry

As for the French, the Ministry of Industry overruled the selection committee's original choices and

(Continued on page 15)

EDDIE CANTOR'S 'TOUR' BEFORE '5TH SEASON

BEFORE '5TH SEASON'
Film version of "The Fifth Season," with Eddie Cantor in the starring role created on Broadway by Menasha Skulnik, will be filmed in New York in July. Picture is an independent venture by Gregory Ratoff, with 20th-Fox in line to handle the distribution.
Cantor is due in N. Y. tomorrow (Thurs.) but leaves the next day for Boston to speak at Brandeis University and for an Israel bond rally. He's also set as a speaker at rallies in Paterson, N. J., on Sunday (29) and in Baltimore the following day. On May 6, Cantor is sponsoring a concert for Cantor Bela Hershkovits at Carnegie Hall, N. Y.

week.

"This Is the Army" was written by Berlin for World War II'and the show played where American troops were stationed all over the world. Show's score includes such tunes as "This Is the Army, Mr. Jones," "I Lost My Heart at the Stage Door Canteen" and "I'm Getting Tired So I Can Sleep" among others.

The Fund was founded by Berlin in 1940 when he gave the rights to "God Bless America" to the foundation. The Fund is operated by three trustees, Herbert Bayard Swope, chairman, Gene Tunney and Mrs. Theodore Roosevelt Jr.

since its inception, the Fund has granted a total of \$232,500 to the Boy and Girl Scouts, in addition to a gift to the Camp Fire Girls.

UFA Films Sold For \$3,125,000

UFA studios in Berlin along with UFA-owned theatres in Duesseldorf, have been sold.

Duesseldorf, have been sold.

UFA liquidation board in Bonn has accepted a bid of 12,500,000 marks (\$3,125,000) for the property. There are 12 purchasers and they include Geyer Films of Hamburg, Berolina (Berlin), Herzogfilm, the Agfa Co., Zeiss-Ikon, the Dresdener Bank and the Deutsche Bank. None will own more than 25% of the stock, so there can be no controlling interest.

25% of the stock, so there can be no controlling interest.

Boss of the new UFA unit, easily the most powerful combo in Germany, will be either Herbert Tischendorf of Herzog or Hans von Ostmann of the Deutsche Bank. First board meet is skedded for May 16.

May 16.

Buyers group ties in with the group owning the Bavaria studios (also UFA) through interlocking banks. Purchase of the Berlin studios means rejection of the offer made by CCC (Berlin), Mosaicfilm and Gloria Film. Only UFA studio now left is in Wiesbaden.

The Berlin studios comprise five

The Berlin studios comprise five buildings in good condition, built two years ago and costing 1,300,000 marks (\$325,000) alone. Bid for the theatres was for 9,000,000 marks (\$2,250,000). That included five houses owned outright, 35 tied µp with booking contracts, and another 70 affiliates.

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VARIETY YOUNGMAN TURNS LEGIT

Cafe Comic Into Long Beach (L.I.) Barn Next July

Slogan as Cannes Festival Opens

GENE MOSKOWITZ

Cannes, April 24. the screening of the Gallic Antionette," a rather ponece telling the story of the revolution as seen from intrasilles, another Cannes tival has been put on the try production to the "God Bless America" Fund. Transfer of the and the more assembled scribes will be assembled scribes as turned over all the rights to his "This Is the Army" be assembled scribes will sandwich between nitery dates. Youngman over two assembled scribes will be assembled scribes will be assembled scribes will be assembled scribes of the sam Levene role in "Light Up the Sky." William Morris agency also is negotiating for other barns, possibly in "The Jazz. Singer."

Legit debut this summer. He's contracted for Helen Warren's Capria at Long Beach, L. I., week of July 24. He'll do the Sam Levene role in "Light Up the Sky." William Morris agency also is negotiating for other barns, possibly in "The Jazz. Singer."

Legit debut this summer. He's contracted for Helen Warren's Capria the legit debut this summer. on the bill.

USO-Camp Shows Resuming Units In Far East Area

USO-Camp Shows last week resumed dispatching units to the Far East. Under the present plan, units comprising five performers will go

East. Under the present plan, units comprising five performers will go out for 10 weeks in that area. Beginning in July, packages of 14 performers will tour the Far East as well as the mid-Pacific areas for a 15-week tour of duty.

In addition, there will be a unit constantly touring in the Alaskan and Northeast Commands.

In the case of the five-person units, they will hit remote installations. They are so designed that they can work for small audiences in one end of a small hall or in the round. They will not be suitable for large installations which generally are in population centers where other sources of entertainment are available.

Initial show which took off last week comprised comedian Don Cumming, magician Paul Le Paul, singer Grace Aurelio and accordionist Joe Botek.

Other entertainment plans for the Far East have also been made. Army officers from Japan on a recent visit to the U.S. have pur-

Army officers from Japan on a re-cent visit to the U. S. have pur-chased an all-girl band which will start a tour of duty late spring or summer, and a condensed version of "Brigadoon" which will be pro-duced by Herman Fialkoff.

Paul Gordon Due in N. Y.

Berlin, April 24. Paul Gordon sails from here next Wednesday (2) to discuss coproduction deals in New York and Hollywood for German, French and Italian setups with which he works.

He is also bringing over with him "Dancing in the Sun," fulllength filmusical, in color, for U.S. distribution.

'Bridey' Rolls May 8

Hollywood, April 24. Paramount has been keeping a deal to film "Bridey Murphy," offbeat bestseller about reincarnation, under wraps but has now signed Noel Langley as director. May 8 is starting date for feature with Pat Duggan producing.

Film marks directorial debut of Langley, hitherto a screenwriter.

Treat 'Em Gently

London, April 24.

A sketch from the "Fresh Airs" revue at the Comedy Theatre, which satirizes the visit of Bulganin and Krushchev, has been dropped from the show for the period of the Russian leaders stay in Lon-

It has been replaced by a new sketch, also entitled "Goodwill Visit," in which Max Adrian appears as the chairman of an English gas board who comes home after a trip to Soviet Russia.

French Films' Gripe: TV in Cafes

Television is beginning to make its impact felt in the smaller French towns, says Albert Caraco, production chief for the French Gamma Film outfit.

"It's not so much the tv in the homes," he explained, "but the sets that are installed in the cafes. There the men congregate, and before you know it their wives join them, and then they won't budge. I think we're in for trouble!"

Socked by Actress, Critic Sues Her, **Insists She Be Tested for Lunacy**

50 Distaff 88ers Set For 30-Week Nat'l Tour

For 30-Week Natl 1 10th Hollywood, April 24. Fifty girl pianists, who make up the Hollywood Piano Symphony, have been organized here for a 30-week national tour that kicks off Sept. 7 at the Shrine Auditorium. Lew Hurst, longtime production designer at Metro, is handling production details and Frank Worth will be musical-director.

tor.
Layout includes a 30-piece symphonic orch and a modern jazz group. The program will include classics from Rachmaninoff to Gershwin as well as some originals by Worth and a medley of pops.

28 Christopher Awards in Pix, TV

Semi-annual Christopher Awards Semi-annual Christopher Awards went to 28 producers, directors and writers in the motion picture and to fields, with video also figuring in the pair of film citations. Father James Keller, founder of the Christophers, announced the following as having provided "significant contributions to family entertainment".

contributions to family entertainment":

Films—Laurence Olivier, for production, direction and screen adaptation of "Richard III" (Lopert), given as an NBC-TV pretheatre spec; and producers Jed Harris and Michael Myerberg, director, Fielder Cook and writer Rod Serling for "Patterns" (UA), from the twice-given show on "Kraft Theatre" (NBC).

Television-Producer Dave Englander and director Alan Neuman, last November's "Conversation with Herbert Hoover," to be repeated for the third time by NBC; producer Felix Jackson, director Franklin Schaffner and writers Catherine and Howard Lindsay for "Miracle At Potter's Farm," CBS-

(Continued on page 6)

BRIT. CHORINES WIN RIGHT TO BE MODEST

RIGHT TO BE MODES1

York, Eng., April 17.

Five dancers won the first round of a fight against posing in the nude in a theatre revue "Fancy Pants." They threatened to walk out of the show if an order was enforced that they take part in nude poses. The revue opened in its original form, without nudes.

Eric Williams, show's owner, will probe public reaction to the question. "I dislike it as much as the girls do," he said, "but the \$9,000 I sank in this production, which was to have some nudes, has now nearly all gone. I must do something or I shall go bankrupt."

Dance Duo Steps Out As Pros—Both Over 70

Minneapolis, April 24.
Otto and Emma Krinke, husband and wife, are 75 and 72 years old, respectively, but their age isn't deterring them from starting a career as professional performers by playing their first engagement as the "Dancing Gordons" in a Twin Cities' suprer club the Hotel Low. Cities' supper club, the Hotel Low-ry Terrace Room.

Trestage Room.

St. Paul couple was grabbed by a local theatrical agent after they did a dance recently on the "Two for the Money" tv network show. While here last week Ed Sullivan caught them and booked the act for the May 27 "Toast of the Town" video show.

Krinkes have been dancing semi-professionally hereabouts for 25 years. They feature ballroom routines, but also include others in their performances.

It's Norwegian impresario's first visit to States. He'll scout acts and the state of the

Vienna, April 24.
Performers' revolt against the critics now seems to have spread abroad.

abroad.

Incident here this week, when actress Kaethe Dorsch slapped aisle-sitter Hans Welgel for his appraisar of her work in Christopher Fry's "The Dark Is Light Enough," has set the town on its collective ears and has provoked some learned discussions not only on the functions of the critic, but also his place in a democracy.

Weigel confronted and "irent

also his place in a democracy.

Weigel, confronted and "insulted" by the actress in front of a coffee house, now has filed suit against her. Among other things, he has demanded that Miss Dorsch (who gave a Berlin critic the works once before) be forced to undergo psychiatric tests.

Public opinion at this point seems to side with the actress, particularly since Weigel isn't particularly popular with his colleagues.

Publication "New Austria" devoted two columns of literate company on the incident twice.

mentary on the incident, tying it up with the degree of freedom in a democracy, etc. While criticiz-ing Weigel, the editorial piece brought in an angle that probably would have no application any-where but in Justria or Germany.

where but in Austria or Germany,
"For us, this kind of violence is
undemocratic, even anti-democratic; it starts with cuffing and
ends up in the gas chamber," the
paper wrote. There are few other
places in the world where the
transition from one to the other
could be made to sound so logical.

Eddie Fisher's Busy TV. Pic, Cafe Agenda as He Goes 'Fulltime' for MCA

Eddie Fisher's plans include (1), renewal with Coca-Cola for two-a-week, 15-minute NBC-TV shows, same as this season; a trip to the Coast this week in anticipation of starting his first film, "Bundle of Joy" (RKO), costarred with his wife, Debbie Reynolds on June 4; (3), a Hollywood Bowl concert personal in August.
Fisher is now virtually 100%

personal in August.
Fisher is now virtually 100% with MCA, which has also taken over his p.a. bookings, heretofore a Tommy Rockwell (General Artists Corp.) chore. MCA already has had him for radio, tv and pictures. Hugo Winterhalter, incidentally, marks his film debut as maestro for Fisher and Miss Reynolds on their upcoming RKO film. Winterhalter, who is Fisher's batoneer at RCA Victor, will arrange and musically direct the film score.
The MCA takeover of Fisher's personals indicates a p.a. gleam in

The MCA takeover of Fisher's personals indicates a p.a. gleam in future which may assume unorthodox outlets such as big events, along with the conventional Las Vegas and kindred bookings.

Another status quo rearrangement, set up by Fisher's partner and longtime personal manager, milton Blackstone, is the return of Monte Proser to the production helm of the Coke telecasts. Ben Tomkin is the new director, vice Michael Case.

Proser assumes the new chore Proser assumes the new chore

Proser assumes the new choice now that he has his Tropicana show for the new Las Vegas hostelry pretty well lined up. It starts rehearsing in June for a July premiere. There is talk of Judy Garland being the inaugural attraction. tion

Fisher completes this season's Coke vidshows June 8 and re-sumes late in August, originating from the Coast.

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METRO SETS NEW WAYS, TONE

200 Feet of a Star: New TV Curb

Film company ad-pub execs have been given the details on the extent of production excerpts permitted on television programs under the new deal with the Screen Actors Guild. Total of 400 feet of clips depicting any particular performer may be put on the air but only 200 of this may be consecutive.

In other words, one scene running 200 feet is allowable but that's the limit. The balance of 200 feet may also be consecutive but it must be of a different scene-or can be broken down into smaller segments.

Further, the screen material may be used only for the purpose of ballying a picture for the theatrical market; it cannot be used as a commercial for product of the tv show's sponsor.

Loew Theatres, After Divorce, Sure-Bet For 'Diversification'

As and when Loew's Inc. split up its debts and assets, there is no question but that the theatre arm will engage in diversification, as per the United Paramount The atres, now American Broadcastingatres, now American Broadcasting-Paramount Theatres Inc.; the Stanley Warner Theatres, with its acquisition of International Latex; the recent RKO Theatres' Cleve-land Arcade Co. which, of course, was dominantly a case of board chairman Albert A. List selling himself one of his own properties.

himself one of his own properties.
Unlike any of the five majors in the divorcement proceedings, the Loew-Metro situation differs in that Loew's Inc., the parent, was and is a theatre company. In the case of Paramount (with its later acquired Balaban & Katz and other houses), WB's theatre acquisitions, and even the RKO setup, the picture company came first. The theatres were added later.

Loew's therefore faces the financial problem of what goes to the studio and what to the theatre end.

studio and what to the theatre end.
The trade looks upon Leonard
H. Goldenson's move into the ABC
network as "the most logical," because the segue was still into another phase of the amusement industry. Stanley Warner's Latex
is certainly removed from basic
show business.

Whatever Loew Theatres prexy Joseph R. Vogel, Leopold Friedman & Co. will segue into, once the legal schism is consummated, is of course conjectural. At one time attorney Lep Friedman was reported interested in a textile company diversification.

Todd Can Borrow Gear. Costumes of 'War & Peace' For His Tolstoy Epic

Rome, April 24.

Commenting on reports that Mike Todd was going ahead with his own version of Tolstoy's "War and Peace," Italian producer Dino DeLaurentiis, who together with Carlo Ponti produced the upcoming Paramount release of the clasing Paramount release of the classic, said he would set up no obstables to the Todd project. On the contrary, DeLaurentiis added, he was "ready to give him the costumes, the armor, and other equipment used on our version made here, if he can use them."

Italo-made "War and Peace," starring Audrey Hepburn, etc., according to DeLaurentiis, opens at New York's Capitol Theatre Aug. New York's Capitol Theatre Aug. 23, later seguing into general U.S. release, Italian preem will be Sept. 26 at Rome's Sistina Theatre and Milan's Manzoni, with 'a British preem set for October in London. Italo roadshows will use horizontal VistaVision projection and will be at advanced tabs for four months, after which pic will be yanked until Easter, 1957. After another "special" run, it will be pulled until October, 1957, when it goes into normal general release.

Canada's Nudies

Ottawa, April 24. Gerald FitzGerald, Montreal Gazette columnist, reports un-der "Show Business" Canada's estimated 2,000 nudists. "If that isn't show business," he adds, "what is it?"

Podhorzer Back: Reich Hopeful On **Bettered Product**

Reactivation of the German UFA production complex in Berlin will stimulate the making of films that lend themselves to export, Munio Podhorzer, prez of United German Film Enterprises, said in Gotham Monday (23) following his return from three months in Germany and Austria.

Quality of German features is improved and the Germans are turning out films that stand a chance in the U. S. and other mar-kets, he thought.

chance in the U. S. and other markets, he thought.

One fly in the ointment is the current decentralization of German production, with many individual units active. A man turning out four or five pictures a year prefers not to take chances, so he tailors his product for the domestic market where he can be sure of his returns, Podhorzer explained.

"Increasingly, the Germans are using strong, provocative stories, but they dress them up to appeal to their local audiences primarily," he said. He added that many of the German producers, reading of the successes of some French and other pix in the U. S., were anxious to break into the market.

Moves are under way now to

Moves are under way now to push the distribution of German features in the American market, but everything depends on the allocation of funds by the Bonn government to the Export Union, which currently maintains offices in Paris and Rome. Plan is to expand to New York and Madrid.

pand to New York and Madrid.

Podhorzer's UGFE, which reps several important German producers and distribs and acts as a liaison for them, will have from 15 to 20 German pix with English titles coming in during the year. It'll also seek to arrange American production for the studios of the (Continued on page 6)

MORT BLUMENSTOCK QUITS WB AFTER 25 YRS

Mort Blumenstock, Warner Bros. ad-pub v.p., has resigned effective May 4. He had been with the company for 25 years.

Blumenstock cited his wife's

"special" run, it will be pulled until October, 1957, when it goes into normal general release.

BEN BABB WITH PARAMOUNT
Ben Babb, vet film publicist who in recent years has been associated with David O. Selznick, has joined Paramount on a special-assignment basis.

He's working exclusively on "The Mountain," Spencer Tracy starrer.

Blumenstock cited his wife's health as the reason for his move, shall be the guire death of the Coast as soon as possible. He shifted east recently. He had been in charge of advertising and publicity since 1945. His contract with WB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, shall be the coast as soon as possible. He shifted east recently. He had been in charge of advertising and publicity since 1945. His contract with WB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, shall be the coast as soon as possible. He shifted east recently. He had been in charge of advertising and publicity since 1945. His contract with WB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, shall be the shifted east recently. He had been in charge of advertising and publicity since 1945. His contract with WB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, shall be the shifted east recently. He had been in charge of advertising and publicity since 1945. His contract with WB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, and the contract with wB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, and the contract with wB had recently been renewed for a threeyear period. Blumenstock cited his wife's health as the reason for his move, and the contract with wB had recently been renewed for a threeyear period. Blumenstock cit

Loew's-Metro is adopting a complete "new look." For years the "blue chip" company of the industry and at the same time the most conservative, Loew's management, under the direction of prexy Arthur M. Loew, is currently mapping a series of changes that will come thur M. Loew, is currently mapping a series of changes that will come as a surprise to the industry as a whole. The innovations are aimed at reestablishing the company's leadership and improving its earning source.

leadership and improving its earning power.

The "new look" encompasses a multi-faceted approach to the present-day economics of the entertainment business and will include not only aggressive activities in motion picture production but also a full-fledged involvement in television and the legit theatre.

nd the legit theatre.
Policy shifts, some of them al-

ready in effect and other on the horizon, include:

(1). Greater reliance on outside independent producers. The company already has commitments for 11 pictures from outside sources. Maurice "Red" Silverstein, regional direc'or for Latin America for Loew's International, will be shifted to the domestic organization to serve as Arthur Loew's personal liaison with independent producers. He will initiate new package deals He will initiate new package deals with indie producers as well as supervise those contracts already

et.
(2). Active involvement in tele-(Continued on page 22)

Perpetually Energetic Spyros Skouras Bears Heavier Load Than Ever

Brace of exec changes at 20th-fox sees prexy Spyros P. Skouras

Fox sees prexy Spyros P. Skouras taking on an even fuller sked of activities ranging over the entire scope of the company's operations. While other presidents keep a weather eye on the overall operations of their outfits, Skouras is unique in that he not only makes policy, but also executes it. This in addition to giving considerable time to various charitable and other organizations.

organizations.
Skouras at the point, with the
(Continued on page 6)

FREE-WHEELS TO Field Men Rate Dailies on 'Breaks': LEGIT & VIDEO TV and Films Mostly Kept Apart; Most Aloof to Trade: K. C., St. L.

Point-of-Sale Angle

Front of the Rivoli Theatre has been changed to make it plain that the "Oklahoma" playing there is the film and not a stage version.

Seems that a lot of potential patrons, have been passing the house by, figuring it features a revival of the legit hit. Two-aday policy added to the confusion at this Broadway deluxer.

Daff: Films Need An Ever-Buoyant **Morale Today**

Universal Pictures toppers Milton R. Rackmil and Alfred E. Daff return to the Coast this weekend to ready for the arrival of some 52 sales executives from all over the world who will converge on Universal City for the company's first global sales powwow held within domestic borders. Usually these sales nepner-junpers are for within domestic borders. Usually these sales pepper-uppers are focused abroad. Additionally some 80 of the domestic sales, promotion and other executive personnel will converge on the Coast.

The U huddles will consume a week to 10 days starting Mry 8, and will shuttle between the Hotel Ambassador, L. A., and the studio. Exec veepee Daff, who supervises global sales along with other duties, stresses the ever-present necessity to keep all organizational attitudes buoyant, especially in

necessity to keep all organizational attitudes buoyant, especially in face of the domestic tv inroads. Globally, of course, business is good. U, like the other majors, derives a sizeable revenue from overseas—43% is Universal's ratio.

This does not include Canada which some companies now list as (Continued on page 6)

Field publicity men assigned to drumbeat pictures throughout the country, are generally satisfied with the positioning film news receives in newspapers. However, they express the caution that the film companies and local exhibitors must be constantly on the alert to prevent the slough off of film coverage and its "burial" in poorly-read sections of dailies.

These views emerge in a Variety's

These views emerge in a Variety's digest of a recent survey of how newspapers treat film news. Data was collected by a major distributor and includes comments on the practices of 49 daily newspapers in major cities throughout the country. country.

in major cities throughout the country.

Where the newspapers place motion picture news differs from city to city, but in the main the newspapers confine it to a special amusement page. The amusement page, in the majority of cases, is placed up front in the main news section, but there are some papers which relegate the amusement page to the rear of the paper, even following the classified ads. Many papers place the amusement page close to the women's page, a position the film industry regards as highly satisfactory because it's felt that the distaffers are the ones who choose the family entertainment.

General Slant

General Slant

General Slant

The position film news receives in a newspaper depends largely on its general attitude toward film coverage. Those that regard the reporting of film activities as unimportant tend to place the little news they run in any available space, thus making it difficult for the reader to find it every day. For the most part, newspapers keep the film news and the television news widely separated. This practice is at the insistence of exhibitors and other local amusement interests who have campaigned to keep "stay at home" en (Continued on page 22)

(Continued on page 22)

National Boxoffice Survey

Outdoor Weather Hits Trade; 'Swan' No. 1, 'Suit' 2d, 'Holiday' 3d, 'Okla.' 4th, 'Jubal' 5th

Initial burst of springlike weather, per usual, is taking its toll this round at the firstruns. Many keys had ideal outdoor conditions over the past weekend, but they were far from ideal ones at the cinema wickets. New fare also is proving less than sensational.

New champ grosser is "The Swan" (M-G), which is racking up \$356,000 in key cities covered by Vaniery—although this is the first week this pic was out in release to any extent. Some keys reported that patrons may have been surfeited with the Grace Kelly name via press and radio, but other exhibs expressed the belief that too much was expected although big to nice trade actually was turned in for most engagements.

Second best is "Man in Gray Flannel Suit" (20th), which was tops a week ago. Third money is going to "Cineram Holiday" (Indie). Fourth place is going to "Oklahoma" (Magna), same as last round.

"Jubal" (Col), a newcomer, is going to "Cineram Holiday" (Indie). Fourth place is going to "Oklahoma" (Magna), same as last round.

"Jubal" (Col), a newcomer, is copping fifth position. "Alexander the Great" (UA), still is in the race, with a resounding sixth place. "Serenade" (WB), just getting started, is finishing seventh, but rather obviously not another "Caruso" (M-G).

"Cry Tomorrow" (M-G) is winding up eighth while "Meet Me in Las Vegas." (M-G) is ninth.

"Ladykillers" (Cont) is top run-

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Wrangle Over 'Kiss Before Dying'

Code Disapproves Copy Slant—'She Was Pregnant-And Now He Knew He Had to Kill Her'

Motion Picture Assn. of America and United Artists—they're at it again. The new hassle, involving ad copy for "A Kiss Before Dying," conceivably could lead to reyocation of MPAA's Production Code approval for the film.

approval for the film.

"Kiss" was okayed both in script form and finished product by the Code. First group of ads submitted to the Advertising Code also received the green-light. But a new set of layouts was rejected by Gordon White, Ad Code administrator. The Ad Code is an adjunct to the Production Code. Some years ago Howard Hughes' "The Outlaw" was cut to pass inspection but this Production Code approval was withdrawn when Hughes refused to comply with the standards set by the Ad Coke. In the case of the UA picture,

the standards set by the Ad Coke.

In the case of the UA picture, objectionable to the Ad Code is an art display headed by this line of type: "She was pregnant... AND NOW HE KNEW HE HAD TO KILL HER." The art work is in two parts, one showing a male trying to push a femme off a cliff. Other has two characters in a close-up shot with this dialog: "I've suspected for days. Yesterday I saw the doctor—and now I'm sure."

MPAA thinks the line about the

MPAA thinks the line about the pregnancy, particularly, is too rough and will arouse indignation among community and church groups around the country. The matter was brought to the attention of Eric A. Johnston, MPAA president, by White and Roger Lewis, UA's ad-pub director. Johnston upheld White.

aton upheld White.

UA takes the position that the word "pregnant" has long since been brought out into the open and is acceptable to society. Further, according to UA, the ad copy gives the reader an accurate glimpse of what the picture is all about and it's the same picture which was approved by the Production Code. UA also makes the point that "pregnant" appeared in ads for "Not As a Stranger" and these were rejected by papers in only two cities, Chicago and Cleveland.

MPAA's answer is that the word alone is not the main issue; the

MPAA's answer is that the word alone is not the main issue; the point of contention is the entire thought about the need to do the gal in because she's on the road to motherhood.

In any event UA insists that the controversial ads will be used regardless of what MPAA says.

MPAA appears equally adament

gardiess of what MPAA says.
MPAA appears equally adamant.
"Kiss" is a CinemaScope entry
produced by Robert L. Jacks with
Robert Wagner in the lead.

Robert L. Jacks, producer of "A Kiss Before Dying," stated this week that the Motion Picture Assn. of America wanted an ad copy line for the film changed from "I'm pregnant" to "I'm in trouble." The line is spoken in the picture by an unmarried college girl.

Ignoring the "I must kill her" point. Jacks said he's determined not to give in on the matter, adding: "Since we were allowed by the Jolinston office (Produtcion Code) to use the phrase, I'm pregnant' in the picture, it's ridiculous not to be able to use it in the advertising."

'WE'LL ALWAYS COMBAT CENSORS'—JOHNSTON

Pledge to push the battle against censorship is contained in the an-nual report of the Motion Picture Assn. of America, issued last

The fight will continue until "The fight will continue until all prior censorship of motion pictures is eliminated everywhere in the United States." declares Eric Johnston, the MPAA president. This is the tenth annual report since Johnston took over in September of 1945.

Prevy's report acknowledges

tember of 1945.
Prexy's report acknowledges
that 1955 business and profits "did
not come up to the reasonable
hopes of the industry" but looks
shead with considerable confidence. "There has been within my
memory no year in which the new
product promised so much for
theatre-goers and for the industry
than 1956," Johnston rhapsodized.

(Continued on page 244.

(Continued on page 24)

BERNHEIM TO COAST

French Literary Agent Reps Sagan, Girl Novelist

Hollywood, April 24.

Hollywood, April 24.

Literary agent Alain Bernheim, who bowed out of Famous Artists last July after an eight-year association to return to his native France, is back in Hollywood with rights to seven old French films. Bernheim, now on his own, also has 20 novels and 10 short stories which he will-submit to studios.

Among them is second novel by 20-year old Francoise Sagan, who wrote "Bonjour Tristesse." Tithed "A Certain Smile," and already a best-seller in France book will be published by Dutton in August. Bernheim sold "Tristesse" to Otto Preminger who is prepping it for a summer start in Southern France.

Krasna Applauds Code; But Why Must Wedded Pair Prefer Twin Beds?

While United Artists and the Motion Picture Assn. of America are feuding over operation of MPAA's Advertising Code (separate story), an independent producer aligned with UA has risen to the defense of the Production Code. Norman Krasna, producer-director-writer of "The Ambassadors Daughter," UA release, stated in New York this week that the Code places no restraints on him

dors Daughter," UA release, stated in New York this week 'that the Code places no restraints on him and whatever changes are to be made necessarily must take time. Krasna applauded Geoffrey Shurlock, Code administrator for his "desire to alter the regulation to conform with contemporary tastes and mores." As evidence showing the Code is not hampering, he revealed that a line in "Daughter" dialog that refers to Olivia de Havilland as "Miss Iron Pants" was permitted because preview cards revealed no audience objections. Krasna said, however, he regarded as "arbitrary" a Code provision requiring double beds for a married couple in the film. "Daughter" was brought in at a cost of \$1,250,000 and is to be followed on Krasna's schedule by an adaptation of the "Kind Sir" legiter. The producer heads for the Coast Friday (27) after Gotham confabs with UA execs.

L. A. to N. Y.

L. A. to P
Val Arms
Maxwell Arnow
Jack Benny
Eddie Cantor
Cyd Charisse
Jerry Colonna
Xavier Cugat
John C. Flinn
Joan Fontaine
L. Wolfe Gilbert
Henry Ginsberg
Harry E. Gould
Charles Isenberg
Arthur Jacobson
George Jessel
Robert Kintner
Arthur B. Krim
Abbe Lane
Robert W. Lerner
Michael Mann
Lloyd Nolan
Helen O'Connell
Gene Raymond
Mark Robson
Roy Rowland
Rernard L. Shuber
Repard L. Shuber
Robert M. Lerner Rowland Bernard L. Shubert Bernard L. Shub Lee Simpson Mark Stevens Archie Thomson Jack L. Warner William Wyler

N. Y. to L. A.

Milton Blackstone Eddie Fisher Henry Fonda George Gobel Sheilah Graham Hedda Hopper Sol Hurok Sol Hurok
Debbie Ishlon
Arthur Kober
Robert Lavin
Sissie Mark
Leslie Norman
Tom O'Neil
Meticlay Boetr Mstislav Rostropovich
F. C. (Chris) Schang 3d
Sol C. Siegel
Walter Starcke
Cobina Wright

3 Stars, 2 Cars

Latest gimmick to sell a picture is one devised by United Artists calling for Burt Lancaster, Gina Lollobrigida and Tony Curtis to tour the and Tony Curtis to tour the country in two special rail-road cars. Starts in early summer in behalf of "Trapeze."

Press reps are to be picked up from city to city.

Metro 16-Week Net, \$1,641,682

Loew's Inc. compiled a net profit of \$1,641,682 after all deductions for the 16-week period ended for the 16-week period enueu March 15, 1956, equivalent to 31c. per share of common stock. Profit for the similar stanza of a year ago was \$1,753,102, equal to 34c. per

share.

The current quarter shows a marked improvement over the 5c. first quarter of the current fiscal year, providing 36c. per share earning for the 28-week stanza as compared with 64c. for the equivalent period a year ago. The 28-week net profit was \$1,889,843 as compared with \$3,274,451 in 1955.

Gross sales and operating reve-

compared with \$3,274,451 in 1955.
Gross sales and operating revenue for the 16-week period ended March 15, 1956, amounted to \$52,837,000 as compared with \$52,613,-000 for the same period of a year ago. The 28-week total was \$87,-439,000 as compared with \$92,-399,000 for same period of the previous year.

In a letter to stockholders ac-companying the post meeting re-port of the Feb. 23 shareholders meet, prexy Arthur Loew con-firmed that executives of the comnrmed that executives of the company had purchased blocks of shares under their stock option agreements. Purchases were: Arthur Loew, 33,000 shares; Charles C. Moskowitz, 15,000; Dore Schary, 50,000; Louis K. Sidney, 18,332; Benjamin Thau, 22,000; Joseph R. Vogel, 22,500.

RKO BUYS FOUR SCRIPTS FOR SCREEN

RKO, which started the avalanche of old features to television, is shaping as one of the most active film companies taking tv properties for the screen. The Tom O'Neil-Daniel T. O'Shea operation so far has nabbed four tv stories for advertion and more appears on

so far has nabbed four tv stories for adaptation and more appear on the way.

All four originated on the "Climax" series, beginning with "Public Pigeon No. 1." Harry Tugend starts the production rolling next Monday (30). Next on the lineup:
Stuart Millar's production of "S'rike a Blow" (the original tv'er was titled "Deal a Blow"); "The Browler" starts Aug. 2 with John Farrow as producer-director, and "The Day They Gave Babies Away," with Walter Wanger as producer.

N. Y. to Europe

IN. 1. 10 I Charles Boyer John M. Clifford Harold Clurman Richard Davis George Dembow Billy Eckstine Lillian Gerard Philip Gerard Richard Gordon Richard Gordon
Henny Henigson
Arthur Hornblow Jr.
Jack Hylton
Eartha Kitt
Andre Kostelanetz Andre Kostelanetz
Lawrence Langner
Armina Marshall
Elsa Maxwell
Milburn McCarty
Gian Carlo Menotti
William Perlberg
Jane Pickens
Joel Preston
Mark Robson Mark Robson Joe Schoenfeld Joe Schoenfeld
William L. Snyder
Michael Todd
Lawrence Weingarten
Bobby Weiss
Max E. Youngstein

Europe to N. Y.

Lurope to N.

Ilka Chase
Norman Elson
Jinx Falkenburg
Rorem Glameruscu
Martha Graham
Dorothy Kligallen
Michael Langham
Manie Sacks
George P. Skouras.

New York Sound Track

Provided the Hungarian counterpart to Albert Sindlinger can be believed, film business in the Sovietized paradise must be flourishing, Hungarian info bulletin says attendance in 1938 was 18,500,000. Figure now has jumped to 115,800,000 for 1955. That's only an increase of over 600%. They must really love those Russian films!

over 600%. They must really love those Russian films!

Syd Silverman, owner of Variery, has been promoted from 2d to
1st lieutenant at Berchtesgaten, Germany, where he is stationed until
next fall when his military time will be up. Trained for the artillery,
Lt. Silverman has been handling public relations and (Army hotel) advertising assignments.

Lt. Silverman has been handling public relations and (Army hotel) advertising assignments.

Tucson's yen to get more location biz from Hollywood, and even operate full schedule shooting, produced a change in a "nuisance" tax provision of the state, so that it's now unnecessary to apply for rectunds. Meantime, there is a public relations firm at work in the desert town, Woolery & Storm, who've figured out that since 1940 Artizona has collected \$5,000,000 in location out-of-pocket, including \$150,000, for Columbia's "Guns of Fort Petticoat," with Audie Murphy, currently shooting there . . . the estimate is based on 26 films . . Ghost writer Victor Rosen has spooled 127 tapes on coast interviewing Charles Coburn, and starts writing the biog pronto . . in interim Coburn's done seven tv, three radio and one film chores . . . activity a -plenty for a guy shooting 79 and dating back to one-reelers in 1904.

Budget on "Friendly Persuasion" is up to \$3,000,000. Allied Artists, partnered with William Wyler on the production, used to make 30 pictures with that kind of money . . . Adalph Zukor on "The Ten Commandments": "This picture is not mine, or Paramount's or De Mille's. It is the beginning of civilization and belongs to everybody." This should come as good news to exhibitors who complain about film rentals . . What's American Pictures up to? New indie producing outfit has registered these titles: "The First Conqueror," "First Jet Pilot" and "The First 10 Commandments."

Despite the lack of details re 20th-Fox's projected talent training checket.

"First Jet Pilot" and "The First 10 Commandments."

Despite the lack of details re 20th-Fox's projected talent training school, the company already is being bombarded with inquiries from young hopefuls... Richard Davis of UMPO and the Fine Arts Theatre off to Cannes... Spyros P. Skouras; 20th prexy, has his Russian visa waiting for him... One of these days someone from Technicolor is going to really explain what the new TC process is all about. Both John Huston and Merian C. Cooper have now hinted it's more than just a printing system.

Just a printing system.

As with many a periodical, Variety is not devoid of its screwball correspondence, and that includes legitimate inquiries for farfetched information to "advice" on how to break into show business; become a dancer; write songs, and the like. The rock 'n' roll stuff has had its own special brand of letterwriters, from the ardent r&b breed who think Variety is too captious to these who endorse the editorials and news stories about the r&b hysteria. But none has been so concentrated as the campaign of pro-Liberace fans who, in an obviously concerted campaign which stems from a central source of readily deduced origin, are most ardently in favor of his WB film feature, "Sincerely Yours." The communiques run the gamut from dignified tolerance—"how could you favor a slut-type movie such as 'Rose Tattoo'"—to forthright impatience with the Variety critical standards ("your critics should have their heads examined"). It would appear that if this cross-section, multiplied in any sizeable numbers, patronized the picture it would alone underwrite the b.o. success of "Sneerely Yours," a circumstance which, unfortunately, has yet to come to pass.

Arthur Hornblow Jr. off to London to hire a British director and set other preliminaries for his film production of "Witness For the Prosecution." . . Karin Wolfe who, at 12, has done legit and tv, now has a picture job—a role in "The Williamsburg Story." . . . Norman Krasna is in with a print of "Ambassador's Daughter." . . . Indie producers now have 20 features in work for UA release.

ducers now have 20 features in work for UA release.

Jacob Wilk, former WB story editor and eastern studio rep, who has been putting together several picture packages during his "retirerent"—one of them is "Giant," the Edna Ferber-Henry Ginsberg-George Stevens (WB) deal—is passing around photostats of his first managerial chore. It was "The Arnold Dolmetsch Lecture Recital, music of the 15th, 16th and 17th centuries, played upon the instruments for which it was written." The place was the Plymouth Church in his native Minneapolis, Feb. 14, 1906, and the big pitch was, "Balcony admission, 50c." It was also easier then to sellout downstairs.

admission, Suc." It was also easier then to senout downstairs.

Bob Quigley Productions Inc. has been authorized to conduct a motion picture and television production business in New York via Victor Marans, director and filing attorney... also newly chartered at Albany is Force Films Inc. whose directors include James Kenneth Sims and Douglas Westcott Brown. Edith Schaffer is filing attorney.

Sims and Douglas Westcott Brown. Edith Schaffer is filing attorney. Gustav S. Eyssell, "once a theatre usher, now president of Rockefeller Center and a director of Radio City Music Hall," was one of the eight to receive 1956 Horatio Alger Awards, an annual national civic event to honor the "rags to riches" success stories. Gus Eyssell started as an usher in his native Kansas City.

The characteristic Variety style of recording Grace Kelly's marriage to Prince Rainier III, a "nonpro," got attention anew, about in the same degree as when the Marriages column similarly noted that Rita Hayworth had married Prince Aly Khan, also then identified by Variety as a "nonpro."

Metro production chief Dore Schary due in Gotham May 8 for a

Metro production chief Dore Schary due in Gotham May 8 for a 10-day stay . . . Metro tradepress contact Bill Orastein is doing research on his second novel, "Gumdrops In Your Eyes." He recently finished "The Pistachio Touch." Director Leslie Norman, of Michael Balcon's production staff, stopping off in New York and Hollywood enroute to Australia to begin work on "Shiralee." William Zimmerman, formerly v.p., director and general counsel of RKO Pictures, named a vice-president of the Wolfson Management Corp. . . Joseph Brun set as chief cameraman on "A Man Is Ten Feet Tall," which Jonathon Production is shooting in N. Y. for Metro release . . . Mark Robson a Gotham visitor enroute to London to start "The Little Hut." Producer-author F. Hugh Herbert follows on April 30 . . Ed Sullivan planed to Tokyo over the weekend to visit the Metro location on "Teahouse of the August Moon" and to film special sequences for his tv show. his tv show.

his tv show.

Tony Curtis' younger brother, known professionally as Robert Reed, makes his film debut in U's "The Great Man" . . . Mary Astor returns to Metro for a part in "The Power and the Prize" . . . Charles Martin registered "The Jake Erlich Story" with the MPA title bureau . . . Charles Laughton returning to the screen for Columbia's "The Bridge Over the River Kwai" . . Ernest Borgnine set to play opposite Sophia Loren in Hecht-Lancaster's "Bandoola" . . Richard Conte portrays Judy Holliday's husband in "Full of Life" at Columbia . . Stewart Granger teams with Ava Gardner for the second time in "The Little Hut" for Metro release.

Helen H. Kellogg now acting director of the New York censor board Helen H. Kellogg now acting director of the New York censor board. Ward Bowen, acting director before her, is recuperating from a heart attack . . . UMPO's "Grand Maneuvre," top French release, into the Sutton . . Lacy W. Kastner, Columbia International prexy, says "Lady Chatterley's Lover," French import and a Col coproduction, goes into the Paris Theatre as the first entry under the Col-Paris deal which will see a number of Col releases booked into the plush showcase sans guarantee. Paris will try to book the pix to other theatres. "Lover" has to pass censorship first . . A. A. Brown, newsreel vet, retiring from Movietone News at the end of this month. He'd been with the outfit for hearly 30 years.

COPS COOL TO GALA OPENINGS

Premieres: Fierce Fun

Manhattan street traffic which passeth human patience and Mannatian street thank which passed named assemble and steadily worsens as too many people, too many automobiles and too many new office buildings cluster in the same few congestion points is a hardship on everybody, but perhaps most of all to the police. Their irritation expresses itself in many ways, including a tendency to withdraw their cooperation from Broadway film openings (see adjoining story).

As to what is or is not a proper use of the already crowded public streets you can find persons so ill-disposed to noble causes as to resent the tieup of Fifth Avenue for St. Patrick, for Spyros Skouras' fellow Greeks and for the various other bodies who love a parade but only in the very centre of town and will have naught of Riverside Drive or any other thoroughfare.

There is more to be said about Broadway film premieres than There is more to be said about Broadway film premieres than the story to the right of these editorial comments. At a big house, particularly, the Roxy or Capitol, there is peculiar difficulty in reaching the doors and the grim truth is that the cops often hinder rather than facilitate the arrival of ticket-holders. A cop seems peculiarly fond of throwing his bulk in the path of persons in evening attire and saying, "You can't go through here" after the premiere-goer has put up considerable of a battle to get that far tle to get that far.

Broadway premieres also happen to constitute an important Broadway premieres also happen to constitute an important (and standard) device for raising funds for charity, so charity organization pressure is added to theatre and distributor pressures to get police "protection." But do the cops protect the interest of those who have tickets on the bobbysoxers who come to gawk? That the cops are bored with such assignments and resentful of the extracuricularity shows in their attitude of frequently unreasoning devotion to their "keep moving away from where you want to go" principle. where you want to go" principle.

At the recent Roxy opening of "Man in the Gray Flannel Suit," as earlier when "Guys and Dolls" unveiled at the Capitol, confusion reached new highs. It is perhaps not fair to single out the gendarmes alone. Part of the trouble is that the police operate as an entity apart from theatre management, neither having authority. Police policy-of-no-policy showed when every two couples attempting to cross the curb directly in front of the Roxy were stopped while the next three and four couples slipped through at the same point. Even a letter of introduction from Commissioner Kennedy himself would hardly suffice to reach the Roxy itself in a vehicle. To alight a block or two away is, of course, murder in the rain.

Complaints against police indifference or Commissioner Ken-Complaints against police indifference or commissioner accinedy's distaste for using his men as sidewalk ushers wen't answer the overall criticism, which is this: going to a film premiere on Broadway is getting to be an ordeal and a nuisance rather than the fun and excitement it ought to be. The whole issue demands re-thinking in the light of many factors, not just the cops.

Land.

OF FILM BALLY

Film companies are unhappy over the sudden lack of cooperathey are getting from the police in connection with the gala premieres which have become a regular Broadway development.

office of Police Commissioner Stephen P. Kennedy has clamped down on a whole range of preem activities, including the use of the traditional searchlights, which are rented by the distribs from George T. Wendelkin, head of Publicity Searchlight Service.

wendelkin went to court last week after he was refused permission to install his big lights at the "Seven Wonders of the World" preem. Kennedy was charged with acting in "a capricious and arbitrary manner" in blacking out the klieg lights.

While the Court told Wendelkin that he could run his blinders for the "Man in the Gray Flannel Suit" opening, they were absent when the film bowed at the Roxy

Police department makes the point that the lights and other sidewalk activities tend to congest traffic in the Broadway area. It's implied, too, that the events draw too many policemen from regular

Department's action comes at a time when the N. Y. City Department of Commerce is trying to drum up trade for its "Summer Festival." Preems are crowd pleasers and the companies like them because they result in important publicity breaks in the papers publicity breaks in the papers which latch on to attending celebs.

Police have been getting progressively tougher in recent months. They killed a Broadway parade in one instance. In another they forced the Air Force Band to move from sidewalk to lobby during the opening of "Threshhold of Space" at the Globe.

N. Y. CURBS SCOPE Int'l Fed. Sees No Venice 'Conflict'; 20th's Decision Probably Saves Yank Participation in Fest

Sid Kramer's Return

Sidney Kramer, RKO's foreign sales manager, is back in New York this week following a twomonth tour of the Far East.

His discussions with the company's overseas reps centered on the release of "The Conqueror."

'Jungle' Still Clare-fied In Italy; 'Western Front' Held Up Over 20 Years

Metro's "Blackboard Jungle" has been held up once more as regards Italian release and won't make it this season, if at all. Film first came a-cropper because of Ambassador Clare Luce's opposition to it at last summer's Venice Film Festival. Following this internationally publicized incident, Italian censors said it was "too brutal" and rejected "Blackboard" 100%. Metro appealed.

lan censors said it was "too brutal" and rejected "Blackboard" 100%. Metro appealed.

Meanwhile, several other con'roversial features have had their Italian bows. "All Quiet on the Western Front," which passed censorship here after a more than 20 year wait, soon after Titanus Films took over release rights from Universal, is doing good business around the coun'ry. Warners' "Rebel Without a Cause" is likewise packing them in in a slightly cut version, while both "Carmen Jones" (held up for some time due to protests from the Blzet heirs) and "The Man With the Golden Arm, which has only a few insignificant cu's in its Italo version, have gone into distrib here without a clamor.

Producers Assns. has notified the Motion Picture Assn. of America that it sees no conflict between its own and the rules of the Venice film festival this year.

own and the rules of the Venice film festival this year.

MPAA had protested that the new Venice regulations, putting the choice of entries up to an "artistic" committee composed entirely of I alians, were incompatible with the Federations rules.

In its communication to the MPAA, the Federation said the national associations would be invited to submit "tentatively" films which they thought suitable for Venice, and that these pix would then be given particular consideration by the Italo committee.

Furthermore, the individual associations will be asked to give their opinion on pictures submitded apart from their own stated preferential choices.

There is every indication that the MPAA could not engage in such a practice, particularly when film of non-member companies are involved.

film of non-member.
involved.
While several of the American companies would prefer to stay out of Venice under the new setup, the situation is complicated by 20th-Fox's announced decision 'o go in regardless of what the other discontinuous control of the contro

situation is complicated by 20thFox's announced decision 'o go in regardless of what the other distribs choose to do. Should other MPAA members boycott the fest, this would leave the field to 20th and the indies.

20th has taken the position (altready at Cannes) that the international festivals should be left up to the individual companies. It has refused to submit any of its films for selection by the Association as "official" entries at Cannes. 20th exces are quick to point out tha', despite this policy, they have two films at Cannes—"Man in the Gray Flannel Suit" and "The Man Who Never Was," which is being entered as a British picture.

The Venice rules, restricting the festival to 12 entries, i.e., probably only one or, at the most two. American films, are new for this year. In the past, as at Cannes, the U. S. industry picked two "official" runers and the festival invited additional ones. It was thus that the big row over "Blackboard Jungle" boiled up.

VEGAS A CINCH FOR Variety Clubs International,

holding its annual convention in New York May 9-12, looks set to stage the 1957 confab in Las Vegas. A planeload of Vegas delegates are arriving in Gotham for this year's get-together and are determined to campaign for the Nevada resort city for '57. Indications are that the Vegas-ites will snare the 1957 convention "without half trying."

At least one unit—the Minne-apolis Variety, Club—will bypass the 1957 convention to concentrate on its pet local project, the Variety Club Heart Hospital at the U. of Minnesotte

Jeff Chandler's Earlmar Retains Hall Bartlett

Hollywood, April 24,
Hall Bartlett is teamed with Jeff
Chandler in making first of six
Indie features for Earlmar Productions to deliver via United
Artists Artists.

Chandler bought as self-starrer Bartlett's "Drango" story and signed Bartlett to screenplay and produce post-Civil War film in Louisiana come June.

Techni Servicing Amateurs

EGAS A CINCH FOR VARIETY'S NEXT CONV. 'IFFY' MANHATTAN PIX-LOCATION BOOM; STREET SCENES (AND POLICE) ROUGH

Despite the lack of adequate fa-cilities and complaints about the poor cooperation of local authori-ties; New York continues to grow in importance as a production centre for theatrical films. The pace of Gotham-originated feature films undoubtedly would increase considerably if police officials made street shooting easier and if there were larger studio space for the interior filming.

for the interior filming.

As a base for location shooting,
New York is high on the list, probably because so many yarns have
Manhattan backgrounds. A new
trend, however, is much in evidence—the complete production of
feature-length films in the metropolitan area.

This new development is largely
due to the entry of Gotham-based
television personnel in the theatrical motion picture business and

television personnel in the theatrical motion picture business and
the employment of tv stories for
conversion to the screen. Unlike
the lavish Hollywood productions,
the tv-to-pix efforts, requiring
small sets, are ideally suited for
the limited N. Y. facilities. In addition, the pix are primarly minimum budget affairs lacking the
the spectacular sweep and scope of
the multi-million dollar Coast entries. In some instances, the producers of these pictures feel they
can be made cheaper in N. Y.
than on the Coast.

Techni Servicing Amateurs

On Direct-Mail Angle
Direct mail processing service to amateur users of 35m Kodachrome film will be offered by Technicolor, according to prexy Herbert T. Kalmus.

Service will be sold through retail film dealers where customers can purchase a TC direct mail processing bay at the time film is pluring the feature doesn't turn out as well as had been hoped. Furthermore, some of them feet the Manhattan base gives to cork film pluring the feature film pluring the feature film pluring the time film on the feature film the treature doesn't turn out a

Despite the lack of adequate falities and complaints about the correct cooperation of local authorices; New York continues to grow prefer to draw on the Broadway importance as a production enter for theatrical films. The acce of Gotham-originated feature those video-ites who are just they are video-ites who are video-it

Manhattan.

The advocates of New York shooting feel that the majority of the beefs about the inconveniences of Gotham shooting come from Hollywoodites who are accustomed to the "push button" operation prevalent on the Coast. David Susskind, the Talent Associates topper making his debut as a theatrical film producer with "Man Is Ten Feet Tall," claims that N. Y. filming is "technically challenging" but that the difficulties are offset by a "vitality" and "spirit" that reflects itself on the screen in the finished product. finished product.

finished product.

He compares Hollywood to U. S.
Steel; while in N. Y. the film producer actually has to "hammer out" a film in the face of numerous problems which, when solved, represents a feat of accomplishment and satisfaction. The producer in N. Y., he says, goes through a try-

in the long run with a superior artistic work.

"Man Is Ten Feet Tall," based on Robert Alan Aurthur's teleplay and being directed by tv-ite Martin Ritt, is only one of the many video spawned properties that will be converted to celluloid in J. Y. in the near future.

Two teleplays by Reginald Rose will be filmed completely in Gotham this summer — "12 Angry Men," in which Rose is partnered with Henry Fonda, and "Dino," which David Kramarsky is producing. Rose, who prefers to remain in Gotham, will receive screenplay credit on both Although his "Crime in the Streets," which will shortly be released by Allied Artists, was filmed on the Coast, Rose wrote the screenplay in N. Y. and never visited Hollywood.

Another major tv. conversion— "Good Old Charley Faye."

When Gangland Strikes," "Hidden Guns," "Jaguar" and "Daniel Bone, Trailblazer."

Studio also has an undisclosed number of re-issues on its upcoming release schecule.

65% SHARE OF SCREENS

U. S. Topped All Producers In Switzerland Last Year

Washington, April 24.

America is the top supplier of pictures and the top user of screen playing time in Switzerland Last Year

Washington, April 24.

America is the top supplier of pictures and the top user of screen playing time in Switzerland Last Year

Washington, April 24.

America is the top supplier of pictures and the top user of screen playing time in Switzerland Holly wood supplied 194 of the 513 fea
the currently-in-release "Patterns," converted to the screen by tv writer Rod Serling, was the first teleplay to be fully transplanted to the screen in New York. Fielder Cook, who directed the original tv drama for the Kraft TV Theatre, also guided the film version.

REPUBLIC'S GOT 16 FEATURES COMPLETED

The Catered Affair

Another television script proves mild in theatre screen form. Drab story. Spotty prospects for Chayefsky story despite strong cast.

Hollywood, April 24.
Metro release of Sam Zimbalist production, Stars Bette Davis, Ernest Borgnine,
Debbie Reynolds, Barry Fitzgerald; features Rod Taylor, Robert Simon, Madge
Kennedy, Dorothy Stickney, Cano (Fearly
Richard Brooks, Screenplay, Gorev Vidaly
play, Parry Chayefsky; camera, John
Alton; editors, Gene Rugglero, Frank
Santillo; music, Andre Previn, Persiewed
April 20, 20 Junuing Hum. Bette, Davis

time, 92 MINS.

Bette Davis
Ernest Borgnine
Debble Reynolds
Barry Fitzgerald

Robert Simon
Madge Kennedy
Dorothy Stickney
Carol Veazies

Bay Stricklyn
Aly Adder

Dan Tobin
Paul Denton il 20, '56. Runnin,
, Tom Hurley
n Hurley
e Hurley
tiel Jack Conlon
ph Halloran
Halloran
... Halloran
... Rafferty
... Casey Alice
Eddie Hurley
Sam Leiter
Hotel Caterer ... Paul Denton Augusta Merighi

The Bronx bourgeoisie, represented by the Irish Hurley family, is the chief concern of this little comedy - drama originally teleplayed by Paddy Chayefsky, and now put into screen form by Gore Vidal, also from tv, for Metro production. The entertainment is mild, the prospects spotty.

Producer Sam Zimbalist has packed the star ranks of his cast with the names of Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald so top-of-the-bill bookings generally should be the rule. Overall, the performances are good, and there are occasionally amusing and touching moments in the otherwise talky, mostly drab, affair under Richard Brooks' direction.

The dramatic to-do set up by the plot whirls ground Ma Hur.

moments in the otherwise taiky, mostly drab, affair under Richard Brooks' direction.

The dramatic to-do set up by the plot whirls around Ma Hurley's decision to give her daughter a catered wedding, overruling the daughter's objections and overwhelming the meager savings of taxi-driving Pa Hurley. Script has a repititious quality in the spate of pros and cons unloosed but, eventually, after some unpleasant truths have been spoken, the catered affair is called off, with the mother and father winding up closer than they have ever been. Dominant emotion aroused is one of feeling sorry for everyone concerned, but principally for the daughter, Miss Reynolds, and her fiance, Rod Taylor, both of whom handle their characters very well. As the mother (played on tr by Thelma Ritter), Miss Davis is consistent in performance, if not with her dialect, and proves a strong force on the drama side of the film. Borgnine's scenes as the father have less force with the exception of the moment when he tells his side of a weary marriage to his nagging spouse. Fitzgerald, as a 12-year visiting relative, brogues most of the chuckles and Dorothy Stickney is good as his latter-day romance. Others good include Robert Simon and Madge Kennedy. As Taylor's parents; Joan Camden, a sad matron-of-honor-to-be, and Jay Adler, a cabbie.

A technical oddity created by John Alton's regular-sized, black-

honor-to-be, and Jay Adler, a cabbie.

A technical oddity created by John Alton's regular-sized, black-and-white photography of the drab Bronx setting and the projection at the preview gave the picture the look of a kinescope, instead of a motion picture.

Brog.

Unidentified Flying Objects (DOCUMENTARY)

Carefully documented report on the "flying saucer" investi-gations, including hitherto se-cret footage of "saucers" in flight. Interesting, informa-tive and important.

Hollywood, April 23.

United Artists release of a Clarence Greene-Russell Rouse presentation produced by Winston Prancis Martin; camera, Howard and Francis Martin; camera, Howard and Company of the Com

Newman. Previous conducted by Emil Norman Trevel and Joe Levine of Boston's Turner and Joe Levine of Boston's Should up in association with Ha

without sensationalism. Rather, the producers have injected an almost studiedly documentary flavor that sometimes detracts from the presentation. For while the film is interesting, informative and important, it sometimes tends to obvious theatrics to emphasize its recreation of known events, particularly the appearance of a flight of unidentified objects over Washington, D. C.

Basically, the story is that of Albert M. Chop, onetime newspaperman who became head of the Press Section of the Air Materiel Command, who was directly involved in "Project Bluebook," the Air Force's official designation for the secret investigation of UFO. Also depicted are Captain Edward J. Ruppelt, who headed "Bluebook" and Major Dewey Fournet, Jr., Pentagon liaison officer on the project. All have attested to the accuracy and validity of the events depicted.

A bit overlong at 91 minutes, "UFO" tells the story of the project, of the careful analysis of thy hundreds of reports of "sightings" and of the care and research that went into the Air Force's handling of a touchy matter. In addition to the secret footage of "saucers" in action over Utah and Montana, it tells for the first time the story of the Washington "invasion," which was tracked on radar screens but erribneously listed as caused by "air inversion." This error also is cleared up, for the first time in the film in what amounts to a gripping climax.

Unfortunately, in the careful documentation, too much time has been spent on background and almost 40 minutes elapses before the first footage of the "saucers" in action is screened. The feature moves at a quicker tempo from this point.

Born of the fact that Greene himself had seen an unidentified

action is screened.
moves at a quicker tempo from
this point.
Born of the fact that Green
himself had seen an unidentified
flying object in the sky, the film
carefully presents the official findings that 15% of all "sightings"
cannot be explained. And it ends
on the three important queries—
"What are They? Where are They
From? Who Made Them?"
Winston Jones' direction of the
recreated scenes have a tendency
to be stilted and the camerawork
by Howard A. Anderson, Ed Fitzgerald and Bert Spielvogel occasionally has an amateur feel, a
circumstance which sometimes
heightens and sometimes lessens
the documentary flavor.
Like its subject matter, "UFO"
seems like a mystery, boxofficewise. The believers will hail it and
the skeptics will avoid it. If there
are still enough people with open
minds on the subject left in the
country, it should register well.
Open Government approval or
disapproval would produce a definite boxoffice effect. A noncommital attitude, however, could
relegate "UFO" to the ranks of a
seven-day boxoffice wonder. Kap.

Godzilla, King of the Monsters (JAPANESÉ)

Despite mediocre acting, Japanese import shapes as lusty exploitation entry for that type situation.

Embassy Pictures release of Toho (Tomoyuki Tanaka) production. Star Raymond Burr freatures Takashi Shimura, Momoko Kochi, Akira Takarada, Directed by Terry Morse and Ishiro Honda. Screenplay, Takeo Murata, Ishiro Hinda from original story by Shigeru Kayama; camera. Masso Tamai, Guy Roe; special effects. Eli Tsuburaya, Akira Watanabe, Hiroshi Mukoyama, Kuichiro Kishida; Hiroshi Mukoyama, Kuichiro Kishida; Previewed N.Y., April 18, 56, Running time, 80 MINS.

time, 80 MINS.

Steve Martin Raymond Burr
Dr. Yamane Takashi Shimura
Emiko Momoko Kochi
Ogala Akira Takarada
Ogala Akira Takarada
Dr. Tabata Sachio Sakai
Dr. Tabata Fuyuki Murakami
Sieii Ren Yamamoto
Shinkichi Toyoaki Suzuki
Dr. Tabata's Assistant Tadashi Okabe Dr. Tabata
Sieil Ren
Shinkichi Toyoaki Suz
Fraida's Assistant Tadashi Ok
President of Company Toranosuke Ogs
Security Officer Frank Iwan

A natural exploitation picture is "Godzilla, King of the Monsters, a Japanese import which Terr Turner and Joe Levine of Boston

Madame Butterfly

'Madame Butterfly," "Madame Butterfly," an Italo-Japanese co-production which preemed Monday (23) at the Baronet Theatre, N.Y., was reviewed in Tokyo by Varietry in the issue of April 27, 1955. In appraising the Technicolor film's bo. prospects in the U.S. market, Lars. opined that its success "will depend upon the number-of opera patrons who will want to see it on the screen."

opera patrons who will want to see it on the screen."

Reviewer also pointed out that "this is the first definitive filmed version of Pucchil's famous opera. Combining the talents of Japanese actors and actresses with Italian voices, Japanese art directors and set designers (with the music of Pucchil played by an Italian orchestra under an Italian director) could only result in a filmed Butterfly which will probably never be equalled until it is made in Japan with natural sets.

"But this is still a filmed opera, and one can't forget viewing it. This is no realistic motion picture, telling a plausible story. There are anachronisms throughout and libertist J. L. Long's original literary licenses with reality have been retained in the film. Still it is a far more effective presentation of the opera than could be done in an opera house. . ."

Performances are impressive, wrote Lars. who empha-

could be done in an opera house...".

Performances are impressive, wrote Lars. who emphasized that "greatest praise" must go to Kaoru Yachigusa in the title role ... she receives "sterling support" from her Italian and Japanese co-workers. Voices of the Italian singers, critic added, are "superb." I.F.E. Releasing Corp., which is distributing the Rizoli-Toho-Gallone production in the U.S., has added an English narration to the footage that helps explain the story for those who may be unfamiliar with it. Running time, including a brief prolog, is 114 minutes.

an otherwise all Japanese cast. But these deficiencies are more than offset by the startling special effects which obviously lend themselves to strong promotion.

Much of the dialog has been dubbed into English. In the non-dubbed sequences an English narration handled by Burr adequately explains what's going on. The Takeo Murata-Ishire Honda screenplay based on an original by Shigeru Kayama hints that hydrogen bomb experiments have activated a prehistoric monster, known to Japanese legend as Godzilla.

When the monster becomes a

Japanese legend as Godzilla.

When the monster becomes a menace the Japanese government launches an investigation headed by paleontologist Takashi Shimura, his daughter and assistant, Momoko Kochi, her naval officer boy friend, Akira Takarada, and numerous scientists. They're accompanied by Burr, an American newsman. Godzilla, who's impervious to shellfire and high voltage, ultimately is finished off by a secret weapon of scientist Akihiko Hirata, Joint direction of Terry Morse

weapon of scientist Akihiko Hirata.
Joint direction of Terry Morse
and Ishiro Honda properly accent
the horror sequences which have
been excellently lensed by a quartet of special effects cameramen.
Balance of the camerawork, filmed
by Masao Tamai and Guy Roe, is
good. Physical values provided by
producer Tomoyuki Tanaka reflect
a high budget according to Japanese standards. Music of Akira
Hükube, Morse's editing and other
technical credits further assist in
pointing up this import's elements.

Gilb.

Legends of Anika (YUGOSLAVIAN)

Sexy Yugoslav import; fair art house b.o. potential.

Grand Prize Films release of Avala Film production. Stars Milena Dapcevic, Bratislav Gribic. Directed by Vladimir Pogacic. Screenplay, Vicko Raspor and Pogacic based on novel by Ivo Andric; editor, and the Company of the Pogacic based on novel by Ivo Andric; editor, with the Pogacic based on novel by Ivo Andric; editor, milidad Raisic-Levis much Charles (Park Milena Park) and Ivo Andrica (Park Milena Park Milena Dapcevic Annka Milena Dapcevic Annka Milena Dapcevic Annka (Park Milena Park Milena (Park Milena Park Milena Park Milena (Park Milena Park Milena Park Milena (Park Milena Park Milena Park Milena Park Milena Park Milena (Park Milena Park Milena Pa

Anika Milena Dapcevic
Mihailo Bratislav Gribic
Jaksa Severin Bjelic
Khaymekam Mata Milosevic
Lale Nirko Milisavljevic

(In Yugoslav; English Titles)
An earthy Yugoslavian import worthy of art house attention is "Legends of Anika." There's nothing subtle about its story of lusts and passions and its production techniques are often crude. But despite the film's shortcomings, its very bluntness-is enough to excite the interest of audiences in search of "something different."

Based on a novel by Ivo Andric

script concerns the amatory prob-lems of Bratislav Gribic. A straphe's se wife ping, intelligent youth, he's seduced by a bosomy farmer's wife with a fixation for things carnal. When her clumsy husband in-trudes upon the tryst his spouse dispatches him with a knife seized from her frightened guest.

from her frightened guest.
Period is circa 1804 and its indicated that Yugoslav citizens were relatively broad minded in those days. But nevertheless Gribic develops a guilt complex. He travels far afield to think things over as a shepherd. His thoughts occupy him for eight years. But at this point he returns home to find his frustrated chilhood sweetheart, Milena Dapcevic, plying the trade of a harlot.
While free with her favors, it's

While free with her favors, it's obvious that Miss Dapcevic cherishes only one male. Unfortunately, when this is achieved her half-wit brother slays her in a fit of rage. In this grim and frequently sensuous tale Miss Dapcevic exercises a saucy, blase demeanor that's on par with the eloquence of her flashing eyes and dark wavy hair. It's a strong contrast to Gribic's moody, almost melancholy performance.

Fair support is provided by

to Gribic's moody, annote choly performance.
Fair support is provided by Severin Bjelic and Mata Milosevic in lesser roles. Flavor and atmosphere of the era are further accented by scenes of several native dances. These, as well as the film's rugged types and terrains, are ably lensed in grim. low-key style by Alexander Sekulovic. Heavy-handed direction of Vladimir Pogacic is in keeping with the dark shadings of this gloomy tale. Sidney Kaufman's English narration and subtitles are adequate.

Jaguar

Poorly written routine jungle yarn for less discriminating playdates. Mickey Rooney as a producer.

Hollywood, April 20.

Republic release of a Mickey RoomeyMaurice Duke production. Stars Sabu;
features Chiculta, Barton MacLane, Jonathan Half Touch Connors. Directed by
Production of the Connors. Directed by
Murray, Benedict Freedman; comera, Bud
Murray, Benedict Freedman; comera, Bud
Cliff Bell. Reviewed April 18, '56. Running time, 66 Mins.

| Juano Sabu |
|--|
| Juano Sabu Rita Chiquita |
| Steve Bailey Barton MacLane Dr. Powell Jonathan Hale Marty Lang Touch Connors |
| Dr. Powell Jonathan Hale |
| Marty Lang Touch Connors |
| Tupi Jay Novello Francisco Servente Fortunio Bonanova |
| Francisco Servente Fortunio Bonanova |
| Garcia Solimos Nacho Galindo |
| Garcia Solimos Nacho Galindo First Porter Redwing Jorge Pepe Hern Motilon Boy Raymond Rosas |
| Jorge Pepe Hern |
| Motilon Boy Raymond Rosas |

This routine yarn about murder This routine yarn about murderous jaguar-men in the Amazon
jungle has the sole advantage of
Sabu's name for the less discriminating program market. Film has
little regard either for entertainment value or logical story construction, and is definitely no
credit to Mickey Rooney, whose indie production company made it
for Republic.

die production company made it for Republic.

Sabu plays a young South American who was captured as a small boy in the jungle by a British doctor and raised in civilization, a far cry from his savage Indian ancestry. His great fear is that he is reverting to the jungle savagery, occasioned when he comes under suspicion of brutal murder during an expedition up river to discover oil. He thinks he may have committed three murders while under the influence of a drug without being aware of it, but finally proves his innocence to himself after he is captured by Indians.

The John Fenton Murray-Benedict Freedman screenplay permits no more than stock portrayals by the cast, and George Blair's direction never rise above script. Chiquita, the dancer, is in for romantic interest; Jonathan Hale is Sabu's foster-father and Barton MacLane and Touch Connors wildcat oil prospectors. Technical reedits are standard.

Whit.

Films Need Continued from page 3 =

"foreign" whereas U still groups U. S. and the Dominion as "domestie" business.

Differing from majors like Metro and 20th-Fox, which still have farflung overseas theatres abounch that revenue into the motion picture gross take, U is especially and the still be and the still be a still state that the mo-tion picture gross take, U is es-sentially a producing and distrib-uting organization, and depends 100% on U pix sales for revenue.

ng subtle about its story of hists and passions and its production echniques are often crude. But lespite the film's shortcomings, its ery bluntness-is enough to excite he interest of audiences in search fe "something different."

Based on a novel by Ivo Andric,

Christophers

Continued from page 2

"Studio One"; producer Richard Lewis, director Sobey Martin and writer Ed Adamson for "Fear," given on CBS-"Crusader"; producer Lee Cooley, director Grey Lockwood, writers Goodman Ace, Jay Burton, Mort Green and George Foster and musical director Mitchell Ayres for the NBC Perry Coñio show of March 17; producer Frederick Heider, director Cort Steen and writer Jean Meegan for "Springtime U.S.A." on ABC-"Firestone Hour"; and producer Maury Holland, director-writer George Roy Hill, writer John Whedon and set designer Duane Mcdon and set designer Duane Mc-Kinney for "A Night to Remem-ber" on the NBC-Kraft show, to be repeated in kine form next month,

Reich Hopeful

Continued from page 3

Real Film (Hamburg), Carleton (Munich) and CCC (Berlin) outfits. Podhorzer, a vet in the German film field (he's also prexy of Casino film field (he's also prexy of Casino Film Exchange), said many elements in Germany were mulling the idea of having a German show-case house on Broadway that would play German releases on a regular basis. "Until the industry gets ready to act jointly—and that time hasn't come as yet—individual producers think this would be an excellent idea," he said. "I've been asked to look into the possibilities of such a setup."

Question of whether or not to dub for the American market was

Question of whether or not to dub for the American market was one that most producers asked him, Podhorzer reported. There's a reluctance on the part of the producers to shell out the addi-tional \$15,000 or so for dubbing unless there's a possibility that the picture can then also be sold to tv. Podhorzer opined that a brace of German pix he had seen were good

Podhorzer opined that a brace or German pix he had seen were good enough to crack the ice in the U.S. "One of the obstacles to overcome, of course," he said, "is the fear American exhibitors have in connection with the German product. Once a theatreman has been nection with the German product.
Once a theatreman has been burned, it's very hard to convince him he should try again, regardless of how good the arguments." Podhorzer stressed the need for the Germans to get together and back up their new releases in the U. S. "Quality is fine," he said, "but it isn't enough by itself in a market where the proper promotion of picwhere the proper promotion of pic-tures is the battle half won."

Skouras Load

Continued from page 3 =

departure of Darryl F. Zanuck (temporary or otherwise), is on top departure of Darryl F. Zanuck (temporary or otherwise), is on top of production at the studio where Buddy Adler is in charge. He's also in very close touch with domestic distribution where the chores of general sales manager have just been taken over by Alex Harrison.

Apart from that, Skouras has always given much time and thought to foreign distribution, and he now seems to have taken on another major project—the creation of a talent school in New York

York.

Associates of the 20th prexy are voicing some concern over the pace he's keeping, and there is a general expectation that, as the new men get broken in at their posts, he'll leave more of the immediate responsibility to them. Also, Skouras now has William C. Gehring as v.p. and his exec assistant and is in a position to delegate some of the time consuming detail work to him. This would include appearances at the various exhib meets where 20th policy is to be stated.

Pressure on Skouras and his

exhib meets where 20th policy is to be stated.

Pressure on Skouras and his staff has grown somewhat in reent months, not only because of the various exec changes, but also because the company's last quarter of '55 and the first three months of 1956 have been below par. Situation is expected to improve radically during the second quarter when the results of "Carousel" and "Man in the Gray Flannel Suit" will begin to show.

Apart from the thearical field Skouras also is giving his attention to tv in which 20th is active via the production of several series. Outfit is currently huddling with various tv film distribs on the sale of all or part of its library. Latter has been split into 10 packages of 50 pix each for lease to video.

NEW WAGES OF SIN: REMORSE

'Peace Treaty' With Danes First

Then U.S. Hopes to Open Up Spain to Our Films-Heizel Unworried by Wrong 'Impressions' Overseas

St. Louis, April 24.
Executive veepee Ralph D. Hetzel of the Motion Picture Export Assn. of America, thinks that "the time has come, now that the postwar era of distorted economies is coming to a close, to make it clear to those countries who represent the overseas market for American films that the export of U. S. films provides a healthy and much-needed stimulus for their own economies."

mies."
Hetzel spoke to delegates at the annual conference of the Federation of Motion Picture Councils at the Jefferson Hotel here last week. Echoing a stand taken by MPEAA president Eric Johnston in his just released annual report for 1955, Hetzel reflected the MPEAA's continuing struggle to reach agreement with foreign governments in matters relating to film rentals, import and dubbing licenses, and repatriation of U. S. film earnings abroad.

Hetzel also revealed that G. Grifthe European division of MPEAA, is currently in Copenhagen negotiating with the Danish government

is currently in Copenhagen negotiating with the Danish government to raise film rentals and thus end the embargo placed on export of films to Denmark last year by U.S. producers in protest against low Danish rentals. Hetzel is confident the negotiations will meet with success some time this week.

Hetzel disclosed that as soon as the Danish question has been resolved, the MPEAA will turn its attention to re-opening the Spanish market, where the MPEAA and the Spanish government have been unable so far to agree on a formula regulating American film imports. The MPEAA arec expressed the belief that the foreign market for U. S. films would continue to expand, despite the heavy pressure put on oversea governments by their own producers and distributors to restrict American imports. Hetzel thinks that when it is brought home to responsible forfamerican films is a boon to the native theatrical industry, resulting in lush coin for expanding native exhibitors, their attitude towards American film imports will become much more liberal. Hetzel also sees a liberalization of restrictions on U. S. imports as a (Continued on page 70)

HARRIMAN DENIES FEE CUT TO FILM TRADE

Albany, April 24.

Finis was written to the twoyear fight for enactment of a measure reducing the license fees
charged by the State Education
Department's Motion Picture Division, when Governor Averell Harriman vetoed Saturday (21) the
Noonan-Zaretzki bill.

In disclosing the disapproval at
the windup of the 30-day period,
the Governor predicated it upon the
fact the proposal changed the fees
collected by the MPD, "with the
result that the State will lose \$285,000 per year." He added: "This loss
of revenue is not taken care of in
the Budget enacted by the Legislature."

'Can-Can' Seeks Kaye

Hollywood, April 24.

Danny Kaye is being paged by 2011-Fox to star in "Can-Can" set for producer Henry Ephron. If Kaye is signed, he would do "Can-Can" after "Red Nichols Story" at Paramount

Danes Nix U. S. Deal

"Peace" with the Danes was a reality last week—almost.

a reanty last week—almost.

During their meetings with Griffith Johnson, Motion Picture Export Assn. v.p., in Copenhagen, the exhib org leaders agreed to free negotiability for all American films.

Yesterday (Tues.) following powwow of Danish theatreen from all over the country, they voted to nix their oboard. Result: Status-quo.

Whitney to Roll 3 in '56; Stress On Americana

C. V. Whitney Pictures, which has delivered "The Searchers" to Warner Bros. as its initial production venture, will continue with a heavy emphasis on Americana, but also will make nature dramas and films of fantasy.

Outfit's prexy, Cornelius Vanderbilt Whitney, and Merian C. Cooper, v.p. and exec producer, in N. Y. last week outlined future plans of the production unit which will start lensing on three pictures this year.

lensing on three pictures this year.

Next feature on the sked is "The Missouri Traveler," based on the John Burress novel. Whitney also has a camera unit at work in the Middle East, shooting material for the first hature drama. Set to start this year is "Chang," remake of the jungle classic which Cooper and Ernest B. Schoedsack made some years back. years back.

Whitney said his unit had no dis-Whitney said his unit had no dis-tribution commitments with WB be-yond "The Searchers," which also was made before a distribution deal was signed. Whitney indicated that he wasn't worried about financing his sked.

ing his sked.

As part of his "American series," Whitney said he would make "The Valiant Virginians," based on the James Warner Bellah novel with a civil war background. Whitney disclosed that John Ford had agreed to direct the film. Pic should go before the cameras in the fall of 1957.

Another film in the American series will be "William Liberty," based on a story by Frank Clem-ensen. Laid in the west, yarn has (Continued on page 15)

Metro Defers Musicalized 'Anna Christie': Testing First-as Broadway Legit

Metro will delay its proposed musical remake of Eugene O'Neill's "Anna Christie" until after the property is presented on Broadway as a legit tuner by the team of Frederick Brisson, Robert Griffith and Harold Prince, the same trio responsible for "Pajama Game" and "Damn Yankees." The property is being readied for presentation on Broadway in October. Bob Merrill's music, originally composed for the picture, will be employed in the legit production. The Broadway production team,

FEMME GOUNCILS

St. Louis, April 24.
Production code administrator
Geoffrey Shurlock, here from Hollywood to cultivate the good opinion of the 200 delegates fronting
for a vast army of women's club
members throughout the nation,
expatiated upon his theory that old
concepts of "punishment" for sin
need to be modernized in harmony
with common sense and sound nsy. with common sense and sound psy-chological dicta.

chological dicta.

Shurlock pointed to two current films, "Gaby" and "The Man in the Gray Flannel Suit," as examples of handling a theme in which the main character expiates a moral fault by remorse or by assuming a neglected responsibility, rather than by coming to a violent end.

Peterving to the need for better

than by coming to a violent end.
Referring to the need for better
pictures for what has become a
more discriminating audience,
Shurlock said: "the Code will grow
along with the industry. As producers become interested in more
stimulating and trailblazing stories,
the Code will help them find more
penetrating and solid methods of
treating them."
"Morall'y means means in the

"Morali'y means money in the bank," Shurlock told the annual conference of the Federation of Motion Picture Councils.

The distaff clubsters were being assiduously wooed by film industry big guns at the annual meet. On hand, in addition to Shurlock, were Motion Picture Assn. of America veepee Ralph D. Hetzel, MPAA Community and Exhibitor Relations director Arthur H. DeBra Community and Exhibitor Rela-tions director Arthur H. DeBra, and Maxwell Hamilton, executive assistant to Cecil B. DeMille, who plugged the upcoming DeMille epic, "The 10 Commandments."

epic, "The 10 Commandments."

They Wield Influence
Reason the industry is so anxious to have the girls on its side is because of the great opinion-influencing power they have nationally and in their home communities. Closely allied to some dozen other major American women's organizations, such as the General Federation of Women's Clubs, the Daughters of the American Revolution, the Girl Scouts, etc., the FMPC is a combo adult fan-club and civic group. It can be very helpful in promoting a picture or in lending a sympathetic very helpful in promoting a pic-ture or in lending a sympathetic ear to industry problems. It can also be a big thorn in the indus-try's side, if not handled properly by tradesters.

try's side, if not handled properly by tradesters.

Organized at its first conference in Detroit last year, the FMPC states its objective as being "to strengthen the work of its members by furthering their interests and by supplying enlightenment on general motion picture problems through the mutual exchange of ideas and experience, and to promote the success of those motion pictures—without regard to their origin—which reflect the highest possible moral and artistic standards of motion pictures."

FMPC members watch local ad campaigns for "suggestive" ads, promote children's programs in theatres on Saturday afternoons, and discuss film industry problems at their meetings. They also help promote films they approve; the emphasis is on the positive rather than the negative side.

Usefulness of such a group as the industry tries to rid itself of censorship and make changes in the production code, is obvious. Hence Shurlock as the featured speaker.

Shurlock's remark about "money in the bank" referred to the economic advantages of producing a picture acceptable to the

Danny Kaye is being paged by 20th-Fox to star in "Can-Can" set for producer Henry Ephron. If Kaye is signed, he would do "Can-Can" after "Red Nichols Story" at Paramount.

Maurice Chevaller and Mitzi Gaynor may also be in film.

Shelly Films Ltd., first Canadian company to produce commercial films has clicked of its 30th anniversary and opened new film servate plant, two sound stages, and a hird planned, plus processing labs. Leon Shelly, president, founded studios in Vancouver in 1926 at age 20.

Employed in the legit production. The loney in the bank'r referred to the economic advantages of production apicture acceptable to the whole family; he cited an article in a French film tradepaper, Le French film tradepaper,

SHURLOCK WOOS - | Can Ultimately Convince Americans Censorship Unneeded, Shurlock Thinks

Liberace as Lee De Forest?

Hollywood, April 24.
Liberace's next film chore may be straight drama, with not even a note of piano music.
Pianist and his managers are discussing a deal with Col. John Hirschman for a biopic of Dr. Lee De Forest. "Father of Radio," with Liberace to play the title role. Col. Hirschman, who owns the rights to the story, is also negotiating to present the property initially as a tv spectacular. If the deal jells, Liberace would do it in both media.

Magna Pitch For Todd-AO 'Pkge.'; 'Okla' Overseas

Pitch for an all-purpose projection unit, developed by Magna Theatre Corp. and running to an estimated \$25,000, was delivered in N. Y. yesterday (Tues.) by Magna prexy George P. Skouras. Equipment, comprising a new compatible projector and adjustable screen, is good for prints coming in any size and any system, from Todd-AO down. down.

Skouras also said that Magna now had 16 new cameras ready which are capable of lensing two versions of a film, one in 65m now had 16 new cameras ready which are capable of lensing two versions of a film, one in 55m Todd-AO and the other from which to print down to Cinema-Scope and regular 35m. "Oklahoma," shot in Todd-AO at 30 frames a second, can now be printed down to standard size and C'Scope via a printer developed by Technicolor, Skouras said. However, while the C'Scope "cover" version will be available for showing at the regular 24 frames a second speed, the print-down can ze shown at 30 frames a second only. Skouras, who last week returned from a trip to France, Italy and Germany, said he had arranged "Oklahoma" for five towns—Paris, Rome, Milan, Berlin and Duessel-dorf. Due to the British tax situation, there'll be no roadshows in Britain Musical will be distributed there only in the C'Scope version and has been booked into J. Arthur Rank's Odeon Theatre, Leicester Square, London. Rank wilch to (Continued on page 79)

Circuit Owner Erects **Dwellings Near Ozoners** To Create An Audience

Hollywood, April 24.
Circuit owner Robert L. Lippert is rounding up new biz by constructing new housing units near or adjoining his holdings, both hard-top and drive-ins, in growing communities.

In a reverse twist, too, he's closely scanning the growth of new communities and is already em-barked upon a theatre-building pro-gram to absorb this new patron-

In Indio, in the desert beyond

By GABE FAVOINO

By GABE FAVOINO

St. Louis, April 24.

Here to address the annual conference of the Federation of Motion Picture Councils, Production Code Administrator Geoffrey Shurlock told this Variety reporter that "If the producers can hold the line with their own code, we can convince the public we don't need censorship." He thinks that the recent New York State decision on the "Mom and Dad" case, further weakens the principle of censorship, particularly in New York State. Of course, the industry would rather regulate itself and avoid costly pos'filming cuts and court cases, he says.

Recently, he points out, televi-

avoid costly pos'-filming cuts and court cases, he says.

Recently, he points out, television has been bearing the brunt of criticism by people who are concerned with decency—"primarily because there is more of it and because it comes into homes." He cites certain inherent mechanical differences between teevee and pix which make necessary a different approach in applying a code to motion pictures. Shurlock believes that, because there is no intermission in a film and because television plays are often broken up by commercials, the impact of a crime, for example, is much greater in pictures than on toevee and therefore requires a different handling. Often television cannot be as explicit as the theatre films.

Noting that the Hollywood the MDA-

fore requires a uniterent mainting. Often television cannot be as explicit as the theatre films.

Noting that the Hollywood tv-film producers are using the MPAA Code to guide them, he pointed out that they left out the provisions establishing "taboo" subject matter. He thinks that the film industry committee currently examining the Code will recommend that 'the same be done in pictures. Shurlock thinks this is o.k., provided subjects are treated with restraint.

Shurlock feels it might be a good idea to include exhibitor and indie producer representatives on the appeals board that hears code beefs. He mentioned Otto Preminger's contention that he was not represented on the board when he appealed "The Man With the Golden Arm" before it. The code exec also says that, since divorcement, the production end of the industry has been somewhat out of touch with audience reaction and that inclusion of exhibitor reps on the board would restore an important barometer of viewers' feelings.

Underscoring the reason for his appearance at the FMPC convention, Shurlock admits that "women are the ultimate judges of consumption values."

FRESH NUISANCE TAX **LEVY FACES EXHIBS**

A new license tax is facing theatres which are adding food items for sale at their candy stands. A number of theatres throughout the country have been slapped with a restaurant license levy as soon as they started dispensing hot dogs.

The practice differs from city to city, but indications are that local health departments and municipal authorities are making efforts to get into the act. The cost of the license varies in each municipality, ranging from \$5 to \$25 a year. Rochester, N. Y., for example, recently demanded a \$15 fee from a theatre which started to sell hot a theatre which started to sell hot

dogs.

Although the annual fee is nominal, exhibitors regard it as another nuisance levy to add to the already over-burdened load of fedeady over-purdened load of fed-al, state, and local taxes carried the theatres.

Nat Rudich's New Post

Nat Rudich, United Artists' ra-dio-television contact since he joined the company in 1953, this week was named assistant public-

ity manager.

He'll work under publicity chief
Mort Nathanson in the supervision of magazine, newspaper, radio-tv and syndicate materials, planning and planting.

'Jubal' Sharp \$30,000 Pacing L.A.; 'Swan' Fair 54G, 11 Spots, 'Goodbye' 45G for 12, 'Suit' Smooth 18G, 2d

Los Angeles, April 24.

A sharp \$30,000 in three theatres is seen for "Jubal," to lead local firstrun openings here this week.

"The Swan" is a disappointing \$18,000 in two houses plus \$46,000 in two nabes and seven ozoners. "Never Say Goodbye" paired with "World in Corner" looms slow \$12,500 for three houses plus \$25,500 in two nabes and seven drive-ins.

Par's "New-Faces" pic, "Scarlet Hour," looks sad \$2,500 in the large Partages. "Trouble With Harry" is dull \$4,500 at Orpheum.

"Man in Gray Flannel Suit," while off to \$18,000, still is rated good for second Chinese session. Most other holdovers, with few exceptions, are softening.

Estimates for This Week
Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 90-\$1.50) — "Jubal" (Co.) and "Timetable" (UA). Sharp \$30,000.

Last week, Downtown, with Iris, Untown "Wages of Fear" (Indie).

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,341; 756; 90-\$1.50) — "Jubal" (Co.) and "Timetable" (UA). Sharp \$30,000. Last week, Downtown, with Iris, Uptown, "Wages of Fear" (Indiel, \$11,200; others in different units. State, Hawaii (UATC-G&S) (2,404; 1,106; 80-\$1.50) — "Swan" (M-G) and "Stranger At Door" (Rep) (State only). Fair \$18,000. Last week, Hawaii, "Forbidden Planet" (M-G) (3d wk), \$4,300; State with unit. Hillstreet, Iris, Fox Beverly (RKO-FWC) (2,752; 816; 1,334; 80-\$1.50)—"Never Say Goodbye" (U) and "World in Corner" (U). Slow \$12,500. Last week, Hillstreet with Unit. Hollywood. "Rock Around Clock" (Col) and "Over Exposed" (Col), \$12,200. Pantages (RKO) (2,812; 90-\$1.50) — "Scarlet Hour" (Par) and "Jaguar" (Rep). Sad \$2,500. Last week, with unit. Orpheum (Metropolitan) (2,213; 90-\$1.50). Last week, with Pantages. \$0.\$1) — "Trouble With Harry" (Par) and "Prisoner" (Col). Dull \$4,500. Last week, with Pantages. Anything Goes" (Par) (3d wk), \$1,900. Chinese (FWC) (1,908; \$1,40-\$2).

Hydning Geo.

Chinese (FWC) (1,908; \$1.40-\$2)

Chinese (FWC) (1,908; \$1.40-\$2)

"Man Gray Flannel Suit" (20th)

d wkl. Good \$18.000. Last week,

1.500 with preem.

Los Angeles, New Fox, Ritz,

byola (FWC) (2,097; 965; 1,363;

(Continued on page 17)

K. C. Off Albeit 'Swan' OK \$9,000; 'Always' 10G, 'Rock' Moderate \$6,000

Kansas City, April 24.

Leisurely is current pace, "Swan" getting moderately good play at the Midland as the only newcomer with any draw. "Rock Around the Clock" is so-so at the Paramount, while "There's Always Tomorrow" is good in three Fox Midwest theatres. "Man in Gray Flannel Suit" at the Uptown holdover is showing some strength, while "Carousel" is tapering off in its fourth week. "Steel Jungle" is average at the Missouri. Spring weather turning customers to outdoor attractions.

weather turning customers to out-door attractions. Estimates for This Week Kimo (Dickinson) (504; 75-\$1)— "Diabolique" (UMPO) (5th wk). Bright \$1,500; holds. Last week, \$1,800.

st.800.

Midland (Loew) (3,500; 65-90)—

"The Swan" (M-G). Pleasant
89,000; will stay. Last week,
Harder They Fall" (Col) and
'Houston Story" (Col) (2d wk),
45,500

\$4.500.

Missouri (RKO) (2.585; 65-90)—
"Steel Jungle" (WB) and "River Changes" (WB). Slow \$4,500. Last week, "Miracle in Rain" (WB) and "Brain Machine" (RKO) (2d wk),

\$4.000.
Paramount (United Par) (1,900; 50-80)—"Rock Around Clock" (Col) and "Overexposed" (Col). Lean \$6,000. Last week, "Hot Blood" (Col) and "Hell's Horizon" (Col), \$5,000.

(Col) and "Hell's Horizon" (Col), \$5,000.

Roxy (Durwood) (879; 75-\$1.25)—
"Carouse!" (20th) (4th wk). Thin \$3,500. Last week, \$4,500.

Tower, Fairway, Granada (Fox Midwest) (2,100; 700; 1,217; 65-85)—
"There's Always Tomorrow" (U) and Red Sundown" (U). Good \$10,000. Last week, with Uptown, "Man in Gray Flannel Suit" (20th), \$19,000.

Uptown (Fox Midwest) (2,043; 65-\$5)—"Man in Gray Flannel Suit" (20th) (2d.wk). Pleasing \$5,000.

Last week, with 3 other Fox Midwest houses.
"Vorue (Golden) (550; 75-\$1)—
"Intruder" (AA) and "An Inspector Calls" (Inle). Moderate \$1,200.

Last week, "To Catch Thite" (Par) an "Country Girl" (Par) (reissues), \$1,600.

Broadway Grosses

Estimated Total Gross
This Week\$504,000
(Based on 22 theatres)
Last Year\$510,900
(Based on 19 theatres)

Suit' Terrif 29G, Philly; 'Swan' 22G

The only new film of consequence here this session is "Man quence here this session is "Man In Gray Flannel Suit." It had a boxoffice line throughout week so far and is expected to break the record of "Not As Stranger" at the Viking. "Invasion of Body Snatchers" at Mastbaum and "Scarlet Hour" made no impression on breack-ins. "Cinerama Holiday" kited to a big total in final eight days at Boyd. Top holdover is "The Swan," still smash at Randolph in second round.

Estimates for This Week
Arcadia (S&S) (526; 99-81.80)—
"Cry Tomorrow" (M-G) (13th wk).
Okay \$6,500. Last week, \$7,000.
Boyd (SW) (1,430; \$1.25-\$2.60)—

Boyd (SW) (1,430; \$1,25-\$2.60)— "Cinerama Holiday" (Indie) (62d wk). Smash \$25,000. Last week,

wk). Smash \$25,000. Last week, \$18,000.

Fox (20th) (2,250; 99-\$1.80) —

"Carouse!" (20th) (7th wk). Sturdy \$14,000. Last week, \$14,000.

Goldman (Goldman) (1,250; 65-\$1,35)—"Sefenade" (WB) (4th wk). Stout \$10,500. Last week, \$12,000.

Mastbaum (SW) (4,370; 99-\$1.49) —

"Invasion of Body Snatchers" (AA). Poor at \$10,000 or less. Last week, "Forbidden Planet" (M-G); 15,000.

Midtown (Goldman) (1,000; 99-\$1.80) — "Pienie" (Col) (9th wk).

Mild \$11,000. Last week, \$13,000.

Randolph (Goldman) (2,250; 99-\$1.80) — "Swan" (M-G) (2d wk).

Still sock at \$22,000 or better. Last week, \$30,000. over hopes.

Stanley (SW) (2,900; 99-\$1.49)—

"Scarlet Hour" (Par). So-so \$9,500.

Last week, "Harder They Fall" (Col) (3d wk), \$12,000.

Stanton (SW) (1,483; 99-\$1.49)—

"Meet Me Las Vegas" (M-G) (3d wk). Bangup \$12,000. Last week, \$16,000.

Trans-Lux (T-L) (500; 99-\$1.80)

meet Me Las Vegas" (M-G) (3d wk). Bangup \$12,000. Last week, \$16,000.

Trans-Lux (T-L) (500; 99-\$1.80)

"Rose Tattoo" (Par) (13th wk).
Okay \$5,500. Last week, \$6,500.

Viking (Sley) (1,000; 75-\$1.49)

"Man in Gray Flannel Suit" (20th). Socko \$29,000 or over. Last week, "Comanche" (UA) (2d wk), \$7,000 in 6 days.

Trans-Lux World (T-L) (604; 98-\$1.50) — "Too Bad She's Bad" (Indie). Fair \$4,500. Last week, "Wages of Fear" (Indie) (2d wk), \$2,000.

'Jubal' Robust \$13,000, Buff.; 'Swan' Neat 14G

Buffalo, April 24.

"The Swan" and "Jubal" shape as standout newcomers here this session, with the latter sock. "Serenade" looms as just okay. "Man ih Gray Flannel Suit" is still stout in fourth stanza. Estimates for This Week

Estimates for This Week
Buffalo (Loew) (3,000; 60-85)—
"The Swan" (M-G) "Timetable"
(UA). Fine \$14,000 or near. Last
week, "Last Hunt" (M-G) and
"Guy Named Joe" (M-G) (reissue),
\$11,000.

\$11,000.

Paramount (Par) (3.000; 60-80)

"Serenade" (WB). Okay \$11,000
or over. Last week, "Miracle in
Rain" (WF, \$11,000.
Center (Par) (2,000; 60-\$1)—
"Man In Gray Flannel Suit"
(20th) (4th wk). Sturdy \$8,500.
Last week, \$10,200.

Lafayette (Basil) (3,000; 50-80)—
"Jubal" (Col) and "Over-Exposed" (Col). Sock \$13,000 or close. Last week, "Never Say Goodbye" and "Green Magic" (U), \$9,500.

Century (Buhawk) (3,000: \$5-

\$9,500.

Century (Buhawk) (3,000; 85\$1,25)—"Carousel" (20th) (3d wk).

Sturdy \$8,500. Last week, \$10,500.

Teck (Cinema Products) 1,200;
\$1,20-\$2,40)—"Cinerama Holiday"
(Indie) (12th wk). Rousing \$16,000.

Last week, \$15,200.

'Swan' Fair \$9,000, Indpls.; 'Space' 7G

Firstrun biz continues at mod-est level here this stanza. Rainy Sunday is partly blamed. "The Swan" at Loew's is fair but not Swan" at Loew's is fair but not up to expectations. Feeling here is that public's curiosity was exhausted by coverage of Rainier-Kelly nuptials. "Man In Gray Flannel Suit" is holding well in second week at Keith's. "Kettles in Ozarks," at Circle shapes mild while "On-Threshold of Space" at the Indiana looks drab.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-85)—"Kettles in Ozarks," (U) and "Red Sundown" (U). Mild \$8,-000. Last week, "Day World Ended" (Indie), and "Phantom 10,000 Leagues" (Indie), \$10,000.

Indiana (C-D) (3,200; 50-85)—"On Threshold of Space" (20th). Drab \$7,000. Last week, "Miracle in Raim" (WB) and "Our Miss Brooks" (WB), \$8,500.

Keith's (C-D (1,300; 75-\$1,25)—"Man In Gray Flannel Suit" (20th) (2d wk). Big \$10,000 after \$14,000 opener.

Loew's (Loew) (2,427; 50-80)—"The Swan" (Mc) and "Time." up to expectations. Feeling here

opener.

Loew's (Loew) (2,427; 50-80)—
"The Swan" (M-G) and "Timetable" (UA). Fair \$9,000. Last week, "Comanche" (UA) and "Houston Story" (Col.), \$6,000.

Lyric (C-D) (1,600; 50-75)—
"Wetbacks" (Indie) and "Wild Dakotas" (Indie). \$4,500. Last week, "World in Corner" (U) and "Hold Back Tomorrow" (U), \$3,500.

'Swan' Smooth \$22,000, Det.: 'Jubal' Brisk 14G, 2d, 'Oklahoma' 20G, 10th

Key City Grosses

Estimated Total Gross
This Week\$2,452,000
(Based on 23 cities and 227
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year\$2,437,400
(Based on 23 cities and 227
theatres)

'Swan' Bright 17G, Frisco; 'Rock' 13G

Biz is offish at many houses here this session although some of longthis session although some of long-runners are perking up. Best new-comer is "The Swan," lofty at the Warfield. "Rock Around Clock" looms good at. Paramount. "Co-manche" is okay at the United Artists. "Doctor at Sea" still is fast in fourth Bridge stanza. "Oklahoma" is climbing to sock ninth round at the Coronet. "Cine-rama Holiday" also is pushing ahead to a solid total in 38th week at Orpheum.

Estimates for This Week Estimates for This Week
Golden Gate (RKO) (2,859; 80\$\frac{1}\)—"Slightly Scarlet" (RKO) and
"Glory" (RKO). Mild \$9,000. Last
week, "World in Corner" (U) and
"Red Sundown" (U), \$10,000.
"Fax (FWC) (4,651; \$1,25-\$1.50)—
"Man In Gray Flannel Suit" (20th)
(2d wk). Okay \$16,000 or near.
Last week, \$23,500.

Last week, \$23,500.

Warfield (Loew) (2,656; 65-90)—
"The Swan" (M-G). Lofty, \$17,000.
Last week, "Las Vegas" (M-G) (3d'wk), \$7,500 in 6 days.

Paramount (Par) (2,646; 90-\$1)—
"Rock Around Clock" (Col) and "Uranium Boom" (Col). Good \$13.-000.
Last week, "Anything Goes" (Par) and "Our Miss Brooks" (WB) (2d wk), \$12,000.

St. Francis (Par) (1,400; \$1-\$1.25)—
"Scarlet Hour" (Par) and "Steel Jungle" (WB). Fair \$5,000 or less.
Last week, "Picnic" (Col) (5th wk), \$9,500.

Orpheum (Cinerama Theatre

\$9,500.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Cinerama Holiday" (Indie) (38th wk).

Pushing to solid \$16,200. Last week, \$14,700.

week, \$14,700.
United Artists (No. Coast) (1,207; 0-\$1) — "Comanche" (UA) and "Timetable" (UA). Okay \$9,500.
Last week, "Alexander Great" (UA) (3d wk), \$9,800.

Stagedoor (A-R) (400; \$1-\$1.25) — "Guys and Dolls" (M-G) (23d wk). Up to good \$5,100. Last week, \$4,700.

wki.' Up to good \$5,100: Last week, \$4,700:
Larkin (Rosener) (400; \$1) —
"Diabolique" (UMPO) (17th wk).
Fine \$4,700, Last week, ditto.
Clay (Rosener) (400-\$1) — "Sea
Shall Not Have Them" (UA), Good
\$2,300. Last week, "Samurai"
(Indie) (6th wk), \$2,100.
Vogue (S.F. Theatres) (377-\$1)—
"The Prisoner" (Col) (8th wk). Oke
\$1,600. Last week, \$1,700.
Bridge (Schwarz) (398; \$1-\$1.25)—
"Doctor At Sea" (Rep) (4th wk).
Fast \$2,800. Last week, \$3,500.
Rio (Schwarz) (397; \$1)—"Paris,
1900" (Indie) (2d wk), Oke \$1,800.
Last week, \$2,600.
Coronet (United California)
(Magna) (9th wk). Climbing to
sock \$24,000. Last week, \$22,000.

Mpls. Limps: 'Fall' Slow \$8,000, 'Miracle' Light 5G, 'Swan' Dips to 5G

Minneapolis, April 24.

As holdovers refuse to let go, important newcomers declined to a minimum this week. Currently, only "The Harder They Fall" and "Miracle in the Rain" merit such a designation and neither is causing too much excitement. It's the 39th stanza for "Cinerama Holiday," the fourth. for "Carousel" and second for "The Swan," "Diabolque" and "Jubal." A mill dueth of spring over the weekend kept some prospective patrons outdoors.

Estimates for This Week
Century (S-W) (1.100; \$1.75-\$2.05)

—"Cinerama Holiday" (Indie) (39th wk), Still surprisingly virile at good \$11,000. Last week, \$12,000.

Gepher (Berger) (1,000; 85-\$1)—
"Kettles in Ozarks" (U), Okay (Continued on page 17)

Detroit, April 24,
Detroit's downtown doldrums continue this week for no readily apparent reason. "The Swan" is heading for a smooth session at the Mrchigan. "Carmen Jones" manages to keep out of the red at the Fox but that's about all. "Unconquered" shapes so-so at the Broad-way-Capitol. "Oklahoma" in its 10th week at the United Artists is steady. "Ill Cry Tomorrow" in seventh week at the Adams looms fast and "Cinerama Holiday" in 63d week at the Music Hall looks sturdy.

Estimates for This Weel-

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Carmen Jones" (20th) and "Pickup on South Street" (20th) (2d runs). Weak \$15,000. Last week, "Man in Gray Flannel" (20th) and "Glory" (RKO) (3d wk),

'Swan' Sockeroo \$41,000, Hub; 'Jubal' Smash 14G, **'Ladykillers' Wham** 12G

Boston, April 24.

Boston, April 24.

Pleasing weather and out-oftown crowds here for Motorama
will up biz at the wickets this
frame. Outstanding are the big
grosses being nabbed by three artyhouses here. "Swan" at the State
and Orpheum is leading the city
with a wow \$41,00. "Jubal" at
Pilgrim is smash while "Threshold
of Space" at Paramount and Fenway looms okay. ""Jouch and Go"
shapes hotsy at Exeter.
"Ladykillers" at Kenmore held
boff in its second week after
breaking house record opening
round. "Man in Gray Flannel
Suit" held good in fourth stanza
at Met. "Cinerama Holiday" holds
strong in its 35th frame. "Till Cry
Tomorrow" is dropping at the Astor in its seventh round.

Estimates for This Week

Astor (B&Q) (1,500; \$1-\$1.80|"Till Cry Tomorrow" (M-G) (7th
wk). Nice \$8,500. Last week,
\$10,000.

Beacon (Beacon Hill) (678: 90-

wki. Nice \$8,500. Last week, \$10.000.

Beacon (Beacon Hill) (678: 90-\$1.25) — "Diabolique" (UMPO) (10th wk). Sock \$6,000. Last week, \$6.400, way over estimate.

Cinerama (Cinerama Productions) (1,354; \$1,20-\$2.65)—"Cinerama Holiday" (Indie) (35th wk). Slick \$17,000. Last week, \$25.000, over hopes.

Exeter (Indie) (1,300; 60-\$1)—"Touch and Go" (U) and "Helen Keller in Her Story" (Indie). Hot \$11,000. Last week, "Doctor at Sea" (Rep) (7th wk), \$5.000.

Fenway (NET) (1,373; 60-\$1)—"On Threshold of Space" (20th) and "The Dynamiters" (Indie). Oke \$6,000. Last week, "Miracle in Rain" (WB) and "Heartbreak Ridge" (WB), \$7,000.

Kennore (Indie) (700; \$5-\$1.25)—"Ladykillers" (Cont) (2d wk). Wham \$12,000. Last week, record \$15,000, exceeding all expectations.

Memerial (RKO) (3,000; 75-\$1.25)

ons. Memorial (RKO) (3,000; 75-\$1.25)
-"Conqueror" (RKO) (4th wk-4
ays). Oke \$8,000. Last week,

days). Oke \$8,000. Last week, \$20,000.

Metropolitan (NET) (4,357; 75-\$1.25)—"Man in Gray Flannel Suit" (20th) (4th wk). Neat \$13,000.

Last week, \$19,000.

Jilgrim (ATC) (2,100; 65-95"Jubal" (Col) and "Killer's Kiss" (UA). Smash \$14,000. Last week, "Reck Around Clock" (Col) and "Uranium Boom" (Col), \$12,000.

Paraments (NET) (1,700; 60-\$1).

"On the Threshold of Space" (20th) and "The Dynamiters" (In(Continued on page 17)

'7 Wonders' Huge \$10,000, 10 Shows, Pitt; 'Swan' Lofty 17G, Lanza 101/26

Pittsburgh, April 24.

"Seven Wonders of World" at furners looks like biggest b.o. bet of three Cinerama pictures so far. First 10 performances may top terrific \$10,000. Best thing among the regulars this week will be "The Swan" (M-G). Big doings in The Swan, which had a fast getaway and holds. "Serenade" is a disappointment at the Stanley. "Carousel" is in the red at Fulton for final (5th) stanza. "Diabolique" continues to roll at Squirrel Hill and will be there indefinitely.

Estimates for This Week Fulton (Shea) (1,700; 85-\$1.25)

"Carousel" (20th) (5th wk). Looks like the extra stanza was a mistake since \$5,000 at advanced prices is rather dismal. Picture had an okay run, however, so there are no complaints. Last week, \$8,000.

Gulld (Green) (500; 65-\$1)—
"Might Number Came Up" (Indie) (4th wk). Falling off sharply and may try for one more before coming in with Alec Guinness in "Lady-killers" (Cont). Just okay \$1,600.

Last week, \$2,000.

Harris (Harris) (2,165; 85-\$1.25)

"Man in Gray Flannel Suit" (20th) (4th wk). Dropping littie over preceding week but comes out of the control of the same of the results of the control of the same of the same

Spring Sloughing Chi But 'Swan' Torrid \$30,000; 'Comanche' Bangup 23G, 'Vegas' Big 18G, 'Alex' 27G, 3d

Chicago, April 24.

The firstrun biz here is still comparatively mild this frame, with first signs of spring keeping many away from the Loop. Biggest entry this week is "The Swan," hot \$30,000 first week at the United Artists. "Comanche" and "Killer is Loose" combo is plump \$23,000 in first at the Roosevelt.

"Meet Me in Las Vegas" shapes nifty \$18,000 in opener at the Loop. "Touch and Go" looks good \$7,000 in first stanza at the Squire, while "Come Next Spring" is getting good \$8,000 in same week at the Monroe.

"Harder They Fall" looks stout in second session at the Woods. "Anything Goes" is unimpræsive in same stanza at State-Lake. "Forbidden Planet" is stout in second session at Grand. "Citizen Kane" continues hefty in second Surfround.

"Alexander the Great" is fair

"Alexander the Great" is fair in third week at the Chicago. "Man in Gray Flannel Suit" is holding up well in same frame at the Oriental. "Oklahoma" continues strong in 17th week at the MeVickers, "Cinerama Holiday" stays staunch in 45th week at the Palace

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)

"Alexander the Great" (UA) (3d
wk) Off to \$27,000. Last week,
\$40,000.

\$40,000. Esquire (H&E Balaban) (1,400; 85-\$1)—"Touch and Go" (U). Nice \$7.000. Last week, subsequent-

(1,200; 98-ot" (M-G) run.

Grand (Nomikos) (1,200; 98-81.25)—"Forbidden Planet" (M-G) and "Day of Fury" (U) (2d wk). Sock \$15.000. Last week, \$16.000.

Loop (Telem't) (606; 90-\$1.25)—"Meet Me in Las Vegas" (M-G). Hotsy \$18.000. Last week, "Song of South" (BV) (reissue) (4th wk), \$7.000

of Sound (B., Albert (JL&S) (1,580; \$1.25-\$3)—"Oklahoma" (Magna) (17th wk). Sturdy \$27,500. Last week, \$27.000.

Monroe (Indie) (1,000; \$7-87)—(Continued on page 17)

'Swan' Rousing \$28,000, D.C.; 'Fall' Boffo 13G, 'Serenade' Nice 13½G

"Serenade" Nice 13½G

Washington, April 24.
Two solid newcomers are boosting mainstem b.o. well above last week's tepid level. "The Swam" at Loew's Capitol, though far from boffo hopes, is still well above average. "Serenade" looms fair in two houses. "Harder They Fall" at RKO Keith's is sock. "Creature Walks Among Us" and "Price of Gear" at Columbia looms good. Man in Gray Flannel Suit" continues fine in fourth stanza at Parlace. "Cinerama Holiday" still skims the cream from tourist trade in 18th stanza at the Warner. Estimates for This Week Ambassador (SW) (1,490; 75-\$1)—"Serenade" (WB), Fair \$5,500. Last week, "Miracel in Rain" (WB), \$4,500.

54.00. (2,434; 75-\$1)—
"The Swan" (M-G). Not blockbuster anticipated, but still lively at \$28,00. Last week, "Alexander the Great" (UA) (3d wk), \$12,000 in 6 days

Columbia (Loew) (1,174; 70-95)— "Creature Walks Among Us" and "Price of Fear" (U). Pleasing \$7,500. Last week, "Backlash" (U),

\$9,000.

Dupont (Lopert) (372, 75, \$1,10)

— Ballet of Romeo and Juliet" (Indie: (3d wk). So-so \$3,000 after \$4,000 last week. Stays.

Keith's (RKO) (1,939; 75-\$1)—
(Ilarder They Fall" (Col). Seck \$13,000, and stays. Last week, \$13,000, and stays. Last week, \$5,500.

Metropolitan (SW) (1.200; 75-\$1)

"Serenade" (WB). Nice \$8,000.

Last week, "Miracle in Rain" (WB);

Palace (Loew) (2,360; 85-\$1.25)— Man in Gray Flannel Suit" (20th) 4th wk). Still going strong with \$17,000 after \$23,000 last week.

Estimates Are Net

Film gross estimates as re-ported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Jester' Sock 20G Toronto; 'Arm' 30G

Toronto, April 24.

Off to big biz, newcomers dominate here currently. "Court Jester," at Famous Players flagship, largest house in Canada is ace new pic with sock session. "Forbidden Planet" at Loew's shapes big. Of holdovers, second frame of "Man With Golden Arm," at fivehouse combo, still is smash. "Rock Around Clock" is a lusty new entry. "Ladykillers" in fourth in two spots still is great.

Estimates for This Week

Estimates for This Week Christie, Hyland (Rank) (877; 1.357; 75-\$1)—"Ladykillers" (Cont) (4th wk). Still socko \$10,000. Last week, \$12,000.

1.357; 75-\$1)—"Ladykillers" (Cont) (4th wk). Still socko \$10,000. Last week, \$12,000.

Circle, Towne (Taylor) (750; 693; 60-\$1)—"Georgie" (IFD) (4th wk). Hen \$6,000. Last week, \$7,000.

Colony, Danforth, Fairlawn, Humber. Odeon (Rank (839; 1.330; 1.165; 1.204; 2.318; 60-\$1)—"Golden Arm" (UA) (2d wk)... Wham \$30,000 to night turnaway biz, with Odeon grabbing major \$16,000.

Last week, \$40,000.

Downtown, Glendale, Scarboro, Shate, Westwood (Taylor) (1.59; 995; 694; 696; 994; 40-75)—"Rock Around Clock" (Col) and "Desperado" (Col). Big \$17:500. Last week, "Invasion Body Snatchers" (AA) and "Indestructible Man" (AA), \$19,500.

Ezlinton, University (FP) (1.080; 1.556; 60-\$1)—"Come Next Sprine" (Rep). Mild \$8.500. Last week, "Great Waltz" (M.G) (2d wk) (reissue), \$8,000.

Imperial (FP) (3.344; 60-\$1.10)—"Court Jester" (Par). Turnaway trade for sock \$20,000. Last week, "Carousel" (20th) (4th/wk), at \$1-\$1.50 scale, \$9,000.

International (Taylor) (557; \$1-\$1.75)—"Richard III" (IFD) (8th wk). Oke \$3,500. Last week, \$4.500.

Loew's (Loew) (2,096; 60-\$1)—"Forbidden Planet" (M-G). Very blas 21000 Lest week "Cfv To-blas 21000 Lest week" (Cfv To-blas 21000).

\$4.500.

Loew's (Loew) (2,096; 60-\$1)—
"Forbidden Planet" (M-G). Very big \$17.000. Last week. "Cry Tomorrow" (M-G) (3d wk), \$12,000

big \$17.000. Last week, "Cry 10-morrow" (M-G) (3d wk), \$12,000 at \$1.25 top.
Shea's (FP) (2,375: 60-\$1)—
"Scarlet Hour" (Par). Light \$7,500.
Last week, "Anything Goes" (Par) (3d wk), \$8,000.
Uptown (Loew) (2,745: 75-\$1.25)—
"Cry Tomorrow" (M-G) (4th wk).
Still big at \$10,000. Last week, same.

'SWAN' LUSH \$10,000, L'VILLE; 'KETTLES' 6G

Louisville, April 24.

Biz is on slow side at downtown houses this week. New product at the Mary Anderson, Mario Lanza's "Serenade" is not so big. "Kettles In Ozarks" shapes fine at the Kentucky. Standout is "Swan" at the State with the town's leader, at anticipated \$10.000

Estimates for This Week

ticipated \$10,000.

Estimates for This Week
Brown (Fourth Ave). (United Artists) (1,000; 75-81,25)—"(Zarousel" (20th) (3d wk). Tall \$3,500. Last week, (2d wk). \$6,000.

Kentucky (Switow) (1,100; 55-85)—"(Kettles In Ozarks" (U) and "Square Jungle" (U). Fine \$6,000.

Last week, "Greature Among Us" (U) and "Price Of Fear" (U), same.

Mary Anderson (People's) (1,000; 55-85)—"(Serenade" (WB). Mario Lanza lacking in b.o. pull here, so only \$5,000 looms. Last week, "Steel Jungle" (WB) and "River Changes" (WB). same.

Riate) (Fourth Avenue) (3,000; 55-85)—"(Conqueror" (RKO) (2d wk). Big \$9,000 after initial week's \$15,000. | Si7,000 after \$23,000 | iast | week | Molds | Playhouse (Lopert) | (456; \$1-80) | "Richard III" (Indie) (6th | kk. Fair \$4,000 after \$5,000 | last | Week | Stays on | Warner (SW) (1,300; \$1.20-\$2.40) | "Cinerama | Holiday" (Indie) (2th | wk.) | Big \$18,000 | Last | week | \$20,000 | Holding again | "Tans-Lux (T-L) (600; 90-\$1.25) | "Picn c" (Col) (10th | wk). | Fine \$5,000 | Stays | over. | Last | week | \$10,000 | Last | week | "Timetable" | \$10,000 | Last | week | "Timetable" | (Col) (3,000; 55-85) | "Serenade" (WB). | Main |

Heat Hits Port.; 'Swan' NSH 8G, 'Jubal' 7½G Portland, Ore., April 24.

Portland, Ore., April 24. Is Sudden midsummer heat is sloughing biz at firstruns here this round, newcomers being especially hard hit. "Alexander The Great" at Paramount and "The Swan" at the Broadway had terrific advance promotions but neither are doing so well. "Swan" is particularly, disappointing. "Man in Gray Flannel Suit" is okay in second Fox round.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Broadway (Parker) (1,875; 90\$1,25)—"Swan" (M-G) and "World
In Corner" (U) NSH \$8,000 or less.
Last week, "Cry Tomorrow"
(M-G) (4th wk), \$5,800.
Fox (Evergreen) (1,536; \$1-\$1.25)
—"Gray Flannel Suit" (20th) (2d
wk). Okay \$8,000. Last week,
\$13,100.

—"Gray Flannel Suit Leotin, Leowin, wk). Okay \$8,000. Last week, \$13,100.

Guild (Indie) (400; \$1)—"Prisoner" (Col). Slim \$2,000. Last week, "Marty" (UA) and "Summertime" (UA) (reissues) (4th wk),

week, "Marty" (UA) and Sunnertimer" (UA) (reissues) (4th wk), \$3,100.

Liberty (Hamrick) (1,890; 90-\$1.25)
—"Tribute To Bad Man" (M-G) and "Paris Follies 1956" (Indie). Sad \$4,000. Last week, "Las Vegas" (M-G) and "There's Always Tomorrow" (U) (3d wk-6 days.) \$5,000.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Jubal" (Col). So-so \$7,500.

Last week, "Miracle In Rain" (WB) and "River Changes" (WB), \$6,800.

Paramount (Port-Par) (3,400; 90-\$1.25)— "Alexander The Great" (UA). Modest \$9,000 or near. Last week, "Killer Is Loose" (UA) and "Timetable" (UA), \$5,800.

'Suit' Hep \$16,000, St. Loo; 'Swan' 12G

Combo of over-emphasis of tele, radio and newspaper bally and coverage of Grace Kelly nuptials left natives cool. Result is "The Swam" is rated only mild at Loew's despite neat bally. Opening of baseball season also being blamed for slow down of turnstile activity over the weekend. "Man in Gray Flannel Suit" looms standout with a solid take at the St. Louis. "Cinerama Holiday," wheeling into last stanza, is down from previous round. "Touch and Go" still is fine in second Pageant ses-Combo of over-emphasis of tele dio and newspaper bally and previous round. "Touch and Go" still is fine in second Pageant ses-

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (62d wk). Nice \$10,000. Last week, 62d wk/. \$16,600. Fox (F&M) (5,000; 51-9) Snace" (20th)

"Tox (F&M) (5,000; 51-90) —
"Threshold Of Space" (20th) and
"Come Next Spring" (Col). Opened
today (Tues.). Last week, "Anything Goes" (Par) and "Please
Murder Me" (Indie) fair \$13,500.
Loew's (Loew) (3,172; 50-85) —
"The Swan" (M-G). Mild \$12,000.
Last week, "Forbidden Planet"
(M-G) and "Storm Fear" (UA),
\$13,000.
Missour! (Fear"

\$13,000.

Missouri (F&M) (3,500; 51-75)—
"Body Snatchers" (AA) and "Atomic Man" (AA) (2d wk). Weak \$3,500 atter \$5,500 teeoff stanza.

Orpheum (Loew) (1,600; 50-85)—
"Lawless Street" (Col) and "Let's Make Up" (A). Drab \$4,000. Last week, "Alexander Great" (UA) (m.o.). \$6,500.

Make Up Ma. week, "Alexander Great" (UA) (m.o.), \$6,500.

Pageant (St. L. Amus.) (1,000; 51-90)—"Touch And Go" (U) (2d wk). Fine \$2,500 following \$3,000

wsi. Fine \$2,500 following \$3,000 opener.

Richmond (St. L. Amus.) (400; \$1.10)—"Doctor At Sea" (Rep) (3d wk). Nice \$2,000 after \$2,500 second session.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Man In Gray Flannel Suit" (20th). Solid \$16,000. Last week, "Carousel" (20th) (2d wk), \$11,500.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Tempest In Flesh" (Indie 2d wk). Fat \$2,500 after \$3,000 opening frame.

'Alexander' Great 11G, Seattle; 'Swan' Slow 7G

Seattle, April 24. Big news here this round is the great week being turned "Alexander the Great" at sic Hall. Almost as newsworthy is the dismal disappointment of "The Swan" at Orpheum. Figured here that too much was expected, and also that the public was fed up on news about Grace Kelly. "Man in Gray Flannel Sutt" still is fine in third Paramount stanza. Estimates for This Week Blue Mouse (Hamrick; 800; 90-\$1.25) — "Cry Tomorrow" (M-G) (Continued on page 17) Almost as newsworthy is

H.O.'s Hurt B'way; 'Bees' 13G, 3 Days, 'Wonders' Record 62G, 'Suit' 89G, 2d, 'Alex' 30G, 4th, New Art Pix Scoring

Despite all these handicaps, several pictures are doing well.
Four personals on the stage of the Paramount by George Gobel, star of "Birds and Bees," helped get that pic a nice opening Sunday (22) despite the opposition from ideal outdoor weather that day. However, the first three days' business seems to indicate that "Birds" will have to weather the handicap of having as its star a favorite who can be seen "for free" every week or tv.

can be seen "for free" every week on tv.

"Seven Wonders of World" hung up a non-holiday week record in its first full week ended Saturday (21), with a terrific \$62,200 at the Warner. It had done \$38,400 in the four-day period finished on April 14. "Backlash" with vaude looks toget fine \$18,500 at the Palace opening week.

"French Cancan" hit a big \$16,000 opening week at the Fine Arts. "Madam Butterfly" opened Monday at the Baronet, another arty house. "Lovers and Lollippps" landed a smooth \$12,000 on initial round at the Normandie.

"Madam Butterny opened Montage
at the Baronet, another arty house.
"Lovers and Lollipops" landed a
smooth \$12,000 on initial round at
the Normandie.
"Man in Gray Flannel Suit" with
iceshow is heading for great \$89,000 in second session at the Roxy.
"Ladykillers" continued in the
chips with a big \$8,300 in ninth
week at the Sutton, and looks to
stay around for a month or two
lenger.
"Serenade" with Easter stage
show likely will land an okay \$125,000 in fifth-final session at the
Music Hall. The Hall kept its complete Easter stage "The Swan"
replaces tomorrow (Thurs.).
"Alexander the Great" still is
very much in the chips with \$30,000 in fourth stanza at the Capitol.
"Conqueror" shapes nice \$22,000
for same week at the Criterion.
"Creature Walks Among Us"
moves into the Globe tomorrow
(Thurs.) after four weeks of
"Threshold of Space."
"Oklahoma" looks to get a smart
\$25,500 in current (28th) round at
the Rivoli. "Jubal" opened yesterday (Tues.) at the Mayfair. "Godzilla" preems at the State Friday
(27). Final (6 days) week of "Miracle in Rain" is down to about
\$8,000 at this house. "Man Who
Never Was" was fine \$12,000 in
third session at the Victoria, p.c.
now being in fourth week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—
"Meet Me in Las Vegas" (M-G)
(7th wik). Sixth stanza ended last
night (Tues.) held with fancy \$15,
000 or close. Fifth was \$18,000.

Baronet (Reade) (430; \$1,25\$1,500—"Madam Butterfly" (IFE).
Opened Monday. In ahead, "Return Don Camillo" (IFE) (4th wk).

Capitol (Loew's) (4,820; \$1,42,50)

—"Alexander the Great" (UA)

(4th wk). This week winding today (Wed.) looks like fine \$30,000. Continues.

Bijou (Lopert) (603; \$1,50-\$1.80)

—"Richard III" (Indie) (7th wk).

or near. Third was \$35,000. Continues.

Bijou (Lopert) (603; \$1.50-\$1.80)

"Richard III" (Indie) (7th wk).

The sixth round finished Sunday (22) was lusty \$9,000. Fifth week was \$11,000.

Criterion (Moss) (1,700: 75-\$2.20)—"Conqueror" (RKO) (4th wk). Current session ending to-morrow (Thurs.) is heading for staunch \$22,000. Third was \$27,000. Stays again.

Fine Arts (Davis) (468; 90-\$1.80)

"French-CanCan" (UMPO) (2d wk). First week ended Sunday (22) was big \$16,000. Holding at this

wk). First week ended Sunday (22) "Cinerama Holiday" is retaining year big \$16,000. Holding at this pace.

Globe (Brandt) (1,500; 70-\$1,50)

"Threshold of Space" (20th) (4th-final wk). Current round ending today (Wed). is headed for modest \$5,500 after \$7,000 in third week. "Creature Walks Among Us" (U) opens tomorrow (Thurs.).

Guild (Guild) (450; \$1-\$1,75)—
"Touch and Go" (U) (6th wk). Fifth ession ended Sunday (22) was r / : \$4,000 after \$4,500 in fourth week. "My 7 Sins" (Indie) opens May 1. Pic formerly was called "My 7 Daughters."

Mayfair (Brandt) (1,736; 79-\$1,80)— "Jubal" (Col). Opened yesterday (Tues.). In ahead, "Patterns" (UA) (5th wk), dipped to lean \$6,000. Fourth week was \$8,200.

Normandie (Trans-Lux) (592; 95-\$1,80)— "Lovers and Lollipos" (T-L), First week ended yesterday (Tues.) was smooth \$12,000 or "Sia \$9,000. Last week, "Meet No Never Was" (20th). "Fairs \$9,000. Last week, "Meet No Never Was" (20th). "Fair \$9,000. Last week, "Meet May Talay (1,500). Last week, "Meet May 1,500. Last week, "Meet May 1,5

(10th Wk-8 days), \$3,300.

Palace (RKO) (1,700; 50-\$1.60)

"Backlash" (U) with vaudeville.
Week winding tomorrow (Thurs.)
looks to reach fancy \$18,500. Last
week, "Never Say Goodbye" (U)
plus vaude, \$18,000. Faramount
(ABC-Par) (3,664;
\$1-\$2)—'Birds and Bees' (Par).
Opened Sunday (22), with okay
\$13,000 in prospect for first three
days, with personals by George
Gobel, star of pic, at four shows
opening day the biggest help. In
ahead, "Anything Goes" (Par). (5th
wk-4 days), \$12,000 after \$27,000
for fourth full week.
Paris (Pathe Cinema) (568; 90\$1.80)—'Ballet of Romeo and Juliet' (Indie) (4th wk). Third stanza
ended Sunday (22) was fancy \$9\$800 after \$12,800 in second week.
Continues.
Radio City Music Hall (Rockefellers) (6,200; 95-\$2,75)—"Serenade" (WB) with Easter stageshow
(5th-final wk). Looks to slip to
okay \$125,000 after \$139,500. The
Hall held Easter stage bill right to
final day. "The Swam" (M-G) with
new stageshow opens tomorrow
(Thurs.).
Rivoli (UAT) (1,545; \$1.25-\$3)—

final day. "The Swan" (M-G) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1,25-\$3)—
"Oklahoma" (Magna) (28th wk):
Current week finishing up today (Wed.) looks like fast \$25,500. The 27th week was \$26,000. Continues.

Roxy (Nat'l Th.) (5,717; 65-\$2,40)
—"Man in Gray Flannel Suit"
(20th) with iceshow onstage (2d wk). This round finishing tomorrow (Thurs.) is heading for great \$89,000. First week was \$10,000. Stays on, likely for three rounds longer.

row (Thurs.) is nearing and grown seek was \$110,000. Stays on, likely for three rounds longer.

State (Loew's) (3,450; '78-\$1.75)—
"Miracle in Rain" (WB) (4th-final wk.) Going only 6 days in final round with light \$8,000 probable. Third full week was \$9,000. "God-zilla" (Indie) opens Friday (27).

Sutton (B&B) (5fi) \$1-\$1.80)—"Ladykillers" (Cont.) (10th wk). Ninth round ended Monday (23) was rousing \$8,300 after \$9,000 in eighth. Stays indefinitely.

Trans-Lux 52nd St. (T-L.) (540; \$1-\$1.50)—"Dector at Sea" (Rep) (9th wk). The eighth session ended last night (Tues.) was fine \$5,000. The seventh was \$5,300. "Gaby" (M-G) opens with benefit show night of May 9.

Victoria (City Inv.) (1.060; 50-\$2)—"Man Who Never Was" (20th) (4th wk). Third stanza ended Monday (23) was lively \$12,000 after \$17.000 in second. Continues.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50) — "7 Wonders of World" (Indie). First regular full week ended Saturday night (21) hit record here igor non-holiday week at \$62,200. Initial four days ended the previous Saturday (14) was \$38,400, full capacity of house. Now in second full week, started Sunday (21), with seats selling months in advance.

World (Times Films) (385; \$1-\$1.50)—"Last 10 Days" (Col) (3d wk). Second week ended yesterday (Tues.) was lofty \$5,000, after \$7,000 opener. Continues.

'Swan' Nice \$15,000 In Cincy; 'Backlash' Fancy 7G, 'Suit' Big 11G, 2d

"The Swan," a smoothie at the flagship Albee, is gliding to the downtown lead this frame. Of the other newcomers, "Man Who Never Was" is fairish. "Backlash" shapes foncy at the Grand. Solid is hold-Was" is fairish. "Backlash" shapes fancy at the Grand. Solid is holdover of "Man in Gray Flannel Suit" in second round at Keith's. "Cinerama Holiday" is retaining strength in 44th week at Capitol. Estimates for This Week.

Albee (RKO) (3,100; 84-\$1,10)—
The Swan" (M-G. Good \$15,000 or near: Last week, "Miracle in Rain" (WB), \$8,500.

Capitol (Ohio Cinema Corp.) (1,376; \$1,20-\$2.65) — "Cinerama Holiday" (Indie) (44th wk). Looks hefty \$17,500 after \$17,000 last week, with out-of-town groups increasing.

Remember his name...JUBAL



ERNEST BORGNINE

"Best Actor
of the Year"

(FOR 'MARTY')
as Shep...
who trusts his wife
too far with Juball

VALERIE FRENCH

an exciting new screen "find", as Mae...
Restless, young ... and married!
She can't keep her hands off Jubal!



FELICIA FARR

a bright new talent, as Naomi... whose lips were untouched by any man's ... until

Jubal!

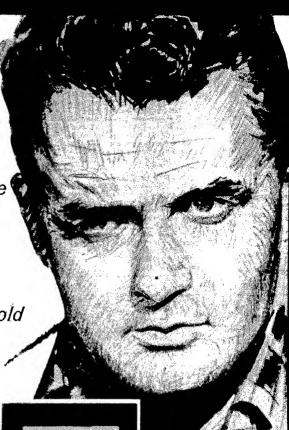
YOU'LL REMEMBER HIS STORY ... THE WAY YOU

...You'll remember his story...!



ROD STEIGER

find of "On the Waterfront" as Pinky...
who isn't big enough...to hold all his hate for Jubal!







FORD · BORGNINE · STEIGER

JUBAL

introducing

VALERIE FRENCH FELICIA FARR with BASIL NOAH BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES • Based on a Novel by PAUL I. WELLMAN

Produced by WILLIAM FADIMAN • Directed by DELMER DAVES • A COLUMBIA PICTURE

CINEMASCOPE

TECHNICOLOR

REMEMBER THE BOX-OFFICE STORY OF "SHANE"!

Aussie Censor Seeking More Power From Govt. Covering Telefilms

By ERIC GORRICK
Sydney, April 17.
Over 400 American-produced television films are already in this territory for the advent of look-see entertainment due to get underway within the next six months. As resulf, Jack Alexander, Chief Commonwealth Censor, will seek additional power from the Aussie government covering a planned vigorous censorship blueprint ou programs designed for both adult and moppet entertainment on key and semi-key time schedules.
Understood that censor's major headache is to figure the type of entertainment best suited for moppet consumption. Alexander has pointed out that censoring for tv is worlds apart from the cinema setup. Understanding presently is that the government-controlled Broadcasting Board will set a censorship blueprint for Alexander to follow.

Solid Lineup

Broadcasting Board will set a censorship blueprint for Alexander to follow

Solid Lineup*

Television Corp., headed by newspaper mogul Frank Packer, has already signatured for top American, and British tv shows. These include "I Love Lucy," "Father Knows Best." "Mickey Mouse Club" "Disneyland," "Douglas Fairbanks Presents," "Four Star Playhouse," "Passport to Danger" and "Lineup." Packer, is presently dickering for other topnotch package shows suitable for this territory on the commercial channel. Television Corp. figures there will be no censorship problems with the lineup already booked.

It's interesting to note that practically every key Aussie newspaper, legitimate, vaude-revue and cinema interests, such as Hoyts and Greater Union Theatres, are also allied to the various tv commercial setups geared to get underway here. The government-controlled Australian Broadcasting Commission will operate two noncommercial stations in this zone.

Aussie Equity On Guard

Australian Actors Equity is keeping a close tab on the quantity of celluloid tv fare coming here from America and Britain. AAE execs will seek a political nix above 50%, pléading that home talent must not be shut out while dollars are flowing into the pockets of American tv producers.

Understood that AAE will urge that the tv product be strictly consored for local consumption, pointing out that what is okay for the U. S. may not be suitable to the Aussie taste, especially as a egards crime and sex.

Main French Pix Biz

Main French Pix Biz Headaches Trace Back To Local Cinema B.O.

To Local Cinema B.O.

Paris, April 17.

Centre National De La Cinematographic statistics again point up that the main French film problem is not in the production and distribution line, but stems from the fact that boxoffice is not strong enough to begin to amortize domestic product on the home market. Only 18 cities have more than 2,000,000 patrons per year, and about 49% of the total. The 56% of the total yearly receipts comes from 49 cities having more than 60,000 inhabitants.

CNC maintains that France's 385,000,000 annual film patrons is too far below England's 1.275,000, 7000 and Italy's 850,000,000. Paris gives about 20% of the total attendance and 26.4% of the grosses. That is why the firstrun Paris progress of a pic firmly labels its probable national take.

France's big move in trying for the important international markets is a direct result of the below average domestic take.

Wien Film as One

Vienna, April 17.

The Wien Film studios were officially united into one company on April 1. Up to now, Rosenhuegel, Sievering and Schoenbrunn were run separately, due to the fact that they had been in Russian, British and American occupation zones.

Dr. Friedrich Erban equipped them with modern machinery. Er-ban is general manager of Wien Film.

British Film Rentals Take a Fast Highdive

London, April 17.

London, April 17.

In the first 30 weeks of the current Eady year, which began last Aug. 1, rentals earned by British pix in the domestic market were almost \$1,400,000 below the same period in the previous year. In the same period, however, rentals for shorts jumped by over \$220,000. Total rentals earned by British features in the 30-week period amounted to \$9,748,000. Downward trend in British film earnings has been consistent throughout the year and reflects the countrywide decline in picture attendance.

ance.

Although rentals have declined heavily, collections to the Eady pool are down by only about \$2,000, total for the current 30 weeks amounting to \$4,164,000. Parity in Eady receipts is mainly due to the higher rate of levy which has been in operation throughout the current Eady year. Distribution of the levy is being maintained at a rate of 32% of the distributors' gross.

Big Shakeup In Italo Film Biz

series of important changes have taken place recently in some nave taken place recently in some top Italian film industry posts, which may in turn lead to other shake-ups all down the line. Sandre Pallavicini, head of the powerful INCOM newsreel group which he helped found and lead to its top-ranking position here, has left to head a new newsreel outfit, Europeo-Ciak, for producer-publisher Angelo Rizzoli. In addition to his newsreel chores, Pallavicini also will handle feature production for Rizzoli, first item being the current Anna Magnani starrer, "Quando Gli Angeli Non Volano," which Columbia will release.

Other Rizzoli productions on Pallavicini's slate are "Imperial Venus." with Gina Lollobrigida, and "I-Sogni Nel Cassetto," now shooting in Pavia. It's not known how these changes will affect Pallavicini's status as prexy of Italian Film Export, a post he only volving Rizzoli finds him pulling volving Rizzoli finds him pulling Italian film industry posts

Another drastic change, also involving Rizzoli, finds him pulling out of his onetime film releasing company, Dear Film, which now comes under the sole control of Robert Haggiag. Rizzoli's productions, when not sold outside, will now go to another releasing group, Serena Film, headed by Roberto Randi.

Dear Films has a releasing agree.

Roberto Randi.

Dear Films has a releasing agreement with United Artists, handling most of their pix in the local market. In addition to his releasing program, Haggiag also has production plans, among other things holding exclusive rights to Bizet's "Carmen" a semi-musical version of which he plans to film in Spain in the near future.

Tushinskys Set Deal With British Techni

With British Techni
London, April 24.

Joseph and Irving Tushinsky
have closed a deal with British
Technicolor, whereby they will install processing equipment to handle Superscope-235 at the company's Harmondsworth lab. From
there, they'll handle release prints
for films lensed in that medium
from all over Europe.
One British picture, Hal Chester's "The Weapon," already has
been completed in Superscope235. Deals are being closed for
several others on the Continent,
with a batch of about five due in
Germany. They estimate that
their system adds only around
\$4,000 to the budget, mainly in
license and service charges.
The Tushinsky brothers checked
out last week for Europe and will
be visiting Germany, Italy, France
and Switzerland before returning
here next month.

Mex Lays Out \$400,000 More for Tourist Bally

More for 10urist bally

Mexico City, April 17.

Government for the remainder of
this year is spending \$400,000 for
tourist-attracting publicity and
public relations, according to Dr.
Francisco Villagran, new chief of
the official tourist department. Of
this allowance, \$300,000 will be for
tourist-drawing publicity relations
in the U. S. The remainder will
be spent to induce the people of
the country to see Mexico first.
J. Walter Thompson gets the entire
\$300,000 allowance, the announcement said.

British Equity Wants TV Quota; Raps U.S. Films

In a plea for the maintenance of the commercial tv quota, which of the commercial tv quota, which limits the volume of imported programs to a maximum of one hour per day, Gordon Sandison, general secretary of British Actors Equity, warns that the "extreme financial crisis" through which the London programmers are now passing, is placing a considerable strain on the gentleman's agreement.

The Equity topper points out that American filmed material is cheaper than live or locally filmed programs. That is what they feared when the quota agreement was made, and that is why they regard if as most important.

if as most important.

Sandison notes with alarm the tendency of the commercial operators to build their programs on ratings which give estimated viewing figures for BBC and commercial tv. He felt these ratings drove the experimental and the quality programs off the air, and "threaten us with an endless light program in vision." He did not wish to be a culture snob and conceded a light program was needed. But as a viewer, he also needed something into which he could get his teeth.

He also questioned the reliabil-

He also questioned the reliability of the ratings, which were based on a sample as small as 100 or 150 sets out of 600,000. Statistically, he considered this very dubically, he considered this very dubious, but also observed that nobody seemed to have thought of the point that the first people to have their sets converted to, receive the alternative channel were likely to be the light program types, and by no means typical of the viewing audience as a whole. He hoped the BBC would not be scared by the ratings and would stick to what might be its strongest card — a decent standard.

Yank Films Gain Added Playing Time in Chile Via C'Scope, VistaVision

Santiago, April 17. Italian, French, British, Mexica

Italian, French, British, Mexican and Argentine films, which a year ago were making inroads into playing time of American pix in Chile, are finding things a lot different currently. The distribs of non-U.S. product blame the situation on the fact that most of the best local theatres are now using C'Scope and VistaVision product to a big extent. And that this setup takes up most of the exhibition time.

up most of the exhibition time.
That is part of the story. Additionally, the fact that exhibitors showing V'Vision or C'Scope pix are permitted by law to charge higher admission prices. Therefore, these cinemas have a better chance of snagging higher b.o. receipts. Hence, the yen to book such widescreen fare.

Given Brushoff on Tax Relief, Brit. Pix Biz Unites to Effect Reversal

Clasa Studios to Change Title: Not Being Sold

Mexico City, April 17.

Studios, government-con trolled plant, which until this week was reported to be on the auction block, evidently has been withdrawn from the open market and may get a new handle, but likely no new owner. One of the oldest here, the lot will be known as Tlalpan Studios.

Tlalpan Studios.

Major reason for name switch is constant confusion of Studios' present moniker with non-related production firms of Clasa Films Mundiales (Clasa World Films) and Cinematografica Latino Americana, latter whose initials Clasa are w.k. throughout Latin America. Studio heads claim that the name conflict caused the need for revision.

Korea Republic **Plans Pic Studio**

The Republic of Korea's government has announced it will allot \$34,000 for the construction of a national motion picture studio, first step in government's plan to boost the nation's embryonic motion picture industry.

Also planned is government

sistance to film producers, setting up a training school for artists and film technicians, low rate loans to producers, granting of annual film awards and tax-free importation of modern picture studio and theatre accurance. equipment.

Eventually, the government hopes to be able to enter Korean films in international competitions.

BERLIN CRIX PRAISE **NEW U.S. PRODUCT**

Berlin, April 17.

Berlin, April 17.

American films are really great these days in Berlin, according to the crix. After the big success of Metro's "Blackboard Jungle" and Paramount's "To Catch a Thief" some months ago and other highly recommendable Hollywood pix, such as "We're No Angels" (Par), "Mister Roberts" (WB) or "Golden Arm" (UA), recently, Yank features are currently high with local reviewers. reviewers

Other U. S. films which made strong impact here during the past weeks are "Member of Wedding" (Col) and "Desperate Hours" (Par). "Wedding" is the darling of the crix largely because of Julie Harris, the pic's star. "Desperate Hours" is now in its fifth week at the Filmtheatre Berlin, an unusually long run at this house.

New U. S. features here include "Rebel Without a Cause" (WB) preemed simultaneously at Delphi and Titania Palast, and "Pienic" (Col) at Filmbuehne Wien. While "Rebél" didn't do so well, it certainly got good reviews. "Picnic" (Col), too, received extraordinary press appraisal, with top honors going to director Joshua Logan.

To London for Play, U.S. Actor Turned Down

London, April 17.

London, April 17.

American actor William Clauson, especially brought over to play the lead in Jack Waller's musical version of James Barrie's "Little Minister," has been dropped from the show on the road and has been replaced by Bill O'Connor. The tuner is titled, "Wild Grows the Heather."

such widescreen fare.

Firstrun houses showing normal sized films can charge 120 pesos (approximately 24c) while the wide screen pix ring up 190 pesos (38c). That extra 70 pesos tells the story. But many U. S. distribs point out that a flat pic like "From Here to Eternity" (Col) does smash business so it's quality that counts and not always size.

In any case, it's apparent at least in Chile that the widescreen is definitely helping American product win back the playing time it had lost to European and Latin American pix.

sion of James Barrie's "Little Minister," has been dropped from the show on the road and has been adnable so replaced by Bill O'Connor. The tuner is titled, "Wild Grows the Heather."

After its out-of-town dates in "Heather" is due in London, May does smash business so it's quality that counts and not always size.

In any case, it's apparent at least fin Chile that the widescreen is definitely helping American product win back the playing time it had lost to European and Latin American pix.

London, April 24

London, April 24.
Within a few hours of the total brushoff by the Chancellor of the Exchequer to urgent show biz pleas for admission tax relief, the industry swung into action in a united effort todary and bring about a reversal. Their present agitation will be directed towards securing amendments to the Finance Bill, which is the formal legislation for giving statutory effect to the budget proposals.

The rejection of demands for tax

budget proposals.

The rejection of demands for tax relief has not angered the industry as much as the way in which the Chancellor completely ignored their representations. There was not a single reference in his budget statement about the requests he had received from motion picture and legit interests and the claims they had advanced.

In view of the economic squeeze

quests he had received from motion picture and legit interests and the claims they had advanced.

In view of the economic squeeze which is dictating current financial policy, few insiders were surprised that the Chancellor had given the thumbs-down to the film industry's claim. After all, that would have cost the treasury around \$50,000,000 a year, and that loss of income would presumably have to be made good from other sources.

But even the diehard pessimists felt convinced that the legit managements would get away with their request for total abolition of admission tax. To have conceded their claim would have cost the Treasury only \$5,600,000 a year, a smaller amount, which could easily have been absorbed by other taxes. Quite apart from the negligible cost to the Treasury was the fact that more than half of the 630 Members of Parliament had put their names to a Parliamentary motion in favor of abolition.

Rank and File Favor Reversal

It is obvious, therefore, that there is a sufficient volume of rank and file opinion inside the House of Commons to bring about a eversal of the government's negative decision. That tactic, however, could only succeed if the government was prepared to bow to such pressure. If they continue to resist the claim, government supporters would be ordered by the Whips to vote against any such proposal and thereby insure its rejection. The issue, of course, is not sufficiently important to warrant a revolt by Conservative supporters, which could bring down the government.

Emergency meetings of exhibitors, legit managers and other affected interests have been called to plot the next stage of the campaign.

Italo Film Production Starts Pickup Despite Stalling on Pix Law

Stalling on Pix Law

Rome, April 17.

Despite the fact that the Italo Film Aid Law has still not been passed, Italo production shows signs of perking. While some weeks ago, only one pic was shooting in Roman studios, some 10 are currently on the boards here and in other parts of Italy. Also two co-productions are shooting in Spain, one in Lebanon, one in Peru, and another in Brazil.

Of these 14, eight are in color and some in wide-screen systems. But generally, they rank from low to medium budgeters, with only two, or possibly three, in the higher brackets. Recent production thaw appears partly due to confidence in the passage of the law, clauses of which are retroactive, but also to the belief that the recent slowdown will result in a dearth of Italian product for the fall season, at least on the protected home market with its tax rebate system as well as its enforced Italo quota. Producers who have any funds available figure the risk is a good one, and that the Italo exhib will be clamoring (as he already is) for product, especially of local vintage, hence will accept any comers at good terms.

Meanwhile, at least two big production groups, Lux Films and Minerva Films, are in bad shape and have started trimming their staffs. Neither has a production program. The same moves are contemplated, to a lesser degree, by other Italo production groups.

Easter Attendance: '55 Over '56

Spotting the trends in United States theatre admissions, Sindlinger & Co., market analysts, has provided figures, as follows, showing the sharpest decline of the week occurs on Wednesdays when Hollywood's television shows are on the air:

TOTAL ADMISSIONS BY DAY OF THE WEEK (Average for the three weeks ending April 14, 1956 and similar period of last year)

| • | % of |
|-----------------------|-----------------------------|
| | Decrease |
| | 1956 Easter Season Last Yr. |
| Sun 13,275,000 29.7% | 8,968,000 25.2%—32.5% |
| Mon 4.028.000 9.0% | 3,481,000 9.7% —13.6% |
| Tues 4.027,000 9.0% | 3,013,000 8.4%—25.2% |
| Wed 4,475,000 10.0% | 2.654,000 7.4%40.7% |
| Thurs 4,475,000 10.0% | 3,342,000 9.3% —25.3% |
| Fri 5,370,000 12.0% | 5.162,000 $14.4%$ $3.9%$ |
| Sat 9,100,000 20.3% | 9,140,000 $25.6%$ $0.4%$ |
| | |
| Total44,750,000100.0% | 35,760,000100.0%—20.1% |

Sindlinger Sees Film Biz Messed Up If Deals With Video Continue

By HERMAN LOWE

Washington, April 24. n industry was told last The film i week that it:

week that it:
Should make one more big effort to get rid of the remaining admissions tax.
Should fight the boxoffice decline via a joint exhibitor-distributor effort, rather than engaging in intraferable narraters.

fort, rather than engaging in intra-family warfare.
Faced increasing competition from television, with the film the-atres now so hard hit nationally that only the concessions keep the business out of the red.
These were highlights of the three-day convention of the Wash-ington Exchange Area exhibitors. Over 300 from Maryland, Virginia, D. C., and half a dozen other states attended.

attended.

The hardest hitting talk came from Albert E. Sindlinger, statistician, whose figures added the industry in getting the admissions tax reduced two years ago. Sindlinger painted a gloomy portrait of industry prospects unless Hollywood stops doing business with television.

industry prospects unless Hollywood stops doing business with television.

In the six months—Oct. 1955 through March 1956—he said, the operating film houses and drive-ins grossed \$404,500,000, which was 20% less than a year earlier.

"The theatres had operating expenses of \$412,600,000, which left them \$8,100,000 in the red." he continued. "They were saved by their. concessions business. For the same six months, they paid the treasury \$30,400,000 in admission taxes. Thus, without the tax, their operation would have been in the black. There is a tremendous future for the industry, if the government will grant complete elimination of the tax."

A Sindlinger projection showed that 14,000 theatres—including drive-ins—were in operation on Wednesday, April 11 and sold 2,600,000 for the day, This came to an average of only 188 tickets per theatre, including the heavy sales of the showcase houses.

Last Wednesday (18), he said,

of the showcase houses.

Last Wednesday (18), he said, attendance was down to 160 persons per theatre, on the national

average.

The reason, he contended was that Wednesday has become a night when Hollywood "goes living room in a big way" via television. On Wednesday nights, he pointed out, they can see Disneyland, MGM Parade, 20th-Century-Fox Hour. The result is that the action picture audience has fallen off sharply on that day.

ture audience has fallen off sharply on that day.

"This is a loss caused by the industry, itself," he said. "Why show all these things on free telesion? They are your competitors. Some of these tv shows cost the studios \$100,000 apiece. I see a future for the business, when Hollywood recognizes the truth. Until that time, it won't be an industry."

tive vice president of COMPO, also called for cooperation between exhibitors and distributors and exhibitors and distributors a said the squabbling should

exhibitors and the squabbling should be stopped.

Seymour Hoffman was reelected president of the Virginia Motion Picture Theatre Assn.

Sindlinger

Continued from page 1 = research strengthens that suspi-

The organization covers a wider time area in a footnote: "Since October, 1955, Wednesday night throughout most of the U. S. is the night Hollywood goes living-room a big way." This is the night, it's underlined, that the Coast studios pile up their video programming.

While the shows haven't had the Madison Avenue crowd doing hand-springs over entertainment merits, Albert Sindlinger, head of the pulse-taking outfit, has a thought on this point to offer. Reached by telephone at his office in Ridley Park, Pa., he told a reporter that the Hollywood shows are the type that appeals to the regular midweek theatregoers.

Sindlinger supports this with fig. While the shows haven't had the

week theatregoers.

Sindlinger supports this with figures purporting to show that theatre business on tv's "big" nights
—Saturday and Sunday—hasn't fallen as much as on Wednesday.

He lists the drop on Sundays at 32.5% while Saturdays have brought an increase of 0.4%.

For the aforementioned three-week span, attendance on Sundays slipped from 13,275,000 to 8,968,-000, on Wednesdays from 4,475,000 to 2,654,000, and on Saturdays it jumped from 9,100,000 to 9,140,000.

Film company execs, trying hard to convince themselves and others that the b.o. is going to hit the upbeat curve with the availability of improved product, had some unkind things to say last week about the Sindlinger report detailing the atre losses.

Apart from specific criticisms of the Sindlinger figures (such as his failure to take into account the available product), companies put stress on the "propaganda" aspects of such downbeat surveys.

"It's a skip and a jump from sounding the alarm on the sagging boxoffice to the popular conclusion that films must be poor in quality and there aren't worth seeing," was one comment. "If the automobile industry complains about a 'estione comment. "If the automobile industry complains about a 'saturation' of the market, no one links this with the poor quality of cars. But let us publicize a drop in admissions, and the only popular conclusion is that the pictures are no good."

future for the business, when Hollywood recognizes the truth. Until that time, it won't be an industry."

What nettles distribs is that, at the moment, the product outlook—qualitywise at least—is very promising, with a lot of potential gross-ers heading for the theatres.

Theatre Owners of Washington, urged the industry to unite behind a big push to eliminate the remaining 10% admission tax, william G. Gehring, vice president of 20th-Fox, called for a united distributor-exhibitor effort to halt the boxoffice decline and warned against Federal regulation of picture selling prices and practices.

Arthur L. Mayer, former execu-

Films 14% Foreign-Made

Hollywood, April 24. Hollywood producers co Hollywood producers continue on foreign kick with at least 40 films—slightly more than 14% of total of anticipated 1956 product—slated for partial or total overseas filming this year. Another seven already are shooting abroad.

Majority of out-of-country pix will be from indies releasing through majors. Among

ing through majors. Among majors, 20th plans six overseas, Universal, Metro, Paramount, RKO, Columbia one aplece. More than 22 countries will be used as locales.

Metro 'Friend' No More: Myers

The "friendly company" aura held by Metro for many years in its relationships with exhibitors suffered a severe setback last week when Abram F. Myers, Allied States Assn. general counsel, blasted the film company for its rental demands on "Guys and Dolls" and "I'll Cry Tomorrow." Metro, Myers charged, "definitely is headed down the same road as Paramount" in adopting a policy aimed at "squeezing the exhibitors."

tors."

Theatremen, Myers said, were inclined to forgive M-G on "Guys and Dolls," believing that Samuel Goldwyn was "the real villain" and that Metro would return "to its customary civilized practices" with its own pictures. However, Myers indicated, that M-G appears to be following a new policy—"a poison ivy one"—for its demands for "Tomorrow" are as severe as those for "Guys and Dolls."

According to the Allied official, a

those for "Guys and Dolls."

According to the Allied official, a survey of 12 Allied territories indicates that theatres formerly sold on a scale starting at 25% are being asked to pay 50% for "Tomorrow" and to double their normal playing time. Myers further stated that the Senate Small Business subcommittee probing the industry would be "interested to learn" that a Metro branch manager told exhibitors to raise their prices so that they could afford to pay for the picture. Myers also charged that Metro is no longer allowing adjustments. lowing adjustments.

lowing adjustments.

Reports from various regions, according to Myers, reveal that Metro is introducing a "complete change" in policy and there are already signs that similar terms—50% and no adjustments—will be demanded for "Meet Me in Las Vegas" and other pictures on the company's slate. company's slate.

Charles M. Reagan, M-G sales v.p., and other company officials, declined to comment on the Myers' charges.

Pierson to Roland Reed

rierson to Roland Reed
Hollywood, April 24.
Producer-director Arthur Pierson has joined Roland Reed Productions as exec assistant to Reed.
Pierson will head new industrial film unit, with first project a half-hour 35m Eastman Kodacolor presentation for Armstrong Cork Co.

Must Spend More, Haven't Got It, **Coproduction Still Only Answer** For Europe's Films—Caraco

BUILDING \$250,000 HARDTOP

Beliéved First Since World War II In No. California Area

San Francisco, April 24 San Francisco, April 24.
Construction will start shortly
on what's believed to be the first
conventional theatre to be built
in Northern California since World
War II. It's the 1,000-seat Vine,
to be built at Livermore by Southern Alameda Theatres Inc.
Company was formed by L. S.
Hamm's West Side Theatres and
the W. G. Preddey chain. A total
investment of about \$250,000 is involved.

volved.
Gus Santacona is designing the house and Roy Cooper Theatres

will manage it.

Separately, West Side is spending \$50,000 on three new auto ramps, a new, wide-screen tower, an enlarged snack bar and a recreation area for the Valley Drive-In at Pleasanton.

at Pleasanton.

Livermore and Pleasanton are
the two main towns of eastern
Alameda County, which is undergoing an industrial boom because
it offers large, untouched tracts
of land. Both towns are about 35
miles from Frisco, near the eastern edge of San Francisco Bay.

Distribs Rebuttal Set for May 21

Washington, April 24. Film distributors will have their day in court on May 21 in connection with the Senate Small Business Committee hearings on the problems of independent exhibitors. Spokesmen for the exhibitors testified March 21-22, before a small business subcommittee headed by Senator Hubart Humphray

small business subcommittee headed by Senator Hubert Humphrey
(D., Minn.).

The distributors and studios get
one day to reply, but might be
given additional time, if they can't
finish. There is no witness list at
moment, but it is understood about
seven or eight witnesses will ap-

Although the Justice Dept. was

also to receive time to give its views, it may be invited merely to submit a written statement.

Reason for the jam is that the pace of Senate business is picking up and it is difficult to set aside the time for more extended hear-

Fox Sells Oakland Realty

San Francisco, April 24. Fox West Coast Theatres la Fox West Coast Theatres last week sold nearly a block of unde-veloped property in downtown Oak-land for \$900,000 to Standard Bev-

erage Co.
Property is mostly parking lot now.

British Casting Problems Acute

Over-Dependent on London Legit—Television Begins

To Help, Reports Leslie Norman would try to find an American s'ar

Britain's casting problems for films are as great if not greater than those faced by Hollywood, according to British director Leslie Norman, who left N. Y. last week to go to the Coast and hence to

would try to find an American a wife for the pic, but was not overly opti-mistic on his chances to do so. "Shiralee" rolls in July, and is skedded for seven weeks of shoot-ing in Australia and another four

to go to the Coast and hence to Australia.

"We have to draw primarily on the stage," he said. "That's quite limiting Television, of course, has helped some. On the other hand, it has handicapped us, too. For instance, one or two players have become so tied up with the presentation of commercials, they've become 'typed.' We can't use them any longer."

Norman, under contract as a director to Ealing Studios but formerly a producer ("Mandy," "Cruel Sea," "Ivory Hunter"), is going to Australia preparatory to shooting Ealing's "Shiralee," the studio's first production under its deal with Metro. Director said he loss the studio's first production under its deal with Metro. Director said he loss to much," commented Norman.

European film producers, trying hard to establish an export market, are trapped in a vicious cycle with inadequate financing thrown in as an added problem, says Albert Caraco, in charge of production for France's Gamma Films.

Cycle, as Caraco sees it, runs like this: If pictures are to be made attractively so as to appeal abroad, their cost has to go up

and has done so in recent vears) but on the other hand, with the overseas market yet to be developed, particularly in the States, Europe simply can't afford to keep pouring big co'n into its film since they're bound to end up in the red. Caraco is currently in NY. negotiating a release deal for five Gamma features, including the CinemaScope tinter, "Lola Montez," which Max Obluls made in France. Caraco also is looking for American coproduction interests. "The coproduction principle is the only fhing that will save us," said Caraco, "because it widens the market, makes stars known in the respective countries, etc." He added that some important coproductions were on the way, citing "Elena Chez Les Hommes." with Ingrid Bergman, "Marie Antoinette" and "Notre Dame de Paris." "There is one danger to these coproductions," he noted, "and that is that, unless we have the English-speaking market, we can't show a profit." The big tragedy in European filmmaking today is the inadequate financing setup, he opined. "The industry on the Continent has grown beyond its financial resources." he declared, Banks in France will lend money, but only at very high rales.

Average good French film today can recour '70% of its cost in the domestic French market. Caraco figured, with Belgium contributing another 150% to 200%. Gamma, heavy in coproduction, this year will make four in France, four in Italy and another 11 in Austria and Germany. Latter fall into the "B" category. "Lola Montez." which cost \$1.800.000, was made in three different language versions—French, German and English. It's tagged as a Franco-German coproduction. Pic is unusual in that, for the industry people in New York no longer jump at the meniton of dubbing. At least they're willing to consider it." he commented, adding that dubbing in Europe was more advanced than in the U. S. "Over there you literally can't tell that the actors aren't speaking in their original tongue,"

speaking in their original tongue," he said.
Caraco indicated Gamma may establish an office in N. Y. He said he was all for Franco-American coproduction provided it can be done "without our losing our personality." French producer opined it would take another three to four years "before we really have a chance to make a dent in the American market." He agreed with Jacques Flaud, the head of the Centre National de la Cinematographie, that, in theory at least, handling of French releases by the majors was preferable. However, he added, in the instance of some pictures, an independent might do a better job.

Trailer Service Profit Up

HILDA CRANE

MEANS

BUSINESS!

Her story has shock values.
Her picture has star values.
The campaign gives it all plus values. You'll want to keep
HILDA CRANE for extra playing time—and
Hilda knows how to arrange it!

A passionate outcry against impulsive marriages and the multiple divorces of today's youth!



20th Century-Fox presents

Hilda Crane

JEAN SIMMONS · GUY MADISON · JEAN PIERRE AUMONT

Print by TECHNICOLOR

CINEMASCOPE® with Judith Evelyn Evelyn Varden

Produced HERBERT B. SWOPE, Jr. Written for the Screen PHILIP DUNNE

From the play by Samson Raphaelson

"It's a pleasure to do business with HILDA CRANE!"

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (24)

| | | ror week | вnа | ing I ues | any.(24 | 9 | . 87 - 4 | | | |
|---|-------------------|----------------|------|-----------------|-----------------|-----------------|-----------------|--|--|--|
| | 956 | 00 1 | | | SE/ 1-1- | | Net | | | |
| High | Lo₩ | | | ol.Weekly | | Tues. | Change | | | |
| | | | 100s | High | Low · | | for week | | | |
| $31^{3}8$ | 2458 | Am Br. Par Th | 426 | 313á | 2914 | 291/4 | -13/8 | | | |
| 28^{3} s | 2334 | CBS "A" | | 261/2 | 2458 | 245% | -13/8 | | | |
| 2814 | $23\frac{1}{2}$ | CBS "B" | 96 | 26 | 24 | 24 | $-1\frac{1}{2}$ | | | |
| 2634 | $21^{3}4$ | Col Pix | 80- | | 2134 | 2134 | 1 | | | |
| 163 s | 141 s | | 46 | 147's. | $14\frac{1}{2}$ | 141/2 | - 38 | | | |
| 91 | 7534 | Eastman Kdk | 69 | 8912 | 87 | 891/2 | $+2\frac{1}{8}$ | | | |
| 478 | 358 | EMI | 497 | 4 | 37/8 | 37/8 | | | | |
| 241/4 | 1878 | Loew's | | 2 23/8 | 2134 | 2178 | — ½8 | | | |
| 914 | 8 | Nat. Thea | 253 | 9 | 83/8 | 81/2 | 3/8 | | | |
| 3612 | 3014 | Paramount | | 343,4 | 331/4 | 331/4 | 11/2 | | | |
| 361_{2} | $31^{3}8$ | Philco | | 3034 | 2934 | 2934 | — ¾s | | | |
| $50^{3}s$ | 4116 | | | 483/8 | 4618 | $46\frac{1}{4}$ | — ½ | | | |
| 9 | 818 | RKO Picts. | 77 | 81/4 | 81.8 | 81,8 | — . | | | |
| 12 | 91/2 | RKO Thea | 298 | 1034 | 958 | 1058 | + 1/4 | | | |
| 878 | 71.4 | Republic | 26 | 758 | 71/4 | 71/4 | — 1/4 | | | |
| 151 s | 1334 | Rep., pfd | 4 | 141/8 | 14 . | 14 | + 1/4 | | | |
| 1734 | 151.4 | Stanley War. | ₹33 | 16^{1} 8 | 1534 | 153/4 | - 1/4 | | | |
| 2734 | 2218 | Storer | 29 | 251/4 | 241/2 | 25 1 | | | | |
| 2914 | 21 ¹ 8 | 20th-Fox | 229 | $28\frac{1}{2}$ | 271/2 | 281/8 | | | | |
| 291/2 | 2518 | Univ. Pix | 1 | 271/4 | $27\frac{1}{4}$ | * | - | | | |
| 8212 | 77 | Univ., pfd | 360 | 781/2 | 80 | 781/2 | $-1\frac{1}{2}$ | | | |
| 2404 | 1812 | Warner Bros. | 57 | 21 | 201/2 | 201/2 | $-1\frac{7}{8}$ | | | |
| 1411/4 | 120 | Zenith | 22 | 129 | 125 | 125 | -3 | | | |
| | | Americ | an S | tock Exc | hanaa | | | | | |
| 61/4 | 45% | Allied Artists | | 478 | 458 | 43/4 | + 1/8 | | | |
| 1314 | 1012 | | | 11 | 107/8 | 11 | + 1/8 | | | |
| | 8 | Du Mont | | 81/4 | 734 | 8 | ·_ 1/4 | | | |
| 10 ~ 37⁄g | 3 | Nat'l Telefilm | | 37a | 31/2 | 334 | - 1/4 + 1/8 | | | |
| | 234 | Skiatron | 360. | | 3½ 35/8 | 3%4 41/8 | | | | |
| 53/4 | | | 98 | 121/4 | 12 | 12 | — ½ — ½ | | | |
| 1238 | 1138 | | | 334 | | | ⅓8 | | | |
| 41,2 | 318 | | 10 | | 358 * | | _ | | | |
| | | Over-the | e-Co | unter Se | | | | | | |
| | | | | | Bid | Ask | | | | |
| | | Industries | | | | 334 | _ | | | |
| Ciner | ama I | nc | | | . 11/8 | 158 | 1/4 | | | |
| Cine | rama l | Prod | | | . 3 . | 31/2 | - 1/4 | | | |
| | | lcast | | | | 73/4. | _ | | | |
| Guild | Films | · | | | . 31/8 | 358 | - 1/8 | | | |
| | | ns | | | . 2 | $2\frac{1}{2}$ | - ½ | | | |
| Polaroid 69 71 — | | | | | | | | | | |
| U. A. | Theat | res | | | . 71/2 | 81/2 | · — ½ | | | |
| Walt | Disney | 7 | | | . 43 | 47 | +4 | | | |
| † Actual Volume. | | | | | | | | | | |
| * No Trading Tues. | | | | | | | | | | |
| (Quotations furnished by Dreyfus & Co.) | | | | | | | | | | |
| | | | | | | | | | | |

Publicists Guild Sets New Pact

Homeoffices of WB, 20th, U and Columbia Sign With 143 Staffers-\$8 to \$11 Weekly Hike

The Screen Publicists Guild, representing homeoffice pub-ad staffers, has reached an agreement with Warner Bros. 20th-Fox, Universal, and Columbia on a new two-year contract. The new pact, agreed to in principle by the negotiaing teams of the union and the four film companies, was presented to the general membership of the SPG late yesterday (Tues.) for ratification. The rank-and-file action was not available at press time.

Agreement with the four film companies, encompassing 143 staffers, represents an \$8 to \$11 weekly wage hike, with the majority of the publicists falling in the \$10 category. The scale, ironed out after several weeks of negotiations, provides for \$11 for staffers earning \$175 or over, \$10 to \$135 or over, \$10 to \$135 or over, \$10 for \$100.

The new contract also establishes a new minimum of 140.50 for

over, \$9 for \$100 or over, and \$8 for below \$100.

The new contract also establishes a new minimum of 140.50 for senior publicists, a three-week vacation after 15 years, and a reduction in the tolerance formula whereby certain staffers work overtime without compensation. 20th-fox joined WB and Col is setting the tolerance overtime at 10 hours for every two weeks, with staffers receiving overtime pay for work performed over the tolerance period. Universal's tolerance stanza was set at 15 hours for three weeks. Individual adjustments in classification and salary were also made separately by the four companies. The new agreement, it's estimated, will represent a \$1,500 weekly hike in the payrolls of the four companies. The wage boosts are retroactive to the expiration date of the former contracts, dating back to late March or early April. The majoriy of the publicists are presently receiving between \$149 and \$154 weekly.

The deal was set following a 22-hour session last week which he The new contract also establishes a new minimum of 140.50 for senior publicists, a three-week vacation after 15 years, and a reduction in the tolerance formula whereby certain staffers work overtime without compensation. 20th-fox joined WB and Col is setting the tolerance overtime at 10 hours for every two weeks, with staffers receiving overtime pay for work performed over the tolerance period. Universal's tolerance stanza was set at 15 hours for three weeks. Individual adjustments in classification and salary were also made separately by the four companies. The wage boosts are retroactive to the expiration date of the former contracts, dating back to late March or early April. The majoriy of the publicists are presently receiving between \$149 and \$154 weekly.

The deal was set following a 12-hour session last week which began at the Capitol Hotel at 11 am. and concluded at Universal's homeoffice at 11 p.m., a previously-booked wedding reception at the hotel causing the shift to the film companys-park Ave. building. The SPG negotlating team consisted of business agent Ben Berman, prexy Harry Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Harold Siegel (WB), and secretary Mar-y Hochfeld 20th), v.p. Hochfeld 20th, v.p. Harold Siegel (WB), and secretary Mar-y Ho

tin Blau (Col). Representing the film companies were Jack Lang (20th), H. C. Kaufman (Col), Anthony Petti (U), and Larry Lashansky (WB).

The SPG has, meanwhile, started negotiations with Metro and United Artists. The second M-G meeting is scheduled for tomorrow (Thurs.) and the UA talks open today (Wed.).

Whitney Rolls

= Continued from page 7 =

a religious theme. Whitney is contemplating a biopic on Major Chuck Yaeger, Air Force test pilot and the first human to break the sound barrier. It'll be part of a larger effort to be entitled "The American," on which the Whitney unit has been engaged in extensive research.

Nobody's Toes

Continued from page 2;

imposed "Antoinette" as a prestige Other French entries are H. G. Clouzot's 90-minute documentary on Picasso and "La Monde De Silence," produced by Jacques Yves Cousteau, which has been shown in Paris Louis Bunuel's "Cela S'Appelle L'Aurore" (That Is the Dawn) was nixed as being to Is the Dawn) was nixed as being to anarchistic in spirit for an inter-national fest. It condones a mur-der and has a man more at ease with his mistress than with his bourgeois wife.

Sore point this year, as it was last, will again be the handing out of the prizes. This time it looks as if any picture, regardless of what prizes it may have garnered before, will be in for top honors and prizes as near as a 12 man jury can be unanimous and fair. There'll be a Golden Palm again for the best film, plus five prizes for best acting, direction, etc. Jean Cocteau will be honorary president of the jury, but won't vote unless there's a tie. Otto Preminger is the American rep on the jury. He's taking the opportunity to arrange a special press showing of his controversial "The Man With the Golden Arm."

en Arm."

The Americans seem to have a solid set of entries with "I'll Cry Tomorrow" (Metro), "Man in the Gray Flannel Suit" (20th-Fox), "The Man Who Knew Too Much" (Par) and "The Harder They Fall" (Col). U. S. shorts entries are "Gerald Mc Boing Boing on the Planet Moo" and "Wonder of Manhattan." "Man Who Never Was," a 20th pic, is going in as a British entry.

\$30,500,000 for Foreign Pix in 10 Yrs, in Japan

TIX IN 1U Yrs. IN Japan

Tokyo, April 17.

Imported films earned a total of \$30,500,000 in Japan during the 10 years since the end of the war, according to figures released recently by the Japanese Motion Picture Assn. The association said there have been a total of 3,795 feature films released during the period, for a total gross of \$95,000,000.

Of the total, 2,251 pix were Japanese, 1,544 imported, including 1,105 from the U. S. After the U. S., France led in number of films shown here with a total of 156. Britain sent in 147, Italy 46, Russia 27 and the rest were divided among other countries.

Pix Top Amusement At **Boxoffice in Mexico**

Mexico City, April 17. Mexico City, April 17.

Pictures are easily toppers in the favor of local paying amusement patrons. The 137 active cinemas here grossed \$12,255,185 from 73,274,347 last year, revealed the National Statistics Department. Local population is 4,000.175, according to the Department's latestimate. That cinema biz was a new high.

Runnerups to the cinemas here

Runnerups to the cinemas here in 1955 were theatres, with \$1,759,-776 gross, and such pro sports as baseball, football, boxing and wrestling.

Adelaide Likes 'Doctor

Adelaide, April 17.

"Doctor at Sea" (Rank) is tops for British pix in this key. Yank pix in the big money are "Not As Stranger" (UA), "Rains of Ranchi-pur" (20th) and "Love Me or Leave Me" (M-G).

Novelist Sues on 'Golden Arm': Seeks Audit, Charges Trick Proviso

Drives to 'Job' Dallas, April 24.

A bandit drove in and robbed the Twin Orive-In Theatre of nearly \$100 here without ever leaving his car. The man drove up in his car to the ticket booth and de-manded Miss Geneva Cook, the cashier, to hand over the money.

She complied with his request and the bandit then drove around the booth and out of the exit driveway.

H-63 (Home Office) **Eyes Film Field Ballyhooligans**

The International Alliance of Theatrical Stage Employees is weighing a request by the Homeoffice Employees Union, Local H-63, for a separate charter for publicists and for permission to organize field publicists who work outside the local's jurisdiction. The pitch was made by Local H-63's executive v.p. Russell H. Moss and business agent David Cassidy at the general executive board meeting of the IA in Hollywood in February. The membership of Local H-63 is made up mainly of white collar office staffers, with only the publicists at Paramount being represented by the union.

Desire for a separate charter, as The International Alliance

Desire for a separate charter, as explained by Moss and Cassidy to the board, was based on the fact that the problems and conditions of the publicists were so different from the other members of the union that a separate charter would be more workable.

Efforts of Local H-63 to organize the field publicists met some op-position from business agent Lloyd Ritchie of Publicists Local Lloyd Ritchie of Publicists Local 818 in Hollywood. He is said to have expressed concern about having different contracts for the field men and he also raised a number of problems relating to the organization of the field publicists by an east coast unit.

IA prexy Richard F. Walsh took the Local H-63 request under advisement and referred it to the IA general office for further study. A

general office for further study. A report will be issued at a subsequent board meeting.

-Johnston—He's In

Eric Johnston was reelected president of the Motion Picture Assn. of America and the Motion Picture Export Assn. yesterday (Tues.) at the associations' annual meet-in New York. Reelected with him were the orgs' officers and directors. Some new names joined the board. Accent on the foreign market was heavy at yesterday's session.

session.

Following the board meet, the first powwow of the Code revise committee was convened, with Johnston as chairman. Members are Barney Balaban, Abe Schneider and Daniel T. O'Shea. Group will study possible changes in the Code setup. It'll meet again May 15.

**Nelson Algren, whose "Man With the Golden Arm" novel was the basis for the film of the same name, has filed a \$250,000 suit in N.Y. Supreme Court to force an accounting of the picture's profits. Named defendants are United Artists, film's distributor; Otto Preminger, its producer and director; Carlyle Productions, Roberts Productions, Roberts Productions, Robert Roberts, Barton Music, Sammy Cahn, Jimmy Van Heusen and various John Does. Algren, who authored, "Arm" in 1949, also seeks an injunction restraining UA, Preminger and Carlyle from "passing off" in any way that the film was the "work of Preminger," It's claimed that the picture's advertising bills the production as "a film by Otto Preminger," among other phrases. Suit, which was filed through Greenbaum, Wolff & Ernst, asks a declaratory judgment directing Carlyle, Preminger, UA and Roberts to hold proceeds from "Arm" in trust for Algren. Papers additionally want Barton Music, Cahn and Van Heusen to account for all monies derived from sole of a tune using the "Man with the Golden Arm" tag. Algren asserts he never authorized them use of the title for a song.

Algren, according to the complaint, made a deal with Roberts and the suits of the suits of the polity of the complaint, made a deal with Roberts and the suits of the suits of the complaint, made a deal with Roberts and the suits of the suits of the suits of the complaint, made a deal with Roberts

a song.

Algren, according to the complaint, made a deal with Roberts Productions in 1950 for a film version of his novel. Under the agreement he was to receive a \$15,000 advance plus 5% of the net profits derived by Roberts from production and distribution of the film. Moreover, in event Roberts didn't make the film but sold the rights to someone eise he was to get 50% of the net derived by Roberts in such a deal.

deal.

Action charges that Roberts and Preminger concealed an arrangement whereby they assigned film rights to "Arm" to Carlyle. This concealment, it's alleged, was for the "purpose of depriving the plaintiff of what he was to receive rom Roberts." So far, Algren contends, none of the defendants has accounted any of the film's profits to him although the picture has been in distribution since Dec. 15, 1955 through UA.

SPANISH-ITALO FILM PACT UP FOR RENEWAL

ROUL OF TUR REMEW AL

Rome, April 17.

A delegation made up of Italian
government and film industry officials is currently in Spain'to negotiate a renewal of the SpanishItalian pic pact, which expires
shortly. Group, headed by Nicola
DePirro for the Italian government, is composed of Eitel Monaco, prexy of the Italo Producers
Ass'n; Goffredo Lombardo, and
Emanuele Cassuto, Unitalia topper,
Two Italo-Spanish co-productions are now shooting in Madrid
studios, "Tormento D'Amore", and
"La Figlia dello Sceicco," latter
starring Riccardo Montalban, Car-

"Tormento D'Amore" and "La Figlia dello Sceicco," latter starring Riccardo Montalban, Carmen Sevilla and Italo star Gino Cervi. It is in C'Scope and Ferraniacolor.

'Vamp's' Loss

the first four weeks of the tryout, but that was then reduced to \$500

the tirst four weeks of the tryout, but that was then reduced to \$500 and subsequently to \$200 weekly. Office expense during the out-of-town and Broadway run was \$350 weekly. An accounting covering the tryout tour included weekly staff expense of \$495 to \$620 under "salaries" and staff and producers' expense of \$925 to \$1,495 under "other expenses."

Since the show's closing, director David Alexander has won an arbitration award for approximately \$1,450, representing unpaid royalties for the last-few weeks of the musical's N Y, stand. Raoul Pene duBois, who designed the sets and costumes, has a suit filed for \$800 against the producers in N. Y. Municipal Court, covering alleged unpaid royalties for four weeks.

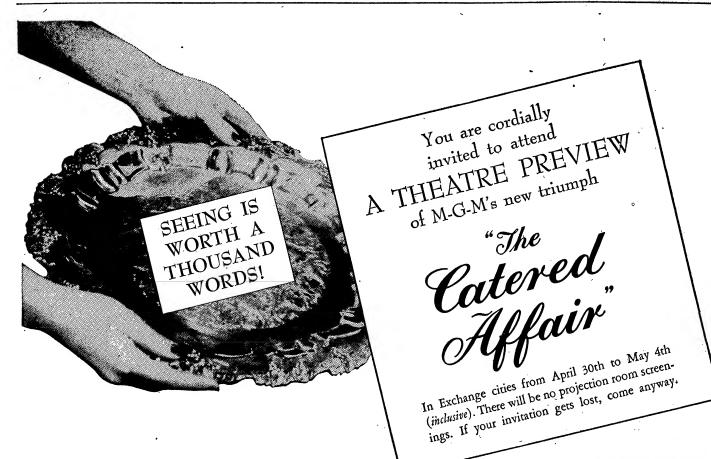
'To Hell' Wow in Brisbane

Brisbane, April 17.
Universal's "To Hell and Back" is a wham hit here. Also pacing strongly are "Marty" (UA), "Rear Window" (Par), "Love Me, Leave Me" (M-G) and "Lieutenant Wore Chister, (20th). Me" (M-G) an Skirts" (20th).

See Union Tag Change Meaningful

The Homeoffice Employees Union, Local H-63, representing white collar employees, has petitioned its parent union, the International Alliance of Theatrical Stage Employees, for permission to change its name to Office, Professional and Utility Employees of the Amusement Industry.

Industry circles regard the request as a forerunner of move by Local H-63 to expand into other branches of the entertainment industry, including television and possibly legit. The union's membership currently is made of mainly of office staffers in the film company homeoffices, exchanges, theatre companies, and laboratories. It has already opened a wedge in the music business, signing up the publishers affiliated with the major film companies. Another indication of the union's desire to expand its membership is its request to the IA for an "A" charter as distinguished from the "B' charter it now holds. An "A" charter gives a union a greater deal of autonomy from the parent body and allows it to conduct its business without permission from IA general head-quarters.



When we showed "THE CATERED AFFAIR" in a New York neighborhood theatre exhibitors said: "If only showmen throughout the nation could be here to witness the electrifying response!" The audience applauded, cried, laughed and just plain loved it. The Film Research Surveys poll equalled famed "Blackboard Jungle." That's why we're showing it in Exchange cities nationwide. Seeing is believing. Circuit heads, bring your Managers. Local press and opinion makers will be there too.

One of the many Big Ones from M-G-M, The Hottest Company!

Starring BETTE DAVIS ERNEST BORGNINE DEBBIE REYNOLDS BARRY FITZGERALD

Screen Play by GORE VIDAL • From A Play by PADDY CHAYEFSKY
Directed by RICHARD BROOKS • Produced by SAM ZIMBALIST

(Available in Perspecta Stereophonic or 1-Channel Sound)



Triumphant



- Star of "Marty"



Her Greatest



His Funniest

Picture Grosses

BOSTON

Wednesday, April 25, 1956

(Continued from page 8)

(Continued from page 8)
die). Oke \$14,000. Last week,
"Miracle in Rain" (WB) and
"Heartbreak Ridge" (WB), \$15,000.
Orpheum (Loew) (3,000; 60-\$1)—
"Swan" (M-G) and "Broken Starr"
(UA). Nicely timed for Grace Kelly wedding and heavily advertised to nab mighty \$25,000. alst week,
"Forbidden 'Planet" (M-G) and
"Manfish" (UA), \$15,000.
"Swan" (M-G) and "Broken Starr"
(UA). Whopping \$16,000. Last week,
"Forbidden Planet" (M-G) and "Manfish" (UA), \$7,500.

'SWAN' STOUT \$14,000 IN PROV.; 'SPACE' 9G

Providence, April 24.
"The Swan" has the State heading for fine take to lead the town.
Majestic is next in line with "On Threshold of Space." Albee looms good with "Backlash."

good with "Backlash."

Estimates for This Week
Albee (RKO) (2,200; 50-80)—
"Backlash" (U) and "Kettles In
Ozarks" (U). Good \$7,000. Last
week, "The Conqueror" (RKO) (2d
wk), \$8,000.
Majestic (Fay) (2,200; 65-80)—
"On Threshold of Space" (20th)
and "Green Magic" (IFE). Solid
\$9,000. Last week, "Serenade"
(WB), \$9,500.
State (Loew) (3,200: 65-90)—

(WB), \$9,500.
State (Loew) (3,200; 65-90)—
"The Swan" (M-G) and "Timetable" (UA). Nice \$14,000. Last
week, "Forbidden Planet" (M-G)
and "Fort Yuma" (UA), \$9,500.
Strand (Silverman) (2,200; 65-80)
—"Hot Blood" (COl) and "OverExposed" (Col). Fairly good \$6,500.
Last week, "Rock Around Clock"
(Col) and "Blackjack Ketchum"
(Col), \$9,000.

LOS ANGELES

(Continued from page 8) 1,248; 90-\$1.50)—"Carousel" (20th) and "Terror At Midnight" (Rep) (2d wk). Modest \$17,000. Last week, \$27,400.

week, \$27,400.

Four Star (UATC) (868; 90-\$1.50)—"Gaby" (M-G) (3d wk).
Nice \$5,000. Last week, \$6,100.

EI Rey (FWC) (861; 90-\$1.50)—"Doctor At Sea" (Rep) (3d wk).
Slow \$2,800. Last week, \$4,100.

Vogue (FWC) (885; 90-\$1.50)—"Cry Tomorrow" (M-G) (3d wk).
Mild \$3,300. Last week, with State, \$13,400.

Fox Wilshire (FWC) (2006. 61

Fox Wilshire (FWC) (2,296; \$1-\$1.80) — "Alexander Great" (UA) (4th wk). Light \$6,000. Last week, \$9,800.

Downtown Paramount (ABPT) (3.300; \$1-\$1.50)—"Meet Me Las Vegås" (M-G) (4th wk). Okay \$8,500. Last week, \$11,100. Fine Arts (FWC) (631; \$1-\$1.50. "Patterns" (UA) (4th wk). Slight \$1,700. Last week, \$2,800.

\$1,700. Last week, \$2,800.

Hollywood Paramount (F&M)
(1,430; \$1-\$1,50) — "Court Jester"
(Par) (6th wk), Light \$6,700. Last
week, \$8,700.

Warner Beverly (SW) (1,612; \$1-\$1,75) — "Picnic" (Col) (9th wk).
Okay \$10,000. Last week, \$11,500.
Egyptian, United Artists (UATC)
(1,411; 1,242; \$1,10-\$2.75)—"Oklahoma" (Magna) (23d at Egyptian).
Bith wk at UA). Neat \$30,000. Last
week, \$31,000.
Warner Hollywood (SW) (1,364; \$1,20-\$2.65)—"Cinerama Holiday"
(Indie) (24th wk). Started current
session Sunday (22) after steady
\$29,200 last week.

SEATTLE

(Continued from page 9) (7th wk). Okay \$3,500. Last week, \$5,300.

Coliscum (Evergreen) (1,870; 0-\$1.25) — "Jubal" (Col) and Night My Number Came" (Indie) 2d wk). Good \$7,000 or near. Last reek, \$9,700.

week, \$9,700.

Fifth Avenue (Evergreen) (2,-500; \$1-\$1.25) — "Harder They Fall" (Col) and "Black Jack Ketchum" (Col) (2d wk). Mild \$4,-000. Last week, \$6,700.

Music Box (Hamrick) (850; 90-\$1.25)—"Diabolique" (UMPO) (2d wk). Nice \$3,500, Last week, \$5.300.

wk). Nice \$3,500. Last week, \$5,300. Music Hall (Hamrick) (2,200; 90-\$1,25) — "Alexander Great" (UA). Great \$11,000 or close. Last week, "Miracle in Rain" (WB) and "Chance Meeting" (UA), \$3,800. Orpheum (Hamrick) (2,700; 90-\$1,25)—"Swan" (M-G). Dull \$7,000. Last week, "Killer Is Loose" (UA) and "Time Table" (UA), \$3,800. Paramount (Evergreen) (3,039:

\$3,800.

Paramount (Evergreen) (3,039; \$1-\$1.25)—"Man in Gray Flannel Suit" (20th) (3d wk), Nice \$7,000.

Last week, \$8,300.

'Swan' Swift \$15,000, Denver; 'Jubal' 12G, 2d

Denver, April 24. Firstruns report light to fine trade in current round. "The Swan" is rated on disappointing Swan" is rated on disappointing side, perhaps because too much was expected. However, it is good at Orpheum, to pace city in total coin. It will not hold. "Creature Walks Among Us" actually is nearly as nice comparatively at Paramount. "Ladykillers" still is trim in fifth round at Vogue.

Estimates for This Week

Addin (Fox) (1,400; 75-\$1)—
"Heartbreak Ridge" (Indie). Good \$3,000. Holds. Last week, on reissues.

Centre (Fox) (1,247; 60-\$1)—"On Chreshold of Space" (20th) (2d k). Fair \$10,000. Last week, \$11,000.

Denham (Cockrill) (1,750; 60-\$1)—"Our Miss Brooks" (WB). Sad \$6,000. Last week, "Anything Goes" (Par) (3d wk), \$7,000.

Denver (Fox) (2,525; 60-\$1)—
"Jubal" (Col) and "Battle Stations" (Col) (2d wk). Fine \$12,000.
Last week, \$16,000.

Esquire (Fox) (742; 75-\$1)—
"Ballet of Romeo and Juliet" (Indie). Good \$3,200. Last week,
"Wages of Fear" (DCA) (2d wk),
\$2,000.

\$2,000.

Orpheum (RKO) (2,600; 85-\$1)—
"Swan" (M-G). Smooth \$15,000 or close. Last week, "Cry Tomorrow" (M-G) (3d wk), \$7,000.

Paramount (Wolfberg) (2,200; 60-\$1)— "Creature Walks Among Us" (U) and "Red Sundown" (U). Trim \$12,000. Last week, "Tribute to Bad Man" (M-G) and "Houston Story" (Col), \$11,500.

Vorus (Sher-Shulman) (442: 75-

Vogue (Sher-Shulman) (442; 75-\$1) — "Ladykillers" (Cont) (5th wk). Fancy \$2,200. Last week,

CRY' WHOPPING 40G, MONT'L; 'ARM' 14G, 3D

Montreal, April 24.

Montreal, April 24.

Metro's "I'll Cry Tomorrow" looks smash to pace city this week at Loew's. It is giving the house its top gross of year. "Summertime" is still solid in second week at Palace as is "Golden Arm" in third Capitol session.

Estimates for This Week
Palace (C.T.) (2,625; 60-\$1)—
"Summertime" (UA) (reissue) (2d
wk). Solid \$15,000 following \$22,wk). Solid 000 opener.

Capitol (C.T.) (2,412; 50-85)—
"Golden Arm" (UA) (3d wk). Hep \$14,000 after \$21,000 in second.

\$14,000 after \$21,000 in second.

Princess (C.T.) (2,131; 40-65)—
"Postmark for Danger" (RKO).
Light \$7,000. Last week, "Diane"
(M-G), ditto.

Loew's (C.T.) (2,847; \$1-\$1.25)—
"T'll Cry Tomorrow" (M-G). Smash
\$40,000. Last week, "Court Jester"
(Par) (3d°wk), \$16,000.

CHICAGO

(Continued from page 9)

"Come Next Spring" (Rep). Good \$8,000. Last week, "There's Always Tomorrow" (U, \$2,000 in 3days of holdover.

Oriental (Indie) (3,400; 98-\$1.25)

— "Gray Flannel Suit" (20th) (3d wk). Staunch \$28,000. Last week, \$31,000.

Palace (Eitel) (1,484; \$1.25-\$3.40)

—"Cinerama Holiday" (Indie)
(45th wk). Good \$24,000 or near.
Last week, \$25,000.

Roosevelt (B&K) (1,400; 65-98)
—"Comanche" (UA) and "The
Killer is Loose" (UA). Fat \$23,000.
Last week, "Backlash" (U) and
"Steel Jungle" (U) (2d wk),
\$14,000.

State-Lake (B&K) (2,400; 65-98)
"Anything Goes" (Par) (2d wk).
Unimpressive \$24,000. Last week,
\$28,000.

Surf (H&E Balaban) (685; 98)— "Citizen Kane" (RKO) (reissue) (2d wk). Lofty \$5,500. Last week, \$6,700.

\$5,700.

United Artists (B&K) (1,700; 98-\$1.25)—"The Swan" (M-G). Wedding not helping this; not big \$30,000. Last week, "Miracle in Rain" (WB) and "Our Miss Brooks" (WB) (2d wk), \$15,000.

Woods (Essaness) (1,206; 98-\$1,25)—"Harder They Fall" (Col) (2d wkl. Sturdy \$21,000. Last week, \$32,000.

\$32,000.

World (Indie) (430; 98) — "Too
Bad She's Bad" (Indie) (2d wk).
Fair \$3,000. Last week, \$4,500.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (18th wk). Nifty
\$3,800. Last week, \$4,000.

'Swan' Happy \$8,000,

Omaha, April 24. Omaha, April 24.
Only two new entries this week, but both are on the good side. "Jubal" is big at the Orpheum and "The Swan" is on the strong side at the Omaha. Of the holdovers, "I'll Cry Tomorrow" remains smart at the State in fourth week, thanks to a strong weekend play. "Golden Arm" is also okay at the Brandeis and may hold through a fifth stanza.

Estimates for This Week

Estimates for This Week

Brandeis (RKO) (1,000; 75-\$1)— "Golden Arm" (UA) (4th wk). Still good at \$4,000. Last week, \$4,500. good at \$4,000. Last week, \$4,500.
Omaha (Tristates) (2,000; 85-\$1)
"Swan" (M-G). Smooth \$8,000 or close. Last week, "Kettles in Ozarks" (U) and "There's Always Tomorrow" (U), \$6,500 in 6 days at 70c-90c scale.
Orpheum (Tristates) (2,890; 75-\$1)—"Jubal" (Col). Smart \$11,000 or near. Last week, "Anything Goes" (Par), \$8,500.
State (Goldberg) (860; 80-\$1.25)—"Tll Cry Tomorrow" (M-G) (4th wk). Fast \$4,500. Last week, \$7,000.

MINNEAPOLIS

(Continued from page 8) \$4,200. Last week, "Meet Me in Las Vegas" (M-G) (2d wk), \$4,000.

Las Vegas" (M-G) (2d wk), \$4,000.

Lyrie (Par) (1,000; 85-\$1.25) —

"Carousel" (20th) (4th wk). On moveover for fourth week downtown satisfactory \$4,000 in 4 days. week, \$4,500.

Radio City (Par) (4,100; 85-\$1.25)—"The Swan" (M-G) (2d wk-3 days). Departs after fourth day of this canto to get theatre back on regular schedule. Fair \$5,000. Last week, \$13,000.

RKO Orpheum (RKO) (2,800; 75-\$1)—"Harder They Fall" (Col). Fair \$8,000. Last week, "Jubal" (Col), \$9,000.

(Col), \$9,000.

RKO Pan (RKO) (1,600; 85-\$1)—
"Jubal" (Col) (m.o.). Very well liked pic with exceptionally strong cast lineup here after nice Orpheum initial stop. Still hefty at \$5,000. Last week, "Our Miss Brooks" (WB) and "Target Zero" (WB), \$3,000 at 65c-85c.

State (Par) (2,300; 85-\$1)—
"Miracle in Rain" (WB). Divided opinions on this. Slew \$5,000. Last week, "Come Next Spring" (Rep), \$5,000.

week. \$5,000.

World (Mann) (400; 75-\$1.20)—
"Diabolique" (Indie) (2d wk). Hefty \$6,000. Last week, \$6,500.

Suburban World (Mann) (600; 85)—"Ladykillers" (Cont) (6th wk). Looks like \$1,800, with remarkable \$20,000 in sight for 6-week run. "Adorable Creatures" (Cont) opens Friday (27)

Thinks America Tending To 'Accept' Foreign Films; Not Just Art Bookings

Growing acceptance of foreign films in the American market was noted this week by William C. Shel-

noted this week by William C. Shelton, v. p. in charge of distribution for Times Film Corp. He cited the expansion in disclosing that Times Film had acquired seven imports for release this year.

"We find the public is becoming more aware each year of the high quality of films being produced in Europe and elsewhere. Where once we sold films mainly to art houses, our product is receiving a good share of business from the commercial motion picture houses," he commented. commented.

commented.
Shelton said that Times Film in 1955 took in more than \$1,000,000 in film rentals. Take came mostly from three films—"Naked Amazon," "Game of Love," and "One Summer of Happiness."
Among the Times pix due for release are "Royal Affairs in Versailles," with Sacha Guitry ducing, writing and directing; "The Respectful Prostitute" and "Desperate Decision."

Box-Thomas Combo To Do 10 Pix for Rank

Do 10 Pix for Rank
London, April 24.
Betty Box and Ralph Thomas
have closed a deal to produce and
direct 10 films for the Rank Organization. The Box-Thomas team
was responsible for "Doctor in
House" and "Doctor At Sea."
First pic under the new pact
will be "Checkpoint," which is
now locationing in Italy, with Anthony Steel, Odile Versois, Stanley
Baker and James Robertson Justice starred. It will be followed
later in year by the third in the
doctor series, "Doctor At Large,"
again starring Dirk Bogarde,

Swan' Happy \$8,000, Omaha; 'Jubal' Hot 11G Stalling for Status Quo, Foes Starve Li'l Companies Like Skiatron—Landis

Faith in Ya-ta-ta

Allied Artists is taking advantage of the theory that shopgirls talk.

Firm is setting up special screenings of its "Crime in the Streets" for sales girls in major department stores in key cities. AA feels the screenings will engender favorable word of mouth to give the pic an added hypo.

U. S. Policy Shapes

Continued from page 1

theatres theatres which themselves provide important stim-

"These theatres always make it possible to give domestic film producers in these countries a profitable outlet for their product," Johnston wrote, adding that U. S. films also created a desire for the better things of life that economic progress can provide.

When foreign pations recognize

When foreign nations recognize this fact "they will, I believe, increasingly free motion pictures from the choking restraints under which we now so frequently have to operate," he stated.

to operate," he stated.
While stressing that "the great
progress of the American industry:
overseas is firmly based in its contributions to the economies of nations throughout the free world,"
Johnston used the occasion as a
reminder of the gap between the
widening gap between the widening gap between gross and actual earnings.

"It is significant to note that the

"It is significant to note that the rentals earned by the American producers in foreign markets, much of which are absorbed in the constantly increasing costs of producing and distributing their films, actually represent only a minor portion of the total income derived from the showing of their films in overseas areas." Johnston commented mented.

mented.

"A larger share of this income goes to the businesses and the governments in the world markets. The local share of these motion picture earnings far exceeds the amount of rental payments to American producers who supply the pictures which are the fountainhead from which these substantial local benefits stem."

Outstipp of the degree to which

Question of the degree to which foreign rentals constitute—or don't constitute—profits for the American companies has been raised in several countries (notably Italy) re tax assessments.

Johnston noted that Hollywood Johnston noted that Hollywood was the world's only large nonsubsidized film biz and observed that the course of U. S. trade policy was of "more than academic interest. On the contrary, it bears directly upon the ability of the American film companies to move forward."

"Developments in general U. S. "Townson press only and press of the contrary o

forward."
"Developments in general U. S. trade policies are a major underlying determinant of our position in such (film) negotiations (abroad)," Johnston held. "From much experience it is known that this connection is not theoretical or tenuous. A backward step in U. S. trade policy, or even a failure to continue the liberalization of past years, would have adverse consequences for this industry in its foreign markets."

Johnston report noted four key

Johnston report noted four k Johnston report noted four key trouble areas abroad and identified them as Denmark, Spain, Turkey and Greece. It stressed MPEA awareness "that channels for the importation of foreign films to the United States must be kept open" and noted that "at the present time" there were no restrictions on the importation of foreign films. "In recent rears the playing time and gross business of foreign films in U. S. theatres have been markedly increasing," the report said.

"Thief' Big in Melbourne
Melbourne, April 17.

"To Catch a Thief" (Par) is setting a hefty pace here in its fifth stanza. Others in the top bracket and continuing well include "Love Is Many Splendored Thing" (20th), "Sister Eileen" (Col), "Not As Stranger" (UA), "Kismet' (M-G), "The Bed" (Indie) and "The Beachcomber" (Rank).

Washington, April 24.

Motion picture exhibitors are opposed to home-toll television because "their fundamental desire is to choke off any further competition for the amusement dollar," James M. Landis, special counsel for Sklatren Electronics, told the Senate Committee on Interstate Commerce here yesterday (Mon.). Making a plea for the committe to "exert at least its moral influence in behalf of the formulation of a program now," Landis detailed the purposes and functions of toll-tv. He attributed the networks "concentrated and bitter" opposition to tollcasting to their fear that it represented "a serious threat to the dominant and controlling position the networks mow occupy in the field."

The Skiatron attorney told the Committee that, unlike the toll opposition, a small outfit like Skiatron couldn't wait indefinitely for a decision. He warned that, if the financial drain on the company continued for too long, "the investors can easily end up without even having had a run for their money."

"The opponents," he noted, "are not in the same situation. Their

money."
"The opponents," he noted, "are not in the same situation. Their aim is to maintain the status quo provides them with continuing revenues. No decision, in "short, is as good as a decision in their favor."

SAY REDS STALLING ON ITALIAN FILM LAW

Rome, April 17.
Communist obstructionism is the principal cause of the current crisis of the Italian Film Industry, according to Italian Film Industry, according to Italian Filmance Minister Giulio Andreotti. In an article which appeared in his own publication, "Concretezza," former Under-Secretary for Entertainment put the blame for the current situation, on leftist interference in the four-month-long discussion of the law by the Italian government commission.

Andreotti, who as government official in charge of show bit helped sponsor the original protective film legislation here in 1949, points out that after more than four months, discussions are not even half way finished. This is producing a natural nervous state in the industry, and worse still, in the banks, where film finance has become more than wary, with funds flowing very slowly.

Although he admits that some changes are necessary in the censorship sector (in which Commie interference has been centered), the Finance Minister warns that one should not give in to leftwing blackmail, further pointing out that two important concessions in that field have already been made: (1) the time limit of one month for action on a pic submitted for censorship; (2) the irrevocability of approval or disapproval of a film given by censor body.

Andreotty points out that the government, in an attempt to alleviate the current crisis, has already assumed two heavy responsibilities: (1) allowing the 'huge Cinetita studios to reduce its working hours instead of drastically reducing its staff, and (2) allowing the protective clauses for Italo pix to continue even during the interim period between film laws.

Minister concludes with a warning against "a further production slowdown and a loss of hardgained international positions." Rome, April 17. obstructionism is Communist

Italy, Reds Exchange Pix

Italy, Keds Exchange Pix

Rome, April 17.

A recent visit here by a delegation of Soviet Russian film officials has resulted in a first exchange of films between the two countries, as well as tentative plans for some film weeks in each country. ANICA-Export, recently formed group charged with furthering export of Italo features, has announced that Soviet Russia has bought release rights to four local pix while Italy has taken on three Russian productions.

Twin film weeks would be held next October, if current plans hold, with the Soviets showing their selections one week each in Rome and possibly Milan, and the Italian dittoing in Moscow and perhaps Leningrad.

Show Biz In Striped Pants

ferences most of the bookings okayed by the State Dept. are "dumb" (non-speaking) acts, notably single and dual piano turns; other instrumentalists including a

blizzy Ghiespie's jazz band mean-while is now swinging his stuff in Iran, Iraq, Syria, Turkey and Greece. The N. Y. Philharmonic, New Orleans, Philadelphia, Bos-ton, Los Angeles and ex-NBC symton, Los Angeles and ex-MBC symphonies have been bankrolled for goodwill tours. "Porgy and Bess" is the American attraction which has ventured furthest, including into Russia, and gathered the most lavish international acclaim, partly attributed to foreigners' very evi-dent delight in honoring American Negroes who are regarded as sec-ond-class citizens in their own native land.

ond-class citizens in their own native land.

An American baritone, William Redfield, will depart next August to sing his way through the Middle East countries into deepest Africa from Ethiopia, Kenya, Tanganyika, Angola to Belgian Congo, Nigeria, Liberia, and Sierra Leone. Currently a Spanish-speaking cast from Manhattan is presenting "Teahouse of the August Moon" in the Dominican Republic, Puerto Rico, Cuba and 10 Latin republics while the New Orleans Symphony will traverse an even more extensive Central & South American itinerary this spring.

tensive Central & South American itinerary this spring.
International Exchange Program is administered for the State Dept. by Robert Schnitzer at the N. Y. offices of the American National Theatre & Academy (ANTA). The full booking record from the start in the late fall of 1954 into this year's autumn is as follows:

JOSE LIMON DANCERS · (Nov. 22-Dec. 12, 1954)
Rio de Janeiro, Montevideo,
Sao Paulo, Brazil

FIZDALE & GOLD, PIANISTS (Dec. 28, 1954)
Palermo, Italy

BETTY ALLEN, SINGER

BETTY ALLEN, SINGER
(Jam. 31-Feb. 26, 1955)

Reyldsvik, Iceland Sitif, Algeria
Blærte, Tunisia Sugie, Algeria
Tunis, Tunisia Alger, Algeria
Stax, Tunisia Maison-Carree,
Sousse, Tunisia Moson-Carree,
Sousse, Tunisia Orleansville, Algeria
Philippiville, Algeria Blida, Algeria
Philippiville, Algeria Blida, Algeria
Cuelma, Algeria
Constantine, Algeria
Constantine, Algeria

Constantine, Algeria

Jan. 31-Few. 20. 1956)

Biserte, Tunisia

Biserte, Tunisia

Laval, France
Alencon, Frence
Alencon, France
Aleria
Algeria
Algeria (Jan. 31-Febr. 20, 1956)

PORGY & BESS
(Dcc. 11, 1954-Feb. 26, 1955)
b, Yugoslavia
de,
de,
ndria, Egypt
s. Greece
Milan, Italy
Milan, I Zagreb, Yugosia - Belgrade, lexandria, Egypt Alairo, Egypt Chens. Greece (July 7-Oct. 22, 1955)

July 7-Oct. 22, 1955)

Rio de Janeiro,
sao Paulo, Brazil
Jontevideo.
Suenos Aires,
antiago, Chile
January Chile
Mexico City, Mexico lontevideo.
Suenos Aires,
antiago, Chile
ima, Peru

ERVIN LASZLO, PIANIST

Akureyri, feeland 'alras. Greece Hala, Israel Jerus, Greece Hala, Israel Jerus, Greece Galonika, Greece Galo

"Yar Shmariaku, Alexandria, Egyp UBILEE SINGERS (Varch 13-May 8, 1955)
Lahore, India Jargeb, Yugoslavia Delhi, India Jarajevo, Yugoslavia Calcutta, India Selgrade, Yugoslavia Marbay, India Skoplje. Yugoslavia Poona, India Stanbul, Turkey Colombo, Ceylon Carachi, Pakistan

ELEANOR STEBER, SOPRANO (Language 1955)

(May 23-June 7, 1955) Sagreb, Yugoslavia Belgrade, Yugoslavia

Zagreb, Yugoslavia Belgrade, Yugoslavia PhilipPla SchuyLER, Pjanist & Everett Lee, Conductor (April 14-June 44, 1955) (Pb. 2-Feb. 7, 1956) (Pc. 2-Feb. 7, 19

WILLIAM WARFIELD, BARITONE
(May 24-June 15, 1055)
Lisbon, Portugal Milan, Italy
Madrid, Spain Salzburg, Austria
Barcelona, Spain West Berlin,

Paris, France
E. POWER BIGGS, ORGANIST,
5. 7 MEMBERS BOSTON SYMPHONY
(June 6-22, 1955)

Iceland

SYMPHONY OF THE AIR

(May 3-June 25, 1955)

Soeoul, Korea
Okinawa
Takarazuka, Japan
Kyoto, Japan
Fukoka, Japan
Fukoka, Japan
Yokohama, Japan
Yokohama, Japan
Yokohama, Japan
Singapore, Malaya
Kumpur, Malaya
Lumpur, Malaya
Loombo, Ceylon

SKIN OF OUR TEETH (June 28-July 3, 1955) Parls, France

Parls, France
NEW YORK CITY BALLET
(April 9-July 8, 1955)
Monte Carlo, MonacoLisbon, Portugal
Marseilles, France
Lyons, France
Bordeaux, France
Parls, France
Parls, France
Stuttgart, Germany
Amsterdam, Holland
Rome, Italy
Rome, Italy

JAMES WOLFE, PIANIST
(June 14-30, 1955)
Mexico City, Mexico
San Luis Potosi, Mexico
Guatemala City, Guatemala
OKLAHOMA
OKLAHOMA
Paris, France
Rome, Italy
Naples, Italy
Venice, Italy
Naples, Italy

Naples, Italy

BEAL TWINS, VIOLINISTS
(Sept. 14, 1955)

West Berlin, German, 1955)

BYRON JANIS, PIANIST
(Sept. 21, 1955)

Berne, Switzerland

Borne, Switzerland
GRANT JOHANNESEN, PIANIST
(Sept. 22, 1955)
Basel, Switzerland
NEW YORK PHILHARMONIC
(Sept. 3-0c. 5, 1955)
Edinburgh, Scotland Zurich, Switzerland
Vienna, Austria
Brussels, Belgium
West Berlin,
West Berlin,
Paris France,
Reine, Switzerland
Edinburgh, Scotland Zurich, Switzerland
West Berlin, Switzerland
Fails France,
Reine, Switzerland
Barel, Switzerland
Burgligher Burgl, Wollings

RUGGIERO RICCI, VIOLINIST.

(Oct. 6, 1955)
Reykjavik, Iceland
Air Base, Iceland

(Feb. 1956)

Yugoslavia

Yugoslavia
VERA FRENCESCHI, PIANIST
(Oct. 8, 1955)
Ankara, Turkey
JOYCE PLISSLER, VIOLINIST
(Aug. 9-Oct. 7, 1955)
Sao Paulo, Brazil
San Josedos
San Josedos
Priacicaba, Brazil
Araras, Brazil
Bauru, Brazil
Bauru, Brazil
Ubderaba, Brazil
Ubderaba, Brazil
THEATRE

Ubderaba, Brazil

BALLET THEATRE
(June 28-Nov. 1, 1955)

Mexico City, Mexico Guayaquil, Ecuador
Guatemala City, Lima, Peru
San Jose Gosta Santiago, Chile
Sant

Quito, Ecuador
TALLCHIEF & EGLEVSKY, DANCERS
Rio de Janeiro, Brazil
JOHN SEBASTIAN, HARMONICA
(Nov. 2-28, 1955)
Brenen, Cermany
Hamburg, Germany
Hamburg, Germa

NELL TANGEMAN MEZZO-SOPRANO
(May 18-June 30, 1955)
Athons, Greece Beirut, Lebanon
Damascus, Syrla Yugoslavia

Damascus, Syrla Yugoslavia
PHILIPPA SCHUYLER, PIANIST, &
EVERETT LEE
(Oct. 11-Jan. 14, 1956)
Keflavik, Iceland Addis Ababa,
Aktureyi, Iceland Addrid, Spain
Istanbul, Turkey
Leon, Spain
Leon, Spain

Beirut, Lebanon

EVERETT LEE, CONDUCTOR
(Jan. 8- Feb. 12, 1956)
Madrid, Spaln
Barcelona, Spain

Jan. 8 Feb. 12, 1989)
Madrid, Spalm Barcelona, Spain
BENNO A SYLVIA RABINOF, VIOLINPIANO
(Dec. 22-Jan. 29, 1986)
Syros Island, Greece Seliek, Yugoslavia
Athens, Greece Selonika, Greece Selonika, Greece
Jarretb, Zugoslavia
Janila, Philippines
Bankok, Thailand
Janila, Philippines
Bankok, Thailand
Bankok, Thaila

SYLVIA MARLOWE, HARPSICHORDIST (Jan. 15-April 30, 1956)
Philippines India Singapore Pakistan Indonesia Japan

Indonesia vapan

NEW MUSIC QUARTER

Jan. 9-Mar. 17, 1956)

North Africa France

Italy Spain

Germany MELL TANGEMAN, MEZZO-SOPRANO (Mar. 3-April 30, 1956) (yria Turkey Freece Yugoslavia

Syria Greece

ROBERT SHAW CHORALE
(Mar. 20-May 31, 1956)
Spain
on Portugal
France Egypt
Lebanon
Israel
Turkey
Greece
Yugoslavia
Italy
Austria
Germany
Switzerland France
England
Holland
Denmark
Sweden
Vorway
Finland
Iceland

Future Tours—1956

TOM TWO ARROWS, DANCER, SINGER,
LECTURER
(Jan. 15-May 15, 1956)
Pakistan
India Burma
Indonesia

DIZZY GILLESPIE JAZZ BAND
'(Mar. -27-May 21, 1956)
n Turkey
nistan Yugoslavia
Danon Greece Iran Pakistan Lebanon Syria

Syria

NEW ORLEANS SYMPHONY
(Apr. 3-30, 1956)

Cuba Ecuador
Jamaica Fanama
Haiti Costa Rica
Dutch West Indies
Venezuela Estivador
Cuatemala
Peru Mexico

BOSTON SYMPHONY
(Aug. 24-Sept. 25, -1956)
Germany
Austria
Switzerland
France
England Ireland Scotland Norway Sweden Finland Denmark

NEW YORK WOODWIND QUINTET (Aug. and Sept. 1956) Sept. 195 Paraguay Colombia Mexico Argentina Uruguay BraziI Chile

LOS ANGELES SYMPHONY
(April 24-July 4, 1956)
Philippincs Burma
Singapore Korea
Indonesia Japan Singapore Indonesia Thailand

TEAHOUSE OF THE AUGUST MOON
(April 15, 1956)

Dominican Republic Chile
Porto Rico Peru
Cuba Ecuador
Venezuela Colombia
Břázil Panama
Uruguay Costa Rica Panama Costa Rica

EUGENE ISTOMIN, PIANIST (April May, 1956) Manila pore Viet Nam Kong Korea Japan Singapore Hong Kong

LEONTYNE FRICE, SOPRANO
(March 25-April 15, 1956)
Bombay, India
Calcutta, India
Madras, India

WILLIAM WARFIELD, BARITONE (August, 1956) Yugoslavia Greece Turkey Syria Iran Lebanon

telly, BARTIONS
t, 1956)
Tanganyika
Uganda
Angola
Belgian Congo
French Equatorial
Nigeria
Togoland
Gold Coast
Liberia
Sierre Leone Lebanon Egypt Israel Ethopía Kenya

BALLET THEATRE (Scpt. 1956)

Scotland England Italy Austria Yugoslavia

Sneaky File a \$ Racket

ment industries.

However, Jackson, added, the

However, Jackson, added, the committee is aware that there have been "numbers of instances in which completely innocent persons have been listed by these private sources. It is a continuing problem and one that is reaching racket proportions."

and one that is reaching racket proportions."

The "instances" mentioned by Jackson involve only those performers fortunate enough to discover accidentally that their names had been included on such lists. In cases of this kind, the committee checks its files and generally furnishes the victim with a letter stipulating that the person involved ulating that the person involved is not concerned in the Red probe. It was understood that there have been approximately a dozen such

No Balm for Injured

While this procedure, in theory at least, once more puts the victim back on the talent availability list, there is no recompense for what, in at least one known case, has been more than two years of failure to get employment on the grounds that "you're too tall, you're to thin you're too. you're too tan, you're too young? or any of the similar de-vices used, by casting directors un-willing to become involved in any controversy.

(Officially, all phases of show (Officially, all phases of show business have denied the existence of "clearance lists," but it is an open secret in the trade that they exis. The lists are sold at varying prices, particularly in the television industry, and the "top secret" classifications are the "top secret" classifications are consulted regularly in New York. Coast casting directors; for example, in some cases are asked to submit for "clearance" the names of persons they wish to use on various shows. These names are checked against the lists, most of which are understood to be sadly, incomplete in terms of clearly identifying those listed, or in spelling out any part they may have played in the probe of Communist infiltration in the industry).

Jackson expressed amazement

Jackson expressed amazement that responsible firms would subscribe to such lists when official data is available—at a fraction of the cost—through the Government Printing Office.

One of the worst aspects of the problem, it's understood, is that the "clearance lists" indiscriminately hump regree of property who have

lump names of persons who have in any way been connected with the probe. For example (and this is a known occurrence), if a writer is mentioned before the Committee as having written for, or been quoted in, a Communist publica-tion, his name is indiscriminately added to the "private list" being circulated. No clarification or ex-planation is added. Since the writer

harmed, however, is growing. In discover that he had been mistaken confirming this, Jackson emphasized that the House Un-American Activities Committee's careful and extensive checking of names has prevented a single case of "mistraken identity" in the years of the group's continuing probe of Communist, and furnished a letter group's continuing probe of Communist infiltration into the amusement industries. directors.

This incident underlines what

This incident underlines what the Committee feels is a "continu-ing" problem.

"All this does," a committee spokesman commented, "is hamper the legitimate investigation and the battle against Communist infiltra-tion."

Tax Overhaul

Continued from page 1

take action to reduce the rate to

take action to reduce the rate to 10%...

"The Ways and Means Committee, in view of the continuing problems besetting the theatre industry, may also wish to consider further relief in the admissions tax field."

The motion picture industry has largely gotten behind the King bill. It would eliminate all admissions taxes on the first dollar paid for admissions. For instance, tickets costing \$1 or less would be tax free. There would be no admissions tax on the first dollar of tickets costing more than \$1.

The general purpose of the subcommittee study was to seek inequalities in the excises and to recommend remedies. Among the large number of these were the following:

1. The manufacturers' excise on radio and television components should be limited only to those used for entertainment type sets. It was estimated that such a change would lose the government no more than \$500,000 annually.

2. Since \$13,000,000 of the \$17,000,000 now received from the tax on radio and to components comes from tubes and cabinets, it is pointed out that these might be the only parts taxed.

3. Transistors should be taxed the same 10% as radio-ty tubes, since the transistors are direct competitiors.

4. Tape and wire recorders should be taxed 10%, as they are in competition with phonographs and dictaphones which are so taxed.

5. Record players should be taxed 10%, the same a phono-

and dictaphones which are so taxed.

5. Record players should be taxed 10%, the same as phonographs whose components are taxed at the manufacturers level.

6. The admissions tax should apply only to events in the U.S., whether the tickets are bought inside or outside this country.

7. The cabaret tax should not apply where a private organization leases a room normally used as a night club and provides its own entertainment.

8. The proprietor or operator of a nitery should be compelled to collect the 20% bite due from con-

collect the 20% bite due from concessionaires, since it is often hard for the government to catch up with the individual concessionaires, 9. The nitery tax should not apply to "milk bars" which do not serve alcoholic beverages and where youngsters dance to phonograph or jukebox music.

10. The admission tax should be eliminated for privately owned and operated swimming pools, skating rinks and other places where there are participation sports, because municipally and State owned places of this type are tax exempt.

11. Something should be done to eliminate or change the 8% tax on wired music service, such as Muzak.



PANTAGES, HOLLYWOOD STANLEY, PHILADELPHIA STILLMAN, CLEVELAND PARAMOUNT, DES MOINES ONTARIO, WASHINGTON PARAMOUNT, PORTLAND PARAMOUNT, ATLANTA

The big houses are playing it for the big crowds who'll go for this high-voltage love drama of violence, blackmail and murder!

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year..... 9

This Date, Last Year..... 9 "NOTRE DAME OF PARIS" and Raymond Hakim A. Anthony Quinn

(Started April 17)

"MIGHT TARGET"

Frod.—Ben Schwalb

Dir.—Jean Yarbrough

Bill Elliott, Eleanor Tanin, Don Haggerty, Harry Tyler, Douglas Dick,

Minerva Urecal, James Slavin, John

Close, Bill Cassady, Robert Shayne,

Ray Walker, Edward Andrews

(Started April 18)

COLUMBIA Starts, This Year...... 6 This Date, Last Year..... 7

"GUNS OF FORT PETTICOAT"
(Brwm-Murphy Pictures, Inc.)
(Special in Tucson)
(Brod-Harry Joe Brown
Dir,—George Marshall
Audie Murphy, Kathryn Grant, Pat
Livingston, Hope Emerson, Jeff Donnell, Sea McClary, Isobel Elson,
Jeanette Nolan, Madge Merellot,
Ernestine Nolan, Madge Merellot,
Ernestine Kim, Charney, Nestor
Patva, Ray Teal, James Griffith
(Started April 16)

WALT DISNEY

Starts, This Year1 This Date, Last YearJ

WESTWARD HO, THE WAGONS' Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—William Beaudine
Fess Parker, Kathleen Crowley, Jeff
York, Tom Woodward, George
Reeves, Doreeh Tracey, Tommy Cole,
Cubby O'Brien, David Stöllery, Karen
Pendleton, Iron Eyes Cody, Jane Liddell, Jon Locked
Getarted Jan. 16)

METRO Starts, This Year......10 This Date, Last Year..... 5

Giarted Feb. 6)

RAINTREE COUNTY

FALL TABLE TO THE TABLE TABLE TO THE TABLE TABL

TEA AND SYMPATHY"
Prod.—Pandro S. Berman
Dir.—Vincente Minnelli
Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews
(Started April 12)

Started April 12)
Shooting in England)
Shooting in England)
Shooting in England
Franklin
Franklin
Jennifer Jones, Sir John Gielgud, Bill
Travers, Virginia McKenna, Laurence
Naismith
(Giarted April 12)

GGATEGA APRIL 2008

TEAHOUSE OF THE AUGUST MOON"
Fro.—Jack Cummings
Dir.—Danlel Mann
Marlon Brando, Glenn Ford, Machiko
Kyo, Eddie Albert, Louis Calhern,
Henry Morgan, Milsuko Sawamura
(Started April 16)

volarten April 16)
THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack
Dir.—Henry Koster
Robert Taylor, Elisabeth Mueller, Burl
Ives, Sir Cedric Hardewicke, Charles
Coburn, Ben Wright, Nicola Michaels
(Started April 30)

PARAMOUNT

Starts, This Year..... 7 This Date, Last Year..... 2

"GUNFIGHT AT THE OK CORRAL"
Prod.—Hal Wallis
Dir.—John Sturges
Dir.—John Sturges
Dir.—British Sturges
Dir.—John Sturges
Dir.—John Sturges
Dir.—John Sturges
Dir.—John Sturges
Hopper, Deforrest Kelley
(Started March 12)

THE MAYERICK"
Prod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Anne Baxter, Gilbert
Roland, Tom Tryon, Bruce Bennett,
Cstarted March 26)

(Started March 26)

"I'HE LOVES OF OMAR KHAYYAM"
Prod.—Frank Freeman Jr.
Dir.—William Dieterle
Cornel Wilde, Michael Rennie, Debra
Paget, John Derek, Raymond Massey,
Yma Sumac, Margaret Hayes, Perry
Lopez, Sebastian Cabot, Morris Ankrum, Abraham Sofaer, Joan Taylor,
Peter Adams, Henry Brandon, Paul
Picerni, Eric Alden, Joyce Van Der
Yeen, Edmund Hashim, Maria Tsien,
(Started April 2)

(Started April 2)
THE LONELY MAN"
Frod.—Pat Duggan
Dif.—Henry Levin
Jack Palance, Anthony Perkins, Elaine
Aiken, Neville Brand, Robert Middleton, Adam Williams
(Started April 2)

(Started April 2)

(FUNNY FACE"
Frod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire. Kay
Thompson, Robert Flemyng, Michael
Auclair
Giarted April 9)

'HOLLYWOOD OR BUST"
Prod.—Hal Wallis
Dir.—Frank Tashin
Den Martin, Jerry Lewis, Pat Crowley,
Maxine Rosenbloom, Tracey Roberts
(Glarfed April 16)

RKO

Starts. This Year...... 4 This Date, Last Year..... 4

BEYOND A REASONABLE DOUBT

Prod.—Bert Friedlob Dir.—Fritz Lang Dana Andrews, Joan Fontaine, Bar-bara Nichols, Arthur Franz, Robin Raymond, Sidney Blackmer, Philip Bourneuf, William Leicester, Shep-pard Studwick, Rusty Lane (Started March 21)

REPUBLIC

Starts, This Year..... This Date, Last Year.....10

20th CENTURY-FOX

Starts, This Year 4 This Date, Last Year..... 7

BUS STOP"
Prod.— Buddy Adler
Dir.—Joshua Logan
Marllyn Monroe, Don Murray, Arthur
O'Connell, Betty Field, Eileen Heckart,
Hans Conried, Casy Adams, Robert
Bray, Hope Lange, Linda Brace,
Terry Kelman
(Started March 15)

COME IN A milLion"
Pro-James Mason
Dir-Nicholas Ray
James Mason, Barbara Rush, Walter
Matthau, Kipp Hamilton, Rusty Lane,
Chris Olsen
Glarted April 16)

(Started April 16)

THE LAST WAGON"
Shooting in Arizona)
Fro—William Hawks
Dir Der Green William Hawks
Nick Adams, Douglas
Kennedy,
Stephanie Griffin, Susan
Kohner,
George Mathews, June Ellis
(Gerted April 17)

UNIVERSAL

Starts, This Year..... This Date, Last Year.....10

BATTLE HYMN"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Rock Hudson, Dan Duryéa, Martha
Hyer, Don DeFore, Anna Kashfi, Jock
Mahoney, Alan Hale, Philip Ahn, Carl
Benton Reid, James Edwards.
(Started March 12)

(Started March 12)
THE MOLE PEOPLE"
Prod.—William Alland
Dir.—Virgil Vogel
John Agar, Cynthia Patrick, Hugh
Beaumoni, Nestor Palva, Alan Napior,
Arthur D. Gilmore
(Started April 2)

THE GREAT MAN"

Frod.—Aaron Rosenberg

Dir.—Jose Ferrer

Jose Ferrer

Greenmen Gibert, Ed Wynn,

Keenan Wynn, Julie London, Jim

Backus, Russ Morgan, Robert Foulk

(Started April 2)

GUN FOR A COWARD"
Prod.—William Alland
Dir.—Abner Biberman
Peto Acceleration of the County of the Co

STAR LIGHT"

Prod.—Aaron Rosenberg

Dir.—Jack Sher

George Nader, Julie Adams, Marianne
Cook, Elsa Martinelli, Sydney Chaplin, Grant Williams, Gia Scala, John
Coleenor, Mabel Albertson, Maurice
Marsac, Herbert Anderson

(Started April 9)

WARNER BROS.

"TOWARD THE UNKNOWN"

(Toluca Productions, Inc)
Productions Inc)
Productions of Wolan, Virginia
Leith, Charles McGraw, L. Q. Jones,
Paul Fix, James Garner, Murray
Hamilton (Started Feb. 17)
"THE WRODE MAN"

'THE WRONG MAN" (Shooting in New York) Prod.Dir.—Alfred Hitchcock Henry Fonda, Vera Miles (Started March 28)

"JULIE"

(Arwin Production)

(For Mctro Release)

Prod.—Martin Melcher

Dir.—Andrew Stone

Doris Day, Louis Jourdan, Barry Sullivan, Frank Loveloy

(Started March 12)

INDEPENDENT

"THE SHARKFIGHTERS"
(Samuel Goldwyn Jr. Productions)
(For UA Release)
(Second Statuel Goldwyn Jr. Dir.—Jerry Hopper
Victor Mature. Karen Steele, James
Olson, Phil Coolidge, Claude Akins,
Rafad Campos, George Nelse
(Statted March 18)

Hyde-White, Howard Crawford, Dor-orthy Allison, Miles Malleson Started March 19)

IT CONQUERED THE WORLD"

Sunset Froduction Figure 1 Froduction AND Release)
Exec. Frod.—James H. Nicholson Prod.-Dir.—Roger Corman Peter Graves, Beverly Garland, Lee Van Cleef, Sally Fraser, Paul Birch, Jonathan Haze, Karen Kadler, Russ Bender, Taggart Casey, Tom Jackson, Dick Miller (Started April 5)

(Started April 5)

"THE BRASS LEGEND"

(Bob Goldstein Productions)

For UA Release)

Exec. Prod.—Bob Goldstein

Prod.—Herman Cohen

Dir.—Gerd Oswald

Hugh O'Brian, Nancy Gates, Raymond

Burr, Reba Tassell, Donald McDonald,

Robert Burton, Russell Simpson, Wil
(Started April 13)

(Started April 13)
"THE BOSS:
(Boss Productions)
(For UA Release)
(For UA

Rescue Squadron Idea of Myers

METRO HAS 10 DEALS Metro, the last of the major film companies to make deals with independent producers, now has total of 10 agreements for pictures with outside film-makers. This number is in addition to Samuel Goldwyn's "Guys and Dolls," currently being released by M-G. Most recent deal is with F. Hugh Herbert and Mark Robson, who will produce the recent London and Broadway stage play, "The Little Hut." Ava Gardner, a Metro contract star, will have the lead in the screen adaptation.

Kirk Douglas' Bryna Productions is down to deliver two films—"King Kelly," in which Douglas will star, and "Syndicate," in association with the King Bros. and distry . . to rescue the less from the doldrums' was ally regarded with suspicion tribution quarters. Myers' a denuciation of Metro for les terms and closes with a to the film companies to issue mainder of the 1956 releases gular availabilities and at so theaters can afford to pay, ee the film companies have defined and hopefulness we the film companies have defined and the form a conclave to consider glily what each branch of dustry can do to fully exploite set and to entice the lost.

No. Floading Market lied States Assn. general counsel, in urging the company presidents to call "a great conference of the representatives of all branches of the industry . . . to rescue the business from the doldrums" was generally regarded with suspicion in distribution quarters. Myers' appeal was made in a special bulletin issued last week. It opens with a denuciation of Metro for its sales terms and closes with a plea to the film companies to issue the remainder of the 1956 releases at regular availabilities and at rentals theatres can afford to pay.

rentals theatres can afford to pay.

Once the film companies have changed their policies, Myers said, and a good feeling and hopefulness are engendered, the way would be opened for a conclave to consider thoroughly what each branch of the industry can do to fully exploit pictures and to entice the lost audience back to the theatres.

audience back to the theatres.

Myers' move in rapping Metro and in urging an all-industry meeting was characterized as "insidious" by a distribution official and as an effort "to stir up coals while the jury was still out." The "jury" reference was tied to the Senate Small Business Subcommittee which has heard the exhibitor complaints against distribution selling practices but has, as yet, not considered the film companies view on the subject. Myers' statements in his bulletin were further termed as "agitation in bad taste" and "hitting below the belt."

Other distribution officials were

Other distribution officials were inclined to believe that Myers' inclined to believe that Myers' statements and his call for an industry meeting were "a sign of weakness" induced by a feeling that "they (Allied) don't believe what they said before the committee was convincing."

what they said before the committee was convincing."

In a previous effort for an all-industry meeting with the company toppers to iron out the disputes between the two segments of the industry, distribution declined to take part in a combined meeting with the two exhibitor associations —Allied and Theatre Owners of America. However, the film companies said they would be willing to meet with the exhibitor groups on an individual company basis, fearing that a get-together of all the companies would be a violation of the antitrust laws. Conclaves on a individual company basis were held, but exhibitors claimed they made no progress and, as, a result, they pushed their appeal to the Government. Efforts to get a ruling from the Antitrust Division of the Dept. of Justice failed when antitrust chief Stanley N. Barnes refused to rule on whether a meeting of the film companies with the exhibitors would constitute a violation of the antitrust-laws.

Meanwhile. distribution contin-

Samuel Goldwyn Jr. Froductions)
(Spoul Meless)
(Shooting in Cuba)
(Nafanc Campos, George Neise
(Olson, Phil Coolidge, Claude Akins, Rafanc Campos, George Neise
(Started March 19)

"THE SILKEN AFFAIR"
(Dragon Films, Ltd.)
(Shooting in London)
(Shooting in London)
(Shooting in London)
(Prod.—Fred Feldkamp)
Dir.—Roy Kellino
David Niven, Ronald Squire, Wilfrid

Antitrust Won't Tip Its Stance

If Presidents and Exhibs Meet

Washington, April 24.

The Antitrust Division has refused an informal opinion on whether a top-level conference between major company presidents and the heads of the large exhibitor associations would violate the antitrust laws.

Request for such an opinion was made by Abram F. Myers, general counsel of Allied States Assn., following the recent hearings before a Senate Small Business subcommittee. At the hearing a senator suggested the exhibs should sound out the Justice Dept. because a meeting might help solve exhib-distrib problems.

Assistant Attorney General Stanley Barnes, head of the antitrust division, advised Myers that the Justice Dept. isn't authorized to give informal opinions to private assocations.

LAST TO 'FREELANCE,'

'No Flooding Market'

With Pre-'48 WB Pix

Determined not to flood the market, Dominant Pictures, appointed by Eliot Hyman's Associated Artists Productions as the theatrical outlet of the pre-1948 Warner Bros. library, will limit its reissues to a maximum of 26 combinations.

uneatrical outlet of the pre-1948 Warner Bros. library, will limit its reissues to a maximum of 26 combinations a year.

Norman Katz, Dominant v.p. in charge of distribution, said last week that the WB reissues would be split into several groups. Initial batch of 52 will be offered to the theatres with the assurance that none of the pix will go on typrior to September, 1957.

On a second group of 52, a six months clearance over tw will prevail. Third group of a dozen features will be pitched particularly to the art houses and will not be offered to tw until it's completely played off. Films in that group are now being selected.

Katz confirmed acquisition by Hyman—for Dominant release—of a quintet of British Lion pix, but said that there was no intention at the moment to release them to tw. Hyman does have the tw rights to the films.

In addition to the "talkies," Dominant is putting together a list of silent greats from the WB studio to be made up into a "classics" package for special situations. PRM (Louis 'Chesler) acquired negative rights to the entire WB library up to '48 with Hyman doing the distributing.

Katz said the theatrical release-would be both via Dominant's own offices and through a franchise system currently being set up.

METRO HAS 10 DEALS Mage Estimates **Dubbing Costs**, Europe Vs. U. S.

Good dubbing job, adding an English soundtrack to a French or Italian picture, can now be done in Europe for about \$6.000, James Mage, former N. Y. theatre operator and now a French producer and exhibitor, declared in Manhattan last week.

In the U. S., comparable dub-bing work would run to around \$15,000. Mage stressed that not every picture lent itself to dubevery bing.

bing.

Generally, he said, the U. S. market was not open for the average foreign import. "Only unusual kind of pictures have a chance here," he noted. "Our main emphasis in France should be on special audiences in New York and the other key cities. These audiences have a tremendous expansion potential."

Mage was on his way hack from

Mage was on his way back from Mexico where he had launched a Franco - Mexican coproduction, "Death in This Garden," directed "Death in This Garden," directed by Luis Bunuel. Pic, budgeted at \$600,000, is a tinter and stars Simone Signoret and Charles Vanel. Oscar Dancigers in the Mexican partner. About 30% of the budget is being covered from France. Mage said he was introducing a very promising new actress—Michele Girardon—in the pic and that he had great hopes for her.

and may intro Constantine to U. S. audiences.

Mage didn't think much of Pigez" as an American draw. It's a comedy about an FBI character. "American audiences won't go for European copies of Hollywood films," he said. "Only the typically European product has a chance here."

Byron Lab Votes IATSE

Phil Gerards to Europe
Universal's publicity topper Phil Gerard took off over the weekend on his first European o.o., partly business and partly pleasure. Itinerary will embrace Rome, Cannes (for the film festival), Paris, London and Munich, with accent in the latter on jacking up the local publicity flow.

Mrs. (Lillian) Gerard, v.p. of Paris Theatre, N. Y., is accompanying him and will look after her own business interests; conferring with Pathe officials in Paris.

"THE BEST WESTERN EVER MADE!"

FOR THE MOST EXCITING DECORATION DAY ATTRACTION



London, April 17.

Howard Keel, Nicholas Bros.
(2), Tommy Trinder, Richardi Jr.,
Harry Worth, King Bros. (3), Les
Curibas (3), Evie & Joe Slack,
George Carden Dancers (16), Eric
Rogers Orch.

For the first time since the current vaude season began, Val Parnell has brought in a headliner of international stature. Howard Keel, known to Londoners via the Drury Lane production of "Oklahoma," as well as through a string of Metro filmusicals, gives the Palladium lineup a professional and showmanship finish. In every way he offers a thoroughly acceptable song act based primarty on hit show tunes with which the audience is completely familiar.

the audience is completely familiar.

It's an act without gimmicks, although he does dress up in a handsome white and gold jacket to give
color for some western songs. In
the main, he relies on his own
warm personality and a healthy
pair of tuneful pipes to sell his
show. These assets prove more
than adequate, and the enthusiastic reception, which includes uninvited participation, is full tribute
to his success. His songalog is
briskly paced. A hit entry is one
of the highly dramatic numbers
from "Porgy and Bess," with offstage vocals contributed by Pamela Waters, and "Ol Man River"
is a sturdy begoff offering.

The Nicholas Bros, back after an
absence of some five years, have
lost none of their vigor, and their
terp routines retain their essential lively qualities. A fancy vocal
arrangement of "What is This
Thing Called Love," sung by one
of the freres onstage, while the
other conducts the pit orchestra,
evokes enthusiastic palm mitting.

Resident emcee Tommy Trinder

other conducts the pit orchestra, evokes enthusiastic palm mitting. Resident emcee Tommy Trinder reveals his ready wit in introducing the acts, and makes a special point of having the last word against some of the aisle-sitters who slammed his last appearance. A newcomer to the, theatre, Richlardi Jr., is a fascinating illusionlest, who gives contrasting displays of levitation. of levitation.

Harry Worth, another Palladi-

ist, who gives contrasting displays of levitation.

Harry Worth, another Palladium first-timer, but familiar locally, has an exceptional ventriloquist act, but unless he makes some variation in his script, he may-soon outstay his welcome. He has a delightfully shy, diffident opening spiel before going lato his routine with his dummies, which justifies a non-stop flow of laughs. He is a master of timing and has a style of his own.

The King Bros., a trio of youth-ful, self-accompanied close-narmony singers, have built their act on a strictly popular framework. They get by with the genuine enthusiasm they put into their lively arrangements. Les Curibas, a Danish adagio team, start off with a conventional two men and a gal routine, but after a few familiar tricks the femme partner walks offstage in a huff. A recruit is found from the audience—too obviously a plant—as the prelude to comedy acrobatics.

Evie & Joe Slack make a clicko impression with their contortions, and the George Carden Dancers

Evie & Joe Slack make a circko impression with their contortions, and the George Carden Dancers open the bill with unusually attractive dancing. Eric Rogers' house orchestra gives the entire presentation professional backing.

Myro.

Bobino, Paris

Paris, April 19. Odette Laure, Gilles & Urfer, Poiret & Serrault Co. (7), Michel Seldow. Jeanne Darbois, Mick & Ellen, Henri Garcin, Francis Liuel; \$150 ton. Ецеп, пен \$1.50 top.

Last program of the season is devoted to acts garnered from the various offbeat boites around town. It is an interesting experi-ment. The more relaxed, informal boite atmosphere is usually more

various offbeat boites around town. It is an interesting experiment. The more relaxed, informal boite atmosphere is usually more receptive and less demanding than a house aud, and this shows up in the program. Many of the entries lack the necessary projection and meatier material for the house changeover.

Odette Laure is a diminutive, saucy chantoosy with a reedy voice who gives out with a malicious sengalog for good results but makes the mistake of adding a dramatic sketch to the proceedings. An act about solitude does not jibe with the house atmosphere and winds her stint in too downbeat a fashion.

Gilles & Urfer do chansonnier patter and topical and parodic songs and have enough good material to make this an okay comicentry, but it remains highly specialized and loses in its transposition. Poiret & Serrault Co. (7) have the best laugh moments in a sketch on filmmaking with the spectators brought into it as the supposed actors mingle with the quidience. Michel Serrault and the

clever satire of the sketch make for the best entry in this show.

Michel Seldow does some good magic turns plus adding a record, done by Robert Lamoreaux, in which the platter voice directs the act. Good timing and elever tricks make this a fine sight and sound entry. Jeanne Darbois is a tall blonde who imitates tap dancing, trumpets, babies and Mario Lanza, all done with her larynx. It is a good piece of mimicry.

Henri Garcin does a slight disk mime bit as a future bridegroom musing during the wedding and then a sort of striptease routine. The local, plus needing the more intime give and take of the boites.

Mick & Ellen are a fine mindreading act with blindfolded girlidentifying everything her partner touches or is handed in his walk through the audience. Francis Linel is a personable singer but his batch of fresh pops and standards marks him as more a singer for revues or niteries rather than a house entry. The show is passable but points

for revues or interies rather main a house entry.

The show is passable but points up that it is often necessary to arrange material and delivery to meet the differing requirement of various mediums. It looks in for crite bir. fair biz.

L'Olympia, Paris

Paris, April 18.
Paris, April 18.
Compagnons De La Chanson
(9), Amalia Rodrigues, Darvas &
Julia, Pierre-Jean Vaillard, Akeff
(3), Flying De Pauls (6), Joan
Rhodes, Genevieve Toussaint; \$1.50 top.

With the Olympia a successful house, Bruno Coquatrix has been able to put his international views into play and this present show attests to the fact that the Olympia now ranks as one of the top world vaude showcases. He can now pay the fatter U.S. rates and future entries have large U.S. names in mind. This show has fine leads with Les Compagnons De La Chanson (9), Darvas & Julia and the Portuguese singer Amalia Rodrigues. Backed by excellent acts, this makes for solid music hall with its dexterity drama, daring, wit, elegance and a lacing of the offbeat and even freakish to make this a rounded program.

Compagnons (9) display their versatility with their well-mounted production numbers which has them become an army, circus or amateur violin recital, backed by their fine harmonics and imaginative mime—and—song underlining. Amalia Rodrigues sings in how native Portuguese for telling effect. Her fine timbre, dramatico presence and showmanly delivery make her understood in any, lingo. Dark and dynamic, she does not need bodily movement, but has her drive and projection in stance and solid songalog. Fine guitar seconding also adds to this stint.

Darvas & Julia add class with their sparkling acro-dance interlude. The svelte aplomb of Darvas and the acro grace of Julia pyramid this dance duo to a dramatic crescendo as the thrown splits get higher and higher to end in a platform-propelled fall for a finale that brings thunderous mits.

Pierre-Jean Vaillard brings the cutting chansonnier wit to the precedings for telling effect. His mordant forays into the political jungle and his triades about human foibles are Galilic insouciant humor at its best and he goes over big. Akeff trio are an excellent foot acro entry with Akeff backing to a table and twirling his youthful partners about. Has U.S. chances. Flying De Pauls are six stycky Australian girls who give out a vital display of gymnastics, tumbling and balancing that makes for a fine opener. More distaff knowhow is evident in an offbeat entry with Joan Rhodes. Stro

VARIETY Palace. N. Y.

The Roxbys (2), Gregory & Cherie, Derby Wilson, Manhattans (3), DeMattiazzis (2). Park & Clifford, Jay Marshall, Elimar, Myron Roman House Orch; "Backlash" (U.I), reviewed in Variety, March 7, 1956.

(U-1), reviewed in Variety, March 7, 1956.

The current Palace layout gets away slowly but then shapes into a solid bill topped by Jay Marshall's exeellent comedics. It's a veteran lineup for the most part, with only two acts The Roxbys and Elimar (New Acts), not having appeared here before.

In the next-to-closing slot, Marshall again shows himself a clever, and for some reason, underrated comic. As he terms himself, he's one of the "best of the low-priced acts." His drollery is not only expert in its mixture of casual gags and magico stunts, but Marshall always seems to come up with new stuff. Currently he's working with a golfbag as prop and he gets consistent laughs out of his succession of trick clubs, tees, balls, etc., which he handles for the sleight of hand. He's no laugh belter, but he sustains a high level of chuckles throughout.

The DeMattiazzis. in the No. 5 position, also hit with their clever dancing dolls-routine. It's a trick bit that perhaps loses some impact once the gimmick is out, but this duo carry it off skillfully. Another veteran turn, Park & Clifford also score with their standard parlay of baritoning and balancing acrobatics.

After a slow opening act, Gregory & Cherie pick up the pace with a strange assortment of musical sounds. Gregory gets melodies out of vacuum cleaners, rubber gloves, balloons, etc., with solid effect. He also comes on with an electronic instrument, the theremin, for some good comedy, but this instrument tends to do tricks even when it's not supposed to.

In the trey, Derby Wilson also registers with his slick hoofology

tricks even when it's not supposed to.

In the trey, Derby Wilson also registers with his slick hoofology and okav comedy patter. Neero dancer does the expected Bill Robinson takeoff; but scores most strongly with his impression of a tapstering old man.

Another excellent turn is supplied by The Manhattans, consisting of two boys and a girl. Combo is okay on harmonies and work through "Alabamy Bound," a medlev of oldies and a hillbilly version of "You're Just in Love" with smart production trappings that are the real selling points of this act.

act.
Myron Roman batons the house orch in okay style.

Aux 3 Baudets. Paris

Paris, April 17.

Jean-Marie Proslier, Raymo Jean-Marie Proslier, Raymond Devos, Horaces (3), Monique Senator, Francis Claude, Marthe Philippe & Jacqueline Moleau; and a sketch by Jean Bellanger, "Bonnes Manieres," staged by Yves Robert, sets by Georges Arditti, with Hubert Deschamps, Bob Du Pac, Guy Pierrauld, Michel Roux, Edmond Tamiz, Rosu Varte, \$2 tm. Raymond Tamiz, Rosy Varte; \$3 top.

Pierrauld, Michel Roux, Edmond Tamiz, Rosy Varte; \$3 top.

This pocketsize chansonniermusic hall usually has shows that make for a year's run. Present entry may please the regulars, but it looks to add no prestige to the house which usually unearths new talent. Here, the newcomers are only passable and oldtimers are only competent while a second half sketch, adapted from a previous existentialist bothe hit at the Rose Rouge, emerges as a dated parody. Jean-Marie Proslier parades a series of fey stories and mannerisms and is intermittently funny, but material is too obvious. Raymond Devos also spins stories in the same category but does not hit often enough.

Monique Senator essays some offbeat ditties in childish prattle song manner, but lacks the malicious, satirical note to make them catch on. Marthe Philippe & Jacqueline Moleau are a patter duo with some fair material good for some chuckles, but are on a mite too long.

Horaces (3) are an interesting new song group who wear painted white faces and dark uniforms to back their inventively produced numbers. Throughout the visual aspects overshadow the harmonic side of the group. Francis Claude gets the most laughs in an acidulously clever monolog.

Empire_Glasgow

Clasgow**

Clasg

Dickie Valentine (with Don Phillips at plano), Three Monarchs, Walton & O'Rourke, Jimmy Nichol, Mallini Bros: (2), Lester Sharpe & Iris, Horler Twins, Bobby Dowds Orch.

with his song act, being assisted at plano by composer-planist Don Phillips. Squatly-built young crooner clicks well, despite his offering being slow in spots, and is best at impressions of other name singers, such as David Whitfield, Billy Daniels and Johnnie Ray.

name singers, such as David Whitfield, Billy Daniels and Johnnie Ray.

He could usefully build up his act more round this mimic flair rather than offer the now-conventional routine of pops, as so many disk acts do. He exits to strong palming and a fair quota of screams from the teenagers.

The Three Monarchs, harmonica and-comedy male trio, come up successfully with zany humor and instrumental talent on a selection of harmonicas of different sizes. Cedric, in high-pitched voice and beard, is the comedian of three-some and garners yoks. Act winds with comedy version of "Tennessee Wig-Walk."

Walton & O'Rourke, in from London Palladium stint, score with top showmanship in puppetry. Their specimens are extremely well designed. Natives dancing to drum-beats and a dusky glamor gal in seductive dance are highlights of 18-minute spot.

Horler Twins, two shapely choreos, open both sections of layout with bright dancing, and Les Malini, two males, offer acro-slapstick humor. Lester Sharpe, card-manipulating comedian, has aid from a glamor partner Irls and two members of audience. Jimmy Nichol, Glasgow comedian, opens brightly with a Scot tune, but doesn't fulfil promise with his n.s.g. patter.

Okay showbacking from the Robhy Dowds orth. showbacking from the Gord.

Okay showbacking Bobby Dowds orch.

Metro Sets

Continued from page 3

vision. The appointment of Charles
C. "Bud" Barry, with William Morris Agency, NBC and ABC anteceden's, as head of television operations is a first step in this direction. Barry received a threeyear contract, starting at \$60,000
with provision for a \$5,000 annual
increment. The importance of
Barry's tv activities is further emphasized by 'he report that he will
shortly be handed v.p. chevrons.
Under Barry's direction, Metro is
expected to lease many of its pre1948 pictures to television as well
as establish a subsidiary for the
production of vidpix similar to the
operations of Columbia, 20th-Fox,
and Warner Bros.

(3) Participation and/or comple'e financing of legit productions.
Sidney Ebilize.

(3). Participation and/or complete financing of legit productions. Sidney Phillips, currently M-G's libison for the purchase of Broadway properties, will head the new department. He will read new scripts and will suggest legit production possibilities to the Metro management.

(4) Metro is dropping its long.

(4). Metro is dropping its long-(4). Metro is dropping us long-time con'ract stars, directors, producers and writers and is making individual picture deals. Such names as Lana Turnèr, Esther Williams, and Jane Powell are disappearing from the Metro roster.

(5). Because of stockholder presence caused by the company's re-

pearing from the Metro roster.

(5). Because of stockholder pressure, caused by the company's recent below-normal earnings record, the company was forced to make room on its board of directors for two representatives of Wall Street firms—Paul Manheim of Lehman Bros. and Charles Stewart of Lazard Freres. To give the new directors an inkling of the operation of the studio, -Loew's management scheduled its recent board meet on the Coast so that the directors could observe first-hand the company's production activities.

All the changes are a part of a general overhauling of the company's operation atmed at reducing the stockholder complaints and placing Loew's back in the No. 1 position in prestige and in earnings that it has enjoyed for many years. It's a period of trial and experimentation for Arthur Loew.

Field Men

Continued from page 3 =

continued from page 3

where the state and the visual ispects overshadow the harmonic died of the group. Francis Claude test the most laughs in an aciducously elever monolog.

Mosk.

Empire, Glasgow

Glasgow, April 19.

Dickie Valentine (with Don Philips at plano), Three Monarchs, Valton & O'Rourke, Jimmy Nichol, Itallinis Bros: (2), Lester Sharpe aris, Horler Twins, Bobby Dowds Orch.

Dickie Valentine, English disk linger, tops this average layout

Dickie Valentine, English disk linger, tops this average layout

ment of film news. The St. Louis ment of film news. The St. Louis Post Dispatch runs nothing during the week except syndicated Hollywood columnists in its special magazine section. On Sundays it runs a few photographs and thumbnail reviews. The Globe Democrat follows a similar policy—nothing on weekdays and "small art" on Sundays.

Sundays.

Kansas City Star, lone K.C. paper, uses nothing at all during the week, but runs photographs and news on Sundays. A unhappy situation is also noted in Milwaukee where the Journal runs film news in the Green Sheet section, with an AP photo occasionally getting into the main section. The Sentinel runs little film news. Buck Herzog, who once reviewed films, devotes his amusement column to a "hodgepodge of saloons, taverns. uevotes his amusement column to a "hodgepodge of saloons, taverns, disk jockeys, everything but the movies." In San Francisco, exhibitors have to be constantly on guard to prevent the Chronicle from running tv news opposite the film page. Cluttered In Omaha

Cluttered In Omaha

The Omaha World Herald, it's claimed, tends to clutter its film page with restaurant and night clubs ads. Neither of the Seattle papers — Post-Intelligencer and Times—have a specific place for film news which jumps to any of the three sections of the papers daily. In Los Angeles, the papers daily is usually give film news a good spotting except for the Times where it is placed behind society and classified ads, practically at the end of the paper, too, about the

the end of the paper.

There's a beef, too, about the Houston Post, especially concerning the Sunday positioning, film news being placed in a special tabloid section behind fine arts, drama, amateur theatre, and television. Salt Lake City papers, it's charged, have an "amusement page of a sort using commercial ads or any other unrelated copy to make up the page." The field press reps are "satisfied" with the Pittsburgh papers with the exception of the are "satisfied" with the Pittsburgh papers with the exception of the Sunday Sun Telegraph where film news is not easily found because it is never placed on a regular page or section.

In a number of cities, local exhibitors and film company representatives have formed committees to call on the newspapers to air their beefs. The approach is generally a constructive one and

air their beefs. The approach is generally a constructive one and so far the committees have been received with friendliness and cordiality. Some of the practices complained about have been corrected or at least are in the process of being improved.

New Wages

Continued from page 7

operation, Shurlock said the Code "is basically a permissive document, to tell producers how they can treat any subject—that is, in consonance with sound moral principles."

Shurlock cited the gradual elimination of excessive brutality from films as a result of the Code's application; the soft-pedaling of drinking scenes in the home; the avoidance of any great degree of profanity on the screen as positive example of the Code's usefulness.

He pointed out that the Code is currently being examined by an industry committee "to see whether or not there is room for broadening and updating. This is in line with the fact that the Code is part of a growing, expanding and maturing industry."

Stating that "the Code can be

turing industry."

Stating that "the Code can be amended any time the organized industry so chooses," Shurlock went on to say that "what cannot be amended is the basic approach of the Code: that all subject-matter must be treated morally, first and foremost; and secondarily, within the confines of decency and reasonable good taste."

Shurlock said that the reason

reasonable good taste." reason hollywood films "occupy 70% of the playing time of the screens of the world" is because "the family audience, whether in Santiago or Strasbourg...can go en masse to Hollywood movies without being embarrassed." He continued: "This is very comforting to the conscience of the industry. Happily, it is also very comforting to its pocketbook."

Referring to the Code pravision

Referring to the Code provision that crimes must be punished in films, Shurlock said he thought it would be "hardly satisfactory" to be the criminals go unpunished in a film, but that there were "human failings that are more sins than crimes."

BOXOFFICE

INDEPENDENT FILM JOURNAL This is a fine, at times brilliant war drama that is moving, realistic humorous and powerful. FILM BULLETIN

The BOXOFFICE and The CRITICS agree!

Big openings and solid day-by-day business in every early date-Detroit and the entire Butterfield Circuit, Michigan ... Watch the multi-theatre run in Los Angeles...the openings in San Francisco, Pittsburgh, and more and more key cities throughout the country soon!

A successful film of an unusually serious kind ideas as well as characters come clear Mickey Rooney as well as characters come crear Mickey Rooney of the best scene a crap game so shatteringly tunny that it almost breaks up the picture " "It bestows something a little special and serves as a happy reminder that the Hollywood sleeper may not be SEVENTEEN MAGAZINE "An unusual, exciting drama." A splendid specimen of screen entertainment from all A Splendid Specimen of Screen entertainment from all standpoints, and gives bright promise of running up a fine "Capable cast, fast moving script and plenty of action ... Good Once word of mouth spreads, it is bound to turn SHOWMENS TRADE REVIEW Should prove highly entertaining to all types of Expertly balanced specimen of entertainment sure to please M. P. DAILY in any man's theatre "Solidly constructed drama."

IRVING H. LEVIN presents

"An interesting, often exciting, film,"

A HAL E. CHESTER Production - Directed by LEWIS R. FOSTER

WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE

Canada's Famous Players Pays \$1.69; Prexy Hopeful of B.O. Tax Relief

Toronto, April 24. a net profit slip of 13.3% for 1955, over the corresponding period for the previous year, de clared dividend of Famous Players (Canadian) dropped from \$1.95 a share to \$1.69. Decrease in boxoffice was attributed to competition of television and the lesser number of film hits released in '55.

Annual report of J. J. Fitzgibbons, president, shows operation earnings of \$4,823,285 for '55 as against \$6,241,121 for previous year, with net profits dropping to \$2,933,112 from corresponding period's previous total of \$3,384,825, for a profits decrease of \$451,713.

riod's previous total of \$3,384,825, for a profits decrease of \$451,713.

Substantial progress was made in reducing operating costs, Fitzgibbons reported, but it was not possible to reduce these sufficiently to offset the drop in business. Amusement, and other taxes—real estate, business, licenses, etc.—totalled \$8,781,000 for '55. Said Fitzgibbons: "Your directors feel that no persons, private or corporate, can object to bearing a fair share of the tax burden but we have long felt that amusement taxes are unfair and discriminatory. Some progress was made in 1955 when the Government of Ontario reduced the amusement tax by approximately 20%. Further welcome announcements are the decisions of British Columbia to reduce the amusement tax from 15% on admission prices to 10%; and of Alberta to eliminate all amusement taxes on admissions up to and including 35c."

On operational costs, Fitzgibons, also pointed out the installa-

to and including 35c."

On operational costs, Fitzgibbons also pointed out the installation, at considerable expense in the more than 400 houses across Canada of Famous Players, of necessary newer types of projection and sound equipment to take full advantage of all the latest methods of exhibiting motion pictures. He said that, while there is no doubt that television has become a part of family entertainment, box office returns show that the better type of films can compete with tv and that there is room in the entertainment field for both media.

media.

(Famous Players also holds a 50% interest in two tv stations, CKCO-TV, Kitchener, Ontario, and GFCM-TV, Quebec City. Report did not mention efforts (ineffective) of past couple of years to secure a license from the Capadian Broadcasting Corp. to establish a tv station in Toronto.)

UPSTATE N.Y. DRIVE-IN

Albany, April 24.

Al La Flamme, who has been associated with the Warner and Stanley Warner chains since 1928, and who managed the Strand here for nine years, will retire from the latter post May 5 to become a partner with John Gardner in a new drive-in under construction at Unadilla, near Sidney.

Gardner, son of a pioneer Al-

at Unadilla, near Sidney.

Gardner, son of a pioneer Albany exhibitor, built and operated Vermont's first drive-in, at Burlington, while conducting the Colony Theatre in Schenectady. He now owns the Turnpike Drive-in at Westmere (local suburb). Unadilla automobiler is slated to open in early May.



Get FREE illustrated literature showing. build-up fixtures, prices. Write today!

KASSON DIE & MOTOR CORP.

rporty General Die & Stemping Ca. ethorm Blvd., Lang island City 1, M.Y. Integrity Since 1919 ters of fractional horsepower motors; nd celling surnithies fee display industry use. Chinanter discounts muliable.

Summer Fare for Kids

Kansas City, April 24.

Kansas City school board last week gave its blessing to another series of Fox Midwest summer vacation films. As in the past five years, the series will run on 13 successive Saturdays, offering mobpets a season ticket for \$1.

pets a season ticket for \$1.

Screenings will be held in 11 houses in the metropolitan area on Saturday mornings, starting at the end of school sessions in June. Adults can also attend on the \$1 tab. With variations, series will go through the summer in most outstate situations, too. In many instances they'll be promoted by PTA's or similar orgs.

N. Y. Schools' List

N. Y. Schools' List

During the Easter holidays in metropolitan New York, the Schools Motion Picture Committee, a voluntary PTA group, listed suitable releases, their theatres and in some instance playing time. List got eight inches in N. Y. Times. Choices, ran from "Richard III" to "Fantasia," from "Oktahoma" to "Children of Switzerland." There was no snootiness in the picks which recognized Abbott & Costello appeal for kids, ditto science fiction via "On The Threshold of Space." That amiable slaughter opus, Alex Guinness' "The Ladykillers," was also given an asterisk.

Italian Imports Drop, Reich Up In N.Y. Data

Imports of Italian films dropped

Imports of Italian films dropped significantly during the past year whereas the influx of German features rose sharply. There was also a slight increase in the number of British pix brought in.

Statistics derive from the annual compilation of activities by the New York censor whose year ended March 31, 1956. It shows that, in the 12 months period, a total of 547 foreign films were submitted to the censor office, a drop of 12 from 1954-55.

While the N. Y. censor figures are not an absolutely accurate indication as to the flow of imports, they are nevertheless the best available gauge in a field that lacks organized statistics. It can safely be assumed that an importer wouldn't submit his picture to the censor, and pay the fee, unless he intended the film for theatrical exhibition.

intended the film for theatrical exhibitions. According to Helen H. Kellogg, now acting director of the State Education Department's motion picture division (i.e., the censor), the largest number of films submitted in the past year came from Hong Kong. There were 139 Chinese features, an increase of 29 over last year. Next came Mexico with 95 pix, a drop of four from 1954-55.

Britain went up slightly, from 65 to 73 last year; Italy sagged from 55 to 37; Germany was up 18—from 52 to 79; Russia dropped eight, down to 30; the French also dropped, from 33 in '54-55 to 27 last year; Argentina was down four to 16; Austria went from a dozen to six and Spain from 11 to seven.

Berger Scolds Brethren: Sez Exhibs Lag in Zeal

Minneapolis, April 24.

Bennie Berger, North Central Allied president, has ceased his attack on film companies in order to scold fellow independent exhibitors. He assails the rank and file of theatremen in the current NCA bulletin, taking them to task for their "failure" to participate in the fight to eliminate "nefarious" trade practices. He tells that they themselves are largely to blame for their present "deplorable" economic plight.

Unless these exhibitors awaken

Unless these exhibitors awaken

Unless these exhibitors awaken and use the weapons at their command, Berger predicts that he and they will be doomed to extinction.
His scolding is in the form of a "special message" to the territory's exhibitors, aimed principally at drumming up attendance for the NCA annual convention here. May 15-16. "Most exhibitors are in bad financial shape and fearful of the future," he asser's. Citing a national survey, he points out that "the average theatre is losing \$700 a year and 70% of such showhouses are being Kept of such showhouses are being Rept alive only by stand sales." their

Iowa Tax Shows **Films Down But** Sports B.O. Up

Des Moines, April 24:
Latest state sales tax figures show Iowans aren't going to films as much as they used to, but apparently aren't just sitting around the house. The spending pattern disclosed tends to upset the widely-held belief the public is held captive by television.

captive by television.

The tax commission's report shows figures for July, August and September, 1955 amounted to \$458,400 less for film tickets than in the same period in 1954, but while spending for cinema dropped more than 8%, Iowa's entertainment seekers increased spending for athletic events and other amusements by 47%.

During the summer of 1954 mo.

amusements by 47%.

During the summer of 1954 motion pictures were the big thing in Iowa's collective entertainment budget. People spent \$5,289,000 to see pictures and \$4,281,300 for athletic events and other amusements. A year later the situationwas reversed and movies no longer collected the major share of entertainment dollars.

During the three summer months months last year. Iowans increased

During the three summer months hast year, Iowans increased spending for athletic events and other amusements to \$6,297,360 while cutting film to \$4,830,600. The decline in attendance occurred despite a period of record heat when many persons not habitual filmgoers sought theatres just to enjoy the air-conditioning. Smaller film houses followed a drop of about 3% during the previous 12 months. However, taking 50c. as an average admission price

Foreign Films Before N.Y. Censors

Following is a breakdown of foreign films submitted by the 10 leading countries to the New York censor during the latter's fiscal year which ended March 31.

| | | | Increase |
|-----------|----------|---------|-------------|
| Country | 1955-56 | 1954-55 | or Decrease |
| Hong Kong | 139. | 110 | +-29 |
| Mexico | 95 | 99 | 4 |
| Britain: | 78 | 65 | + 8 |
| Italy | 37 | 55 | -18 |
| Germany | 70 | 52: | +18 |
| USSR | 30 | 38 | 8 |
| France | 27 | 33 | Ř |
| Argentine | 16 | 20 | _ Ă |
| Austria | 6 | 12 | ĝ |
| Spain | 7 | 11 | - 4 |

Chicago Reacts to 'Alex' Ballyhoo

['What Do They Do For An Encore?']

By GABE FAVOINO

Chicago,, April 24.

Two recent ploture advertising and exploitation campaigns here have local industryites wondering. Recent purchase of double trucks by United Artists in all four Chicago dailies to bally "Alexander the Great," playing at the B&K Chicago Theatre, has tradesters asking "What are they going to do for an encore;" The two-page spreads are being used by UA on a selectively national level; the pre-opening ad campaign in Chicago alone cost \$35,000. United Artists has its own capital at stake and has ordered full-throttle ballyhoo. UA exploitation chief, Mori Krushen, has been dashing around U. S. in all directions like a centipede.

This was the first time (anyone knows about) that a film distributor bought two-page spreads in all the local dailies; industryites wonder what will happen when somebody comes along with what he thinks is a bigger picture. Are four-page spreads in the offing?

tripitor bought two-page spreaus in an the local cames, industripites wonder what will happen when somebody comes along with what he thinks is a bigger picture. Are four-page spreads in the offing?

In deals like this, of course, the exhibitors play "hands off," and will only commit themselves to a moderate local ad campaign during the picture's run; the distributor is the one who decides to shell out the big coin. But it's beginning to worry the distribs now too, and they started it all. Conversation at the Drake Hotel here during a recent Columbia sales meeting reflected distribs; concern. Now if a distributor decides to splurge on advertising a major picture, his rival, who thinks he has a better picture and wants to outdo the competition, has to top the other guy's ad campaign. Carried to its logical extremes, this expenditure on advertising could seriously affect a picture's net. Of course, the winners in this ad competition are the newspapers and mags who get the healthy ads.

A recent publicity campaign here also raised eyebrows. To boom its pic, "Miracle in the Rain," Warner Brothers set a national publicity gimmick to be carried out by its local flacks. Tdea was to promote a "Miracles Happen to Secretaries" contest with a local paper, which would sponsor the contest and give the promotion free space. Prize was a plane trip to Hollywood, a new wardrobe from a local deejay show.

The Chicago contest ran in the Sun-Times and got generous space for a week, but the picture's title inevitably got buried in the last paragraph of the story and that was all the mention it got. The gimmick raised a lot of interest and did a great job of promotion for local deejay Howard Miller and his secretaries, who got their mugs in the paper regularly, and for the co-operating merchants and the airline which got good free plugs, too. Only thing that didn't get much of a plug was the picture. Question is does this sort of thing help self a picture, or does it just make for a series of superficially impressive clips in a campa

See Allied States Ready to Battle **Remaining Tax**

Allied States officials heading for an about-face on the industry campaign for removal of the 10% Federal admissions tax tickets costing over 50c. The on word from "within" is that the Allied toppers are now planning to get behind the tax-repeal drive and hope to do this with a minimum of embarrassment.

When the campaign was projected by Sam Pinanski, Boston cirected by Sam Pinanski, Boston circuit operator, and undertaken by the Council of Motion Picture Organizations, Allied leaders refused to participate or lend their endorsement to the program. They made the point that (1) a move to wipe out the levy would be futile, (2) even if it were successful the distributors would grab the money that would cease going to Internal Revenue, and (3) a push for Congressional curbs on film rentals should be given precedence. What's causing the change of heart at the top Allied echelon hash't been specifically stated, but

rentals should be given precedence.

What's causing the change of heart at the top Allied echelon hasn't been specifically stated, but there are some indications. For one, COMPO's current work on tax removal looks like it might lead to victory. There's still a lot of uphill travel but the progress made in winning official Washington sympathy for theatremen has been encouraging.

On another count, many exhibitors within the Allied ranks are having a rough time staying in business. The tax elimination would be a big assist to them.

be a big assist to them.

The matter expectedly will be taken up at an upcoming meeting of the Allied board.

John Price to Houston

John Price to Heuston.
Houston, April 24.
John Price has been named supervisor of operations and manager of the King Center Drive-In here operated by the Jefferson Amusement Co., with headquarters at Heaumont, Tex.
Price comes here with 18 years of theatre experience. He formerly managed the South Park Drive-In Theatre at Beaumont. He replaces Carl Stroud.

Combat Censors

Continued from page 4

In another section of the report, devoted to tv and electronics, it is stated that "no major expansion of commercial television broadcasting is expected in many foreign countries." Stress is put on the rising volume of film use by U. S.

Most of the statistics published in the MPAA report already have appeared in VARIETY. Code Administration last year approved 305 features and 334 shorts. This compared with 303 features and 370 shorts in 1954.

Advertising Code Administration under Gordon White handled 159,-930 pieces of which 4,086 were rejected or revised. Percentage of the rejected or revised material showed an increase of 2.55% last year over 1954 when 2.15% of copy submitted were questioned.

Film Estimates Board of National Organizations last year reviewed 242 features. Of these: 31 (13%) received the highest rating (23.5%) were classified as suitable for the entire family, and 76 (31.4%) were-tagged suitable for both adults and young people. both adults and young people.

both adults and young people.

Also on the statistical end,
MPAA reported a decrease in the
number of original screen stories
on pix submitted to the Code in
1955. They dropped from 58.4%
to 51.8% of the total. Stage plays,
on the other hand, rose from 3.7%
to 7.5% and novels also were up,
from 20.1% to 24%.

New York Theatre

RADIO CITY MUSIC HALL-KELLY - GUINNESS - JOURDAN in"THE SWAN"
An.M-G.M. Picture

SPECTACETARY STARE PRESENTATION

THE HOLLYWOOD Knickerbocker

NARTB'S 'IN ABSENTIA' BLUES

All You Need Is a Gray Flannel Suit

Biggest guessing game around the major tv networks—and the agencies, too, for that matter—is "what happens to whom." The only requirement for participation in the game is a gray flannel

suit.

Last week's Round No. 2 in the continuing shuffle at CBS-TV, both on an administrative and creative-programming level, was a West Coast variation (see separate story) of what's been happening in New York. But the "more to come" shingle is still hanging

out. Meanwhile NBC-TV is alerted to some high-level changes, with speculation running high as to "who and when." Some say it's fairly imminent; certainly before the new season gets rolling. A major revamping of personnel is reported on tap at Young & Rubicam. And the word is around; What biggie at Sullivan, Stauffer, Colwell & Bayles moves over to J. Walter Thompson?

CBS-TV's West Coast Shakeup

Rayel's New 'Jubilee' Status; Ackerman Into Own ^{*} Setup; della Cioppa Shifted

Hollywood, April 24.

Hollywood, April 24.

In a reshuffle of high level CBS radio and tv exees, in Hollywood, two veepees and a director of tv programs for the network will move into new positions. Affected by the shakeup by Hubbell Robinson, Jr., executive veepee in charge of network programs for CBS-tv are:

Harry Ackerman, who relin-

Harry Ackerman, who relinquishes his post of special projects director to develop his own programs for the network.

Guy della Cioppa, programming veepee in Hollywood for the CBS radio network, who moves to Television City as aide to Alfred J. Scalpone, v.p. in charge of network programs in Hollywood.

Jack Rayel, who switches from program director for CBS to ex-ecutive producer for CBS-TV on "Ford Star Jubilee" series as suc-cessor to Ackerman.

cessor to Ackerman.

Understood that William Fruog, assistant to della Cioppa, will inherit his berth as radio programming head in Höllywood. Under the new setup, Rayel succeeds Ackerman and della Cioppa takes over Rayel's duties at Television City as program director for CBS-TV. Move of della Cioppa into tv is said to have headed off an offer he had from J. Walter Thompson agency to join the executive tv staff in N. Y.

Ackerman is forming his own

staff in N. Y.

Ackerman is forming his own corporation to be called Ticonderoga Productions. He chose the name because of his early youth spent around the fort of that name in upper N. Y. His first series, "Trail Blazer," in which he shares ownership with Steve Cochran, who'll be starred, will be filmed in two weeks at a studio still to be chosen. It marks the second time that

weeks at a studio still to be chosen. It marks the second time that Ackerman has relinquished a vice-presidency with the network. In 1952 he ventured into his own packaging of shows and was forced to resign the title because of a network ruling that no officer of the company can have a financial interest in shows on the web. A year later he was induced by William Paley, CBS board chairman, to resume the title and abandon the packaging project.

Rayel inherits only the "Ford (Continued on page 32)

(Continued on page 32)

\$3,000,000 Lanolin **Billings to Seeds**

Chicago, April 24. Chicago, April 24.

Question of who gets the Lanolin-Plus biz, with all related Lanolin products, representing \$3,000,-000 in annual billings, has been resolved, with Russel M. Seeds designated to inherit the lucrative account which transfers from the soon-to-be-shuttered-Biow agency. Number of agencies were competing for the biz.

Lanolin is currently represented.

Lanolin is currently represented in tw with the CBS-TV "Name That Tune" show (which has been renewed into next.fall). In addition, Lanolin mulls a second tw entry for the 56-57 season.

5 & 10 x 52

CBS was not hiding its bushel under a basket last week when, with unconfined joy, it pointed to renewal business that continues the Sunday afternoon radio click, "Woolworth Hour." The five-and-dime outfit marks its first year in network radio in June.

network radio in June.

Renewal is for 52 weeks, taking the musical hour through this year and a good part of next.

\$5,000,000 Tab As 'Playhouse 90' **Pacts Top Names**

What is probably one of television's most ambitious projects to date—"Playhouse 90," CBS-TV's 90-minute, weekly series to start in October-will cost an estimated \$5,000,000. Huge undertaking involves eight 90-minute filmed oncea-month dramas, to be made by Screen Gems, with the budgets es-

a-month dramas, to be made by Screen Gems, with the budgets estimated at about \$150,000 each; and 31 live 90-minute shows to be budgeted upwards of \$100,000 each. Because of the scope of the precedental weekly 90-min. show, producer Martin Manulis is already rounding up creative talent for the series, and has signed Rod Serling, Gore Vidal, Tad Mosel, A. J. Russell, Dorothy Baker, Paul Monash, H. Allen Smith and Richard English to pen originals. In addition, he is negotiating with David Davidson, David Shaw, David Swift, Robert Alan Aurthar, Reginald Rose, John Steinbeck, Clifford Odets, Robert Anderson, Casey Robinson, Mel Dinelli, Harold Bloom, Marc Brandel, John Vlahos, Reginald Lawrence, Horton Foote and James P. Cavanaush.

With the higher budget, Manulis is going after top stars, and it's understood he has in mind using Katharine Hepburn, Tony Curtis and Janet Leigh, Deborah Kerr, Eva Marie Saint, Jean Simmons, Stewart Granger, Audrey Hepburn and Mel Ferrer, as well as newer stars such as Susan Strasburg, John Kerr, Anthony Perkins and Kim Stanley.

There will be three alternating directors on the shows, and John (Continued on page 32)

'HAPPY BIRTHDAY' AS NBC-TV SPEC

"Happy Birthday," the Anita Loos play, has been set for the June 25 entry on NBC-TV's "Pro-ducers' Showcase." Talent compo-

ducers' Showcase." Talent components are still to be worked up.
"Birthday" was presented on Broadway 10 years ago by Rodgers & Hammerstein, with Helen Hayes starring and Joshua Logan directing. The comedy served as a summer stock vehicle for Imogene Coca a couple of years ago.

NO PUBLISHERS

By GEORGE ROSEN

In the area of public enlightenment, information and the ability of a medium to project itself as a major force community-wise and nationwide, television today is perhaps on a parity with the newspaper—frequently, for that matter, even transcending the dailies in impact and net income. Yet last week's sluffoff of the NARTB convention, insofar as attendance is concerned on a publisher ownership level, is a baffling hangover from a day when publishers regarded their AM and tv broadcast ventures strictly as stepchild acquisitions.

Particularly since this is a year

tures strictly as stepchild acquisitions.

Particularly since this is a year in which television is destined to play such a major role on the political front, with the virtual assurance that the '56 Republican strategy will translate itself into an "Ike-conoscope campaign," the continued "in absentia" convention status of the high echelon figures in the publishing fraternity with a major stake in broadcasting stations (and they represent a sizable segment in the overall tv picture), created some justified ill-feeling within NARTB officialdom and among some key industry execs on the convention scene.

It's not surprising that there was a record turnout for this year's convention, testifying to the growing stature of the industry organization and a recognition of the problems confronting broadcasters in the wake of a barrage of attacks from all quarters. But of the men from whom all editorial blessings and power flows—the publisher broadcasters who wield such influence and are responsible for the molding of public opinion—there was to be seen neither hide nor hair.

The Personal Touch

The Personal Touch
True, there was a full awareness
and appreciation of the industry
roles performed by those delegated
by the publishers as so-calfed
"managing directors of broadcasting operations." Thus such prominent figures as J. Leonard Reinsch
(on behalf of the Cox dynasty); a
Roger Clipp (on behalf of Annenberg) or a Tony Provost (on behalf of Hearst), to mention but
three were conspicuous this year. hair of Hearst, to mention but three, were conspicuous this year, as in the past, as they integrated themselves into the industry and convention pattern.

convention pattern.

Yet the feeling prevailed that, with so much at stake in a year when the very future of television itself as a forceful instrument of enlightenment hangs in the balance (and in a year when ty advertisers will spend a billion dollars) more than ever it behooved a Cox, a Knight, an Annenberg, a Cowles and the other men behind the publishing thrones to personally inject themselves into an expanding medium that must inevit
(Continued on page 32)

(Continued on page 32)

Jaye P., Frankie Carle, MacRae's Early Evening **NBC-TV Summer Parlay**

NBC-TV has finally resolved the summer complexion of its 7:30 p.m. summer complexion of its 7:30 p.m. array. On Monday, Gordon MacRae will stick it out under Lever Bros. auspices. Dinah Shore's Tuesday spot for Chevy, which the singer will vacate next season to "go Chevy" in the 8 to 9 hour along with Bob Hope and others, will be given over to Frankie Carle, the planist-maestro. Miss Shore will continue her Thursday 7:30 show for Chevy until Aug. 2, when an eight-week replacement, format of which is not yet set, will go in.

The Wednesday and Friday quarting the still be supported to the still be supported by the supported by the still be supported by the supported b

of which is not yet set, will go in.

The Wednesday and Friday quarter-hours are earmarked for chirper Jaye P. Morgan. So far, there are no takers for Carle's and Miss Morgan's berths, though Universal Appliance will come into the 7:30 picture next September and make up its mind on whether it wants Carle to spill over into the regular season.

GHI'S LAMENT: | Crowell-Collier in \$17,000,000 **Purchase of Bitner TV-AM Empire**

Kodák's Golf Coin

Eastman Kodak, which is head-nartered in Rochester, N. Y., has Eastman Kodak, which is head-quartered in Rochester, N. Y., has taken on sponsorship of the Na-tional Open Golf tourney to be beamed by NBC-TV from that city June 16. Site is the Oak Hill Country Club, with EK taking a 56-station, two-hour Saturday spread at 4 o'clock.

With Lindsey Nelson and Bud Palmer describing, the annual fairway classic will be teeveed in its final round. It's a "first" for Rochester, which made international golf news back in 1919 when Walter Hagen, who's from that city, won the National Open.

Caesar's Switch Poses a Sponsor Conflict for NBC

NBC-TV may find itself involved in a sponsor conflict hassle as result of its decision to switch the Suit of its decision to switch in Sid Caesar show from Monday to Saturday night next season. The Caesar entry goes into the 9 to 10 p.m. slots in the fell as a back-to-back attraction with Perry Como. The present tenants of the hour are Texaco, which is dropping the 9:30 to 10 Jimmy Durante show, and Toni and Paper Mate, which alternate on the 9 to 9:30 "People Are Funny," which is being dumped from the slot.

However, the current Saturday clients have first call on the time periods, which gives Toni priority in sharing the Caesar tab. This would automatically freeze out the rival. Helene Curtis outfit, which presently co-sponsors the Caesar Monday hour. If Toni and Curtis both want in next season, it'll pose a touchy client problem for NBC. Sid Caesar show from Monday to

Harry Novik's Swipe At 'Store-Front Churches'; Nixes Paid Religiosos

Harry Novik, in the midst of a new trend toward the sale of religioso airtime, went on record this week as being emphatically against it. Managing a radio outlet in the midst of N. Y.'s Harlem, where there is a profusion of churches and religious sects, the boss of WLIB will continue to provide two or three hours weekly free to "recognized" religious groups. groups.

groups.

Novik says he's regularly plagued by fly-by-night outfits, which are ready to ordain ministers "in 24 hours," for a fee. These "store-front churches," as a station spokesman called them, are willing to pay hard cash for WLIB airtime, in order to reach the lucrative Harlem Negro market.

SCHICK AS LIKELY 'OMNI' SUBSCRIBER

Schick Electric Razor is considered a likely prospect to step into the money spot being vacated by Scott Paper on "Omnibus." Scott had been with the 90-minute show for the four years it had run on CBS-TV, with the TV-Radio Workshop stanza moving over to ABC-TV for a Sunday night ride at 9 to 10:30 next fall.

Schick would make the second

9 to 10:30 next fall.

Schick would make the second shaver to be repped on "Omnibus." Remington was identified with it for a couple of seasons. It's not determined yet whether the other two underwriters, Aluminium Ltd. of Canada and the J. P. Stevens Co., will go along with the movelover to ABC-TV.

In one of the largest single purchases of radio and tv properties in the history of the industry, Harry Bitner Sr. was on the verge yesterday (Tues.) of signing over his three tv and four radio stations to Crowell-Collier Publishing Co. for about \$17,000,000. Crowell-Collier only a day earlier bought its first broadcast holdings with the takeover of KULA and KULA-TV, Honolulu, so within a matter of 48 hours the publishing house became one of the major station owners in the country.

Bitner is boss of Consolidated Television and Radio Broadcasting Inc., which controls WOOD-plustv in Grand Rapids; WFBM-AM-TV, Indianapolis; WFBM-AM-TV, Indianapolis; WFBM-FF, Flint, and WTCN-and-tv, Minneapolis, Deal was negotiated through Arthur Hogan, prexy of Albert Zugsmith Corp., the Coast-based gobetween. All purchases—which remain, to be okayed through FCC—were made in the interests of "diversification," a spokesman for Paul C. Smith, C-C topper, said.

The new station owner is out after the full limit of station prop-

Paul C. Smith, C-C topper, said.

The new station owner is out after the full limit of station properties allowed under the FCC limits, the spokesman further disclosed. There seems to be every probability that the company is currently seeking to fill the quota.

C-C will keep the managements of the various Consolidated stations intact, it was reported. However, Harry Bitner Sr. will step out of the picture, even though Harry Jr. will continue as a major executive with the chain.

Kaiser Buys Tues. TV Hour on NBC

Kaiser Aluminum & Chemical Kaiser Aluminum & Chemical, which has been on the prowl of late for tv representation, went for the 9:30 to 10:30 Tuesday night time on NBC-TV next season. That's the berth that "Playwrights 56" alternates with "Armstrong Circle Theatre," with Pontiac checking out on "Playwrights."

tac checking out on "Playwrights."
Kaiser's bigtime tv entry through
Young & Rubicam will be with
a topdrawer dramatic series that
could withstand the incursions of
CBS-TV's "\$64,000 Question" at the
halfway 10 o'clock period. Talent
Associates' "Circle Theatre" continues next season. There has been talk of a whodunit series as the rotator, but with Kaiser pacted as the sponsor, such a format is considered out of the question.

TEBET TO NBC AS TV PROGRAM EXEC

David W. Tebet, Broadway and to pressagent, hooks up with NBC-TV next month as a general programming exec in the domain of Nat Wolff. Latter was recently named director of program planning for the web.

Tebet, listed as coordinator of production duties in connection with spectaculars, has been handling publicity for NBC "spec ploneer" Max Liebman since 1950 and for a dozen year's has been p.r.'ing for John C. Wilson and other legit producer's.

Purex Summer Buys

Purex, already repped on NBC-TV as Speidel's alternating mate on "Big Surprise." is taking a couple of hot weather slots on the network. Starting June 29, it will go into the Friday night 10:30 to 11 spot, with the Gillette Fights on hiatus. Format is not yet determ-ined.

ined. Other niche for Purex is Saturday at 9:30, in the Jimmy Durante-Texaco berth (axed by the sponsor), with format also to be set. Sponsor has taken an option on six programs in a rotation ride.

RAIBOURN BLASTS NETWORKS, NARTB ON PAY-TV IN DEMAND FOR ACTION

Washington, April 24.
Push for FCC authorization of subscription tv was activated yesterday (Mon.) before the Senate Interstate Commerce Committee, with Paul Raibourn, board chairman of Paramount's International Telemeter Corp., blasting the networks and the NARTB for opposing the development.

works and the NARTB for opposing the development.

Raibourn, who is a Paramount veepee and president of its tv station, KTLA, in Los Angeles, appealed to the committee for "an immediate and forthright declaration" calling on the Commission to take necessary steps to give paytv "a chance" and let the public decide whether it wants the service.

ice.
Similar appeals were made by

ice.

Similar appeals were made by James Landis, special counsel for Skiatron, and Ray Kohn, president of WFMZ-TV, Allentown, Pa., whose petition to operate as a pilot toll tv station has been turned down by the Commission.

Raibourn told the Committee that when the public converts its sets to color its investment in tv equipment will be close to 30 billion, or 30 times the investment by networks and stations. Therefore, he argued, it is "obvious" that the interests of the public should determine policy on issue of pay-tv.

Declaring he was making "an American appeal for the doctrine of competition," Raibourn said that if pay-tv succeeds "it will inject a much-needed competitive force into this industry" with the public as the beneficiary. If it fails, he said, only the promoters will suffer.

said, only the promoters will suf-

fer.

Webs Need Competition, Too

"If the existing network structure cannot face this new form of competition," he said, "I raise the question as to whether it deserves to survive in its present form. The networks have rendered a great service to the public so far, but I insist that in this dynamic field the status quo should not be irrevocably fixed."

The web. he added, "should be

The web, he added, "should be subjected to as much vigorous and healthy competition as the limited facilities in this field permit....

(Continued on page 38)

Ashley Stable **Rolls 'Em Out**

The Ashley - Steiner - agented drama scripting beltline moved into high gear last week with a multiplicity of deals negotiated on a variety of client fronts.

Alvin Boretz, who earlier this season did "The Third Ear," a documentary on wiretapping for "Armstrong Ciccle Theatre," has been signed to do a dramatic documentary on traffic accidents for presentation on the same show preceding the Decoration Day weekend. weekend

weekend.

Alvin Saplinsky, who has been awarded the Mystery Writers of America "Edgar" for his "Sting of Death" on the "Elgin Hour" last season, has an original, "Whom Death Has Joined Together," on NBC-TV's "Matinee Theatre" first week in May, Tony Spinner, one of "Matinee's" eastern story editors, has his second hour original, "Johnny Came Marching Home," slated for early production on that show. Loring Mandel, recently signed to an exclusive CBS deal, will have an hour original, will have an hour original,
"House Of His Own," presented
on "Lux Video Theatre" this
summer

"House Of His Own." presented on "Lux Video Theatre" this summer.

Meanwhile West Coast writer activity on the New York hour shows steps up wi'h. Mal Wald and Jack Jacobs preparing "The Film Maker" for Alcoa-Goodyear (their previous Alcoa effort, "Man On Fire" was purchased by Metro), and William Kozlenko and Boris Ingster have penned "The Man Who Liked Children" for the same show. Reversing the trend, Ilall Welles has left for California to work on "Mystery Writers Theatre" and a Columbia Screen Gems 90-minute tv film project. Adrian Spies has also left for the Coast to complete the story of Lou Zampōrini for "Climax" and to begin his Metro assignment.

NBC Pacts Leyden To Host 'Today'

Hollywood, April 24.

NBC-TV has inked d.j.-movie host Bill Leyden to a seven-year pact, with initial assignment to host the new Coast version of the net's "Today" program. New "Today in the West" debuts on April 30 in the 11 a.m.-noon time slot, with kinied interpolations from Dave Garroway in N. Y.

Leyden relinquished hosting chores on early-morn "Top of the Morning" on KTTV (TV), Holly-wood, for his new job. However, the indie station is keeping him on to preside over an afternoon old pix unreeling until his contract expires there on July 15.

Janet Blair Set For Caesar Show

yesterday (Tues.) afternoon for the Nanette Fabray spot in the Sid Caesar NBC-TV hour for next season. Her deal, reportedly over \$3,000 a week (but not the \$3,750 that Miss Fabray got), is for 30 weeks out of 39. Her services commence between Sept. 15 and Oct. 6. The Baum-Newborn agency represented Miss Blair.

Gisele MacKenzie, Polly Bergen and Edythe Adams (Mrs. Ernie Kovacs) had been mentioned as other contenders but Caesar, Hal Janis and the NBC production echelon decided on Miss Blair.

Miss Fabray's demand for a reported \$10,000-a-week and for split billing (as the Caesar-Fabray Hour) decided the comedian to an amicable parting.

MILES LAB, LIFE BUY SWAYZE NEWS

Chicago, April 24.

Chicago, April 24.

NBC-TV lost little time plugging the two open segments in its nightly "News Caravan" caused by the departure of Plymouth autos. Miles Labs, long a staunch supporter of radio-tv news properties, is slated to take over the Wednesday night edition of the John Cameron Swayze newscasts and will share the Friday night show with Life mag on an alternate week basis.

Miles, through Geoffrey Wade

week basis.

Miles, through Geoffrey Wade agency, is staying with John Daly's ABC-TV news shows three nights weekly (although it's slated to cut back to once-a-week during the summer) and Morgan Beatty's "News of the World," the NBC radio fixture.

21 Years on Radio For 'Ave Maria Hour'; Plan Anni Festivities

Radio's "Ave Maria Hour" will be entitled to vote next Sunday (29). That day, it will reach its 21st birthday, one of the oldest shows on the kilocycles. Elaborate plans are being promulgated to mark the natal date, with John Friedkin, of Young & Rubicam, volunteering his services in the publicity domain.

"Ave Maria Hour" was launched in 1935 by a group of friars from St. Christopher's Inn, Graymoor's shelter for homeless men at Garrison, N. Y. Behind the venture was Father Anselm, who after some struggle got WOR, N. Y., interested. In the second week, four more stations hopped the bandwagon. Today, "Ava Maria" is heard by ET on about 400 stations and beamed overseas, plus the Armed Forces Radio Service network of some 300 outlets. Last October it launched a 44-week series on "The Life of Christ," scripted by Joseph Cochran and directed by Carlo de Angelo. Role of Christ is played by Norman Rose, of Jewish extraction.

"Life of Christ" will shortly take to the air in the hotbed Middle East. Arrangements have been comshelter for homeless men at Gar-

East. Arrangements have been completed for the series to go out over Radio Liban in Beirut, Lebanon. The New York outlet is indie WMCA, Sunday nights at 8:30.

Kodak, Sylvania **Shop for Shows**

The shopping season is on for half-hour network program availabilities. Eastman Kodak, for one, is on the prowl for a 30-minute entry, now that it has signed up for the Wednesday at 9 slot on ABC-TV in place of its present Wednesday at 8 berth on NBC-TV. (ABC commitment is contingent on the web delivering a strong station lineup.)

In view of the fact that Kodak is

In view of the fact that Kodak is committed to its present Screen Directors Playhouse series until September, it'll put reruns into the ABC time during the summer. But the client wants a new show for the fall. In view of the fact that Kodak is

the fall.

Sylvania is also reported shopping around, with indications that time is finally running out on "Beat the Clock," the Saturday night 7:30 entry on CBS-TV. "Clock" has run into some tough competition since the rating emergence of the competing "Big Surprise" on NBC-TV.

Seeing TV Actors in a New Light

Society of Lighting Directors Issues Brochure As Guide for Performers

The Society of TV Lighting Directors is out with the first of a series of brochures giving the various elements of lighting for the medium and how they affect the interests of those directly concerned with the presentation of the programme. The Society also said that with the growing interests of those directly concerned with the presentation of the programme.

cerned with the presentation of programs.

Initial booklet, called "You and the Society of Television Lighting Directors," is written specifically for the performer. Under five separate headings it contains hints and special information on how the actors can take full advantage of the lighting directed toward enhancing his or her role in the show—whether emoter, emcee, newscaster, panel member or announcer. Subject headings in the concise brochure are: "Makeup," "Hit Your Marks," "Chin Up," "Confe-ence" and "Clothes and Jewelry."

Jewelry.

importance of color, more attention will be given to its "specific and delicate problems." Organization was formed 18 months ago in New York and Hollywood and is comprised of lighting directors throughout the country from all networks. Affiliations are being sought in Canada, Mexico and England.

rate headings it contains hints and special information on how he actors can take full advantage fit the lighting directed toward entancing his or her role in the how—whether emoter, enewscaster, panel member or anouncer. Subject headings in the nonise brochure are: "Makeup," Hit Your Marks," "Chin Up," Confe ence" and "Clothes and ewelry."

Plans are going forward for fu-

Ralph Bellamy on Pay-TV

Remarks by Ralph Bellamy, prexy of Actors' Equity, favoring subscription tv at hearings today (Tues.) before the Senate Interstate Commerce Committee were inserted into the record by Theodore Pierson, counsel for the Zenith Corp. Bellamy said:

"An analysis of the possibilities of subscription tv with respect to employment seems to me to reveal unlimited possibilities, not only for actors but for all the talent pools, as well as craftsman and technicians, and extending even to employees of manufacturing and distribution field of tv sets, and the construction and franchising of new stations."

Bellamy declared that in view of the rising costs of putting on legitimate plays and increase in the price of tickets, pay-tv, by charging a nominal price, from 10c to 25c for a program, "could encourage more production and probably at the same time prolong the run of the play which is being televised."

High Cost of TV to Bring Many Clients Back to Radio: Trenner

WTMJ Exec Shuffle

Milwaukee, April 24.

There's been a frontoffice realignment at WTMJ and WTMJ-TV caused by the recent death of assistant general manager Russ Winnie. George Comte, who has been with the Milwaukee Journal stations since '35, has been named radio-tv manager. Sprague Vonier, ex-tv supervising producer-director, has been upped to the program manager's chair for WTMJ-TV, and Don Loose, ex-AM production chief, is the new radio program manager.

veep Walter Damm remains, of course, at the overall helm.

Pitt V Nod For **Owners of KQV**

Washington, April 24.
Application of Television City, Inc., was favored in an initial decision by FCC examiner Elizabeth Smith yesterday (Mon.) in the long-pending five-way contest for channel 4 in the Pittsburgh area. Company, which owns radio station KQV, is headed by Earl F. Reed, Pittsburgh lawyer. Substantial interest is held by Irwin D. Wolf, manager of Kaufmann Department Stores, part-owner of Astor (legit) theatre, and investor in Broadway shows.

Examiner Smith gave preference on issue of diversification of

Examiner Smith gave preference on issue of diversification of media to other applicants over Hearst-owned WCAE, citing affiliated interest in Pittsburgh SunTelegraph and other Hearst newspapers, magazines, radio and ty stations.

JOHN DERR EXITS **CBS SPORTS BERTH**

CBS SPORTS BERTH

John Derr has quit as CBS exec producer of sports, a post he's held only since last November in the web's realignment of the department under Bill MacPhail, sports director of CBS Inc. Derr has been with CBS since 1946, first as a writer on the staff of Red Barber. He moved through various spheres, also becoming a broadcaster. Barber himself moved out a year or so ago, finding the job of counselor of sports too confining and becoming a busy freelancer.

Derr's weekend airings on CBS Radio are taken over by Jim McKay. These include the Saturday and Sunday night capsules, 8:55 and 9:55. McKay has covered numerous sports events, both radio and tv. Derr will most likely become promotion chief of a sports enterprise.

San Diego Stations In New AFTRA Pact

San Diego, April 24. San Diego, April 24.
Announcers and performers get substantial pay hikes, as well as other benefits, in a new pact concluded between American Federation of TV and Radio Artists and five radio stations here. KSDO, KFSD, KFMB, KGB and KCBQ also granted employees boosted vacations and a new program feerate structure for callbacks, in new contract, retroactive to Feb. I. New weekly minimum structure

New weekly minimum structure raises first year announcers and performers to \$100 base pay, and second year to \$105,

A lot of advertising coin is going to come back to network radio as a result of the economics of tele-vision, Harry Trenner, Mutual sales veep, told the MBS affiliates meet-

vision, Harry Trenner, Mutual sales veep, told the MBS affiliates meeting here.

Too many advertisers, he said, have found themselves unable to live with their television programs. Their forget about the expensive failures on television and what they've done to their sponsors' budgets," he said, "but concentrate on the successful programs. Philip Morris had 'I Love Lucy,' and dropped out; Philco had a great. Playhouse; but it's now some-body else's playhouse; Stopette grew big with 'What's My Line,' and so did Hazel Bishop with 'This Is Your Life,' but both are no longer with the shows, American Tobacco and 'Robert Montgomery Presents' is another example.

"Sure, the shows were successful, but the clients couldn't live with them anymore. They cost too much; the advertisers were chalking up great sales, but no profits." These advertisers aren't going to leave television—we'd be foolish to say they would—but they' are going to live within their means."

One thing that television has done for these advertisers, Trenner added, is to raise their overall ad budgets to levels they never dreamed they could attain. The result is that as these advertisers come to realistic appraisals in their television buying, more money will be funneled off into radio and print.

Moreover, he added, it will be

print.

Moreover, he added, it will be the kind of radio sponsorship that television has never been able to provide, the type of identification with a show like 'Pepsodent's 17 years with "Amos 'n' Andy," Jello's 15 years with Jack Benny, Johnson's Wax's simllar span with "Fibber McGee & Molly." The dollars-and-cents situation forced on sponsors by television will bring back this type of radio, Trenner declared.

Scott Paper In 3-Way Retreat

Scott Paper Co.'s retreat from tv, relinquishing practically all of its network sponsorship entries ("Father Knows Best" is the lone exception), has raised some "how come" queries in the trade, in view of the fact that Scott, via the J. Walter Thompson agency, has been bullish on video for the past few seasons. Understood that a change in top-level management is responsible, with the new facto-tums deciding to take a hard, fast look at all avallabilities before making up its mind.

Scott is pulling out on three fronts. It is giving up its "Omnibus" franchise and is dropping its participation segments in both the "Valiant Lady" and Bob Crosby daytime shows on CBS-TV.

ABC-TV's Albany

ABC-TV gets a new primary affiliate in Albany effective July 1 with the signing of a pact with WTRI, the UHF'er operating on Channel 35. Up to now, the web has used a split arrangement, clearing as many shows as it could on WROW-TV, the CBS basic in Albany, and WRGB-TV, the NBC outlet in nearby Schenectady.

TAPE TRUMPS TINT: CHI STORY

Kraft's 60G Kine

Despite the fact that "Kraft Theatre's" repeat of "A Night to Remember" on May 2 will be a kinescoped playback of the original live production, J. Walter Thompson, agency which produced the show, figures it will still cost in the neighborhood of \$60,000 (exclusive of time.) JWT estimates that when all the costs are tallied, the original live version, with its cast of 106 and an unprecedented multiplicity of sets, will have cost approximately \$100,000.

The only saving on the kine repeat will be on sets, since all the actors, musicians, etc., will be paid the same fee as before. In addition, Kraft had to negotiate a new deal for Walter Lord's book, just as though it were buying a new show, and the cost for this has gone up 150%.

Oddly enough, this is one of the few times on record that the east has seen a kine of a New York-originating show. Last Kraft repeat was "Patterns," but this was done live. And with the Ampex magnetic tape all set to roll, it'll probably be the last of the bigtime kinescopes.

Kraft Theatre Show Will Always Be A Night to Remember for Walter Lord

a click one-shot effort into a whole new career for its author has been demonstrated anew in the case of Walter Lord, who has just taken a leave of absence as a copywriter at J. Walter Thompson agency be-cause so many new vistas are opencause so many new vistas are opening up for him. Apparently what happened to Paddy Chayefsky on the strength of "Marty" and to Rod Serling after his "Patterns" two click seems to be shaping up for Lord.

Lord.

Lord's "A Night to Remember," recounting the last hours of the Titanic, which enjoyed mild success as a book, was converted in'o a tv presentation for "Kraft Thecess as a book, was converted in'o a tv presentation for "Kraft Theatre" a few weeks back, winning rave reviews and Kraft's top rating of the season. It not only gets a repeat '(via kinescope) the night of May 2, with JWT and Kraft putting some unprecedented promotion behind it, but on the basis of the plaudits accorded the initial presentation, Life magazine has just signed Lord to do the Pearl Harbor story for its Dec. 7 issue. It will also be brought out as a book. And since all things come in packages, Dore Schary has already taken an option on the still-to-be-written Life piece for Metro filmization. filmization.

filmization.

Ironically, the film companies have made several stabs in the past at depicting the Titanic sinking, but all with indifferent results. (Most recent was 20th-Fox's version a couple seasons back with Clifton Webb.) It remained for Lord's "Remember" as a live ty production to turn the trick, with result that pic studio interest in the subject is again perking.

ABC-TV Planning A Morning Sked

ABC-TV, which successfully invaded afternoon time this season with its "Mickey Mouse Club" and "Afternoon Film Festival," will go into maning programming next "Afternoon Film Festival," will go into morning programming next fall. ABC prez Bob Kintner told the web's affiliates in Chicago last week that the network will program from 9 to 12 am. next season, with the schedule taking form during the period from October to March.

during the period from October to March.

Network will eschew soap operas, however, and put all its effort into shows featuring personalities. No specifics yet, but all the programming will be live, Kintner said.

'Horizons' Expands

CIBA's "Medical Horizons" will return to ABC-TV in a new slot and at twice the number of stations in the lineup next fall. Until recently in the Monday 9:30-10 p.m. anchorage, the stanza will be seen from 4:30 to 5 p.m. on Sundays.

seen from 4:30 to 5 mind days.

The network still hasn't decided on final plans for the wide-open Monday 9 to 11 p.m. hole, which is temporarily filled by a rerun of the web's afternoon features.

WOR Widens Split

Bill McCormick is upped from assistant sales manager of WOR-AM, N. Y., to head of the sales department. Bill Dix, who headed sales for both WOR and WOR-TV, will concentrate on the tv'er here-

will concentrate on the tv'er hereafter.
Division of sales commands parallels the divide of the overall WOR and WOR-TV captaincies. Bob Leder recently took over WOR, leaving Gordon Gray to concentrate on the general management of WOR-TV. Leder picked McCormick, who until now has been assistant sales manager of WOR.

McConnaughey's 'Crash' Research On 'U' Gets Brush

Chicago, April 24.

To the surprise of many, the NARTB took no formal action on FCC chairman George C. McConnaughey's "recommendation" that the tv industry launch an immediate "crash research development program" on the technical side of UHF television, Commissioner's proposal was viewed as tossing the Ultra High hot potato back into the collective laps of the telecasting and manufacturing branches of the industry.

Although it's known there were plenty of caucuses in both the "V" and "U" station delegations on the issue, the convention disbanded without making an immediate reply to McConnaughey's "request." He plainly stressed the Commission's desire to know "in a rea- (Continued on page 32)

(Continued on page 32)

Unveiling of Ampex Tape Takes the Edge Off ABC's 'Kine Plant'

Chicago, April 24. The unwrapping of the Ampo The unwrapping of the Ampex magnetic video tape recorder last week left the ABC-TV engineering contingent moaning because the system wasn't ready six months earlier. Ampex announcement

contingent moaning because the system wasn't ready six months earlier. Ampex announcement hroke practically day-and-date with the finishing touches to the web's Windy City new \$250,000 tv 'rschoradcast' facilities which go into operation Sunday (29) when Daylight Savings Time resumes. Installation includes kinescope recorders coupled with a fast film processing setup for "repeat" transmission within an hour. It's one of the fastest film systems extant for handling the "rerouting" of network shows to the different time zones: Nonetheless, it's just the kind of operation the magnetic tape will eventually replace.

AMPEX ORDERS HIT \$5,000,000

Perhaps as never before in the history of radio-tv conventions has a piece of electronic technology stolen the show to the extent the debut of Ampex Corp.'s video and audio magnetic tape grabbed the limelight at last week's Windy City gathering of the broadcasting clan.

limelight at last week's Windy City gathering of the broadcasting clan. By getaway day last Friday (20) Ampex's audio division manager Phillip Gundy had "booked" nearly \$5,000,000 in station and network orders as a dollars & cents testimonial that the tape era had really arrived for television.

Such was the impact of the virtually continuous series of Ampex demonstrations on the telecasters that even the mounting momentum of color tv played second fiddle as a convention conversation plece. Reasons for the excitement generated by the revolutionary tape gadget are obvious. The instantaneous and "lifelike" reproduction qualities of the all-electronic recorder shapes up as a terrific costcutting device that will also open up a whole new range of flexibility for the medium.

NBC Buys It, Too

The ultimate endorsement that Ampex had scored an engineering coup with it's first-on-the-market.

The ultimate endorsement that Ampex had scored an engineering coup with it's first-on-the-market videotaper came when NBC-TV placed an order for three of the prototype units. This, despite the fact that parent RCA has been going fullspeed ahead on its own tape version. Latter firm is bringing its unit out to handle color. (Ampex claims its system can be converted to tint.) Other entry in the field is Bing Crosby Enterprises, which is also working on a process that will handle tint.

Ampex is turning out eight of the proto assemblies priced at \$75,000 per on a rush basis. First slated to get delivery, in August, is CBS-TV which likewise is down for a trio. Columbia stole a march on its competish by taking part in the pre-convention Ampex unveiling when the device was first showcased to its affiliates. This initial demonstration started the conversational ball a-rolling among the station men and their engineers

station al ball a-rolling among the station men and their engineers as the hottest topic of the conclave. (Other two top-priority units are earmarked for the Government.)

ment.)
Gundy told Variety he expects this week to firm up the unit's regular production price at \$45,000 each. But even before the tag was definite, he took 70 firm priority orders and 20 tentative ones during the NARTB showings.
Gundy's "order book," actually a piece of Conrad Hilton stationery

(Continued on page 29)

Broadcasters' 'Forgive Us Our Transgressions' as They Map Plans to Beat 'Probationary' Rap

Switch in Format

"Our Gal Sunday," the CBS long-running radio daytimer, was back in business as of last Friday (20) after surrendering the first four days of the week.
"Sunday" is the story of an American gal married to a rich and titled Englishman. The four-day preemption at 12:45 to 1 was for the hoopla on an American gal married to a titled Monacan.

CBS' Al Scalpone: 'What's Monopoly, Schmonopoly Yak'

Charges the tv networks are "monopolistic" are scoffed at by Al Scalpone, CBS-TV's v.p. in charge of network operations in Hollywood, the exec saying they are completely untrue, but that he has plenty of proof to the con-

he has plenty of proof to the contrary.

"If we were monopolistic, why did we take off our own show, 'My Favorite Husband' and replace it with 'Do You Trust Your Wife?, which we don't own? We took another CBS show, 'Wanted,' off and replaced it with 'Quiz Kide,' an outside show. We took off Johnny Carson, a CBS show, and we removed 'Meet Millie,' a CBS show, and replaced it with Guy Lombardo, an MCA package.

"So in view of all this, who's select

and replaced it with Guy Lombardo, an MCA package.

"So in view of all this, who's kicking them around?" asked Scalpone, referring to charges by KTTV manager Dick Moore and Four Star Productions owner-producer-star Dick Powell that webs are practicing monopoly. "If we kicked them around, we would have told the advertisers who didn't want certain CBS shows 'you can't cancel," said the exec. As for Powell, who beefed when is "Four Star Playhouse" left CBS, Scalpone remarked "Powell is a great guy." I wish he were working for me, Four Star Playhouse is a fine property."

CBS has also acquired a Ziv property, "West Point Story" for Friday night slotting by General Foods.

Chicago, April 20.
Nation's broadcasters broke camp here last Friday (20) In something of a fighting mood after a four-day span of NARTB speechmaking and corridor bull sessions in which the dominate theme was "we're not as bad as our crittes paint us. And we've got to say so out loud."

bad as our critics paint us. And we've got to say so out loud."

Cued by the muscular rebuttals to the industry snipers delivered by keynoter Robert Kintner and NARTB prexy Hal Fellows the radio-ty contingent departed the Windy City with a somewhat stiff-ened collective backbone. The prevailing mood seemed to be "let's stop being a panicky patsy for every challenger" and "let's from here on in bend every effort to get more mileage out of the positive side of the radio-v story."

As a collary to this counterattack against the dissidents, there was the reiterated warning that the industry must operate from a position of maximum strength. As bluntly put many times, that means the electronic media must sternly police the "dollar firsters" and "careless" members in their ranks. And, also, when dealing with a Washington "situation," to have the courage to conduct themselves as basically invulnerable business statesmen rather than as a vulnerable special interest group.

'Clean House—or Else'

The specific warnings to "clean up our own house—or else" came from G. Richard Shafto, chairman (Continued on page 39)

(Continued on page 39)

Hiken Cases O'Seas As 'Bilko' Locale

Nat Hiken left for Europe Mon-day (23) on a junket for the CBS-TV Phil Silvers Show. The comic's producer-director-writer has made producer-director-writer has made arrangements to work through American military brass for the use of bases in Naples and Rome as future settings for several "Sgt. Bilko" Silvers programs next season. Idea is to lend authentic backgrounds to the vidpix series in a change of locale for hypoed interest. A crew will follow him over there. terest. A

Wer there. Hiken will be gone five weeks,

'Frankie and Johnny' As Color Spec Folk Opera on NBC Agenda

Opera on NBC Agenda

Hollywood, April 24.

For second time in their careers, scripting team of Mort Fine and David Friedkin are to present a musical dramatization of the "Frankie and Johnny" theme, this time as a 90-minute NBC-TV color spec folk opera next season in conjunction with Elliott Lewis. Fine and Friedkin will pen book and lyrics, but composer has not yet been set.

Fine-Friedkin team last treated "Frankie and Johnny" in half-hour CBS radio version several years ago, with Dinah Shorte toplining the musical presentation on their "Suspense program.

Me an while, Fine-Friedkin—Worthington Miner telefilm firm of Tomoda Productions is prepping a South Seas vidpix series for NBC-TV. Tomoda currently makes "Frontier" series. Fine and "Frontier" producer Matthew Rapf are presently in La Paz, Mexico, scouting locations.

Under the banner of Damon Pro-

presently in La Paz, Mexico, scouting locations.

Under the banner of Damon Production, in conjunction with Lewis', Haven Productions, Fine and Friedkin have filmed an NBC-TV pilot of their former CBS Radio "Crime Classics" program. The pilot is presently making the N. Y. agencysponsor rounds.

Convention Post-Mortems

Chicago, April 24.
C. E. (Bee) Arney, who's retiring as NARTB sec-treasurer and convention manager after 16 years in the org's harness, wasn't on hand to accept the plaque and eulogy tendered him the final day of the tendered him the final day of the convention. He was bedded down from exhaustion. Post is being taken over by Everett E. Rivercomb . . NARTB prex Hal Fellows got a standing ovation when it was announced he'll serve for another five years under a new pact that'll escalate his present \$50,000 annual stipend "substantially . . ."

tially . . . "

Convention co-chairmen Campbell Arnoux and E. K. (Joe) Harextant for handling the "rerouting" of network shows to the different time zones. Nonetheless, it's just the kind of operation the magnetic tape will eventually replace.

ABC sliderule boys, however, had no choice but to go ahead with the kine plant because they had to have it in operation this month for the arrival of DST. c. |

the broadcasting industry's shindig. Also appropriately, the entire FCC contingent took the tour through the public service displays

Julys.

It was a novelty to see the three Chi network veeps (Les Atlass, CBS; Jules Herbuveaux, NBC, and Red Quinlan, ABC) sitting side-byside at one of the luncheon speakers' table. Trio was joined by WLS' Glenn Snyder. Convention's "big noise" was provided by H. Roe Bartle, the 200-pound-plus jovial mayor of Kansas City, who prefaced his Radio Day speech with the warning he was "wired for sound". Westinghouse Broadcasting prexy Don McGannon hosted a two-day pré-convention seminar of WBC exes.

Bob Swezey claimed to take "ex-

Bob Swezey claimed to take "ex-Bob Swezey claimed to take "ex-ception" to introduction of him as the "Mayor of Bourbon St." Cor-rect handle: Robert D. Swezey, veep and g.m. of WDSU (plus tv), New Orleans; chairman of the NARTB Freedom of Information Committee, and retiring member

Ohio State's Jampacked Agenda As Educ'l Broadcasters Convene; '9 Weaknesses' & Pack's Wallop

"What is the responsibility of the broadcaster as you see it? He must assist with the business of life; he should program so as to encourage people to think rather than just to confirm what they already believe." ready believe.

ready believe."
Those words—by Ralph Steetle, executive director of the Joint Council on Educational Television—formed one of the main discussion points at the four-day Institute for Education by Radio-Television which ended here Friday (20)

Steetle compiled the summary of the conference, which is held under the auspices of Ohio State U. Steetle's summary said, in

arr:
"What is the relationship of the
erious broadcaster to public
pinion. Most of the discussants
elt that broadcasters should not set out to mould public opinion but should strive to equip the individ-ual with knowledge and under-standing so that the contribution to public opinion could be an informed one,

formed one.

"While the right to editorialize from the Jaroadcaster's point of view was recognized, major emphasis was placed upon programming of a purpose and calibre to enable the viewer or listener to do his own editorializing."

Charles A. Siepmann, chairman of the Department of Communication in Education at New York U., was the keynote speaker at the opening plenary session Tuesday (17).

uon in Education at New York U., was the keynote speaker at the opening plenary session Tuesday (17).

He defined the conference theme—"The Role of Serious Broadcasting in Today's World"—as "the use of a timely and Godgiven instrument to help us, you, me and all the rest of us, to transcend the limitations of our parochial environment and our provincial minds and outlook ... We live small lives. The business of broadcasting is to make those lives larger and fulfer.

Edward Stanley, manager of public service programs for NBC, spoke at the Association for Education by Radio-Television luncheon Tuesday noon. He declared:

"... Whether or not we try our hand at teaching, we are certainly going to have an increasingly high proportion of television programming with cultural and intellectual tonnage. Given our value-theory of programming and its validity, there is no other way to go.

"Given also our youth as an industry, we can recognize that these first bold but apprehensive testing of the theorem, are no more than an outline of the pattern of the future. And I think that it: is reasonable and common sense to evaluate this kind of programming as a national educational resource. What else? It's part of the inventory."

Russia's 1,000.000 TV Sets

In a speech Wednesday to the third plenary session, Henry R. Cassirer, head of UNESCO's Television Section of the Department of Mass Communications in Paris, told the conference that 1,000,000 of the 10,000,000 of the Department of Mass Communications in Paris, told the conference that 1,000,000 of the 10,000,000 of the Department of Mass Communications in Paris, told the conference that 1,000,000 of the Department of Mass Communications in Paris, told the Conference that 1,000,000 of the Popoximately 48,000,000 of the World's sets in the U.S.

He pointed out that "most European countries have tw with approximately 48,000,000 of the World's sets in the U.S.

Those '45 Freeloading B'cast Junketeers 'Win' 1-Star General Chevrons

Chicago, April 24. The 11th annual VIPer dinner reunion of the Broadcasting Mission of 1945 to Europe was held coincidental, and as an annual convenience, with the NARTB convention in Chicago. The place was a private diningroom, flossily identified as the Regence, in The Drake, and was marked (1) by four of the conducting officers participating as paying guests, and (2), a gag cita ion from the quartet-all gag cita'ion from the quartet—all actual officers in the service—mwarding "promotions" to the Sad Sacks from Saks 5th Ave. who constituted the show biz VIPs of '45. They were then laughingly called "accredited majors" and, just as laughingly, the four ex-U. S. Army officers raised the road company "majors" to one-star generals.

erals.

How Ted Bergmann (now veep of McCann-Erickson), Les Lindow (WFDF, Flint, Mich.), Don Kearney (ABC Film Syndica'on sales veepee), and John S. Hayes (prez, WTOP-TV, Washington) got the regulation officers' paraphernalia is between them and their consciences.

sciences.
The "regulation" with which they

The Tregulation with which they endowed the '45 freeloading junk-eteers is something not strictly reg-ulation, as concocted by them:
"I (first name) (middle name)
(last name) having been appointed
by Act of Congress and the King
of Greece as a General Officer in by Act of Congress and the King gineer and his appointment would of Greece as a General Officer in the Broadcasting Reserve of the U. S., do solemnly swear and affirm that I will support and defend the Constitution of Free Commercial Broadcasting and the Freedom of the Press against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; that I take this obligation freely without any mental reservation, or purpose of evasion, or pressure from any network; and that I will well and faithfully discharge the duties of the office upon which I am about to enter. So help me McConnaughey!"

The original conducting officer.

Col. Ed Kirby, now in p.r. in Washington, couldn't attend Chi, and also absent were Martin Campbell, the Texas broadcaster, reported quite ill; Mark Woods and Joe Ream, hibernating in Florida; Col. Harry S. Wilder, the Sco'tsdale (Ariz.) and Skeanateles (N. Y.) commuter; and the still ailing Jack Alicoate (Radio-Film Daily).

The quorum present included Clair R. McCullough, Joe Csida, Robert D. Swezey, John E. Fe'zer, J. Leonard Reinsch, Sol Taishoff, Morris Novik, Judge Justin Miller (former president of NAB) and Abel Green.

Looks Like Craven Back With FCC To Succeed Webster

Indications that FCC Comr. Ed-

ward Webster (Ind.) will not be reappointed when his term expires June 20 were given substance last week when it was learned that a security check is in the works on former Comr. T. A. (Tam) Craven, a Democrat.

With the Commission now composed of four Republicans, two Democrats and one Independent, there has been sentiment in Congress, since the Democrats came into control in 1955, to give the Democrats greater representation. Democrats greater representation.
Under the law, the Administration
in power may not have more than
a majority of: its own party in any
of the regulatory agencies. Since
Eisenhower was elected, the composition of the Commission has
been changed from a majority of
four Democrats to a majority of
four Republicans. Commission appointments are for seven years.

Like Webster Crowen is a pen-

Like Webster, Craven is an en Like Webster, Craven is an engineer and his appointment would be in line with a practice which began nearly 20 years ago of having at least one engineer among the FCC membership. Until Comr. George Sterling retired in October of 1954 to make way for Chairman George C. McConnaughey there were two engineers on the Commission.

Television Chatter

these first bold but apprehensive testing of the theorem are no come than an outline of the pattern of the future. And I think that it is reasonable and common sense to evaluate this kind of programming as a national educational resource. What else? It's part of the inventory."

Russia's 1,000,000 TV Sets
In a speech Wednesday to the third plenary session. Henry R. Cassirer, head of UNESCO's Television Section of the Department of the Constitutions in Paris, told the conference that 1,000,000 to the evision sets in use outside the U. S. are in Ryssia. Sharp, ex-traffic manager of the 0,000,000 tolevision sets in use outside the U. S. are in Ryssia. Sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. Sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. Sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in the sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in the sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in the sharp of the 10,000,000 tolevision sets in use outside the U. S. are in Ryssia. The sharp of the 10,000,000 tolevision sets in the sharp of the 10,000,000 tolevision sets in the sharp o

From the Production Centres

Jack Sterling incepted his fishing news stanza on WCBS for the third straight year . . . Lenore Epstein named producer of WRCA's "Tex and Jinx" show, with Patty Kirsch joining the T&J staff as reporter-researcher . . . Anna Thomas and Louis Soren into CBS-"This Is Nora Drake" . . . CBS' "Romance," which rarely uses names, starred Is Nora Drake"...CBS "Romance," which rarely uses names, starred Sarah Churchill Saturday (21)... Martha Wright's "Modern Lullaby" on WCBS marks first birthday today (Wed.)... Lanny Ross to the Wilmington, Del., Du Pont Theatre for a singing-emcee bit for crippled kids... Shirley Eggleston into "Aunt Jenny":... Anne Rosso, Jack Sterling's secr'y, engaged to Arthur West Lardner, with marriage set for July 8... John Karol, CBS sales v.p., to address Wisconsin Broadcasters Assn. at Milwaukee's Plankinton Hotel May, 24... Draper Lewis, producer of WRCA's "Pulse," to H'wood Sunday (29) for six weeks with the Eddie Fisher show... Jay Barney into running part on CBS-"Helen Trent."

Alan Sands' peckafe "Great American Women" starring Rasil Rath-

Alan Sands' package, "Great American Women," starring Basil Rathbone and distribbed by RCA Thesaurus, received extension of 13° programs to bring total to 65.

prams to bring total to 65.

Deejay Jerry Marshall gets Page One Award for radio by the Newspaper Guild of Upper N. Y. State Saturday (28) in Kingston, ... Mutual verifies that Bob Elliot and Ray Goulding start May-14 under the McKesson & Robbins banner, with a stanza called "Your Druggist Presents Bob & Ray", anchorage ... George Hamilton Combs, WABC-plus-tv commentator and former Missouri Congressman, returns to practice of law via Uterhart & Schaffer, while he continues in broadcasting as well ... WNEW's religioso d.j. Dr. Jesse Stitt guesting on "Big Surprise," the NBC-TVer. WMGM flack Jo Ranson and Rop Popkin of the B'klyn Red Cross teamed to turn out the "revised edition" of Dodger 1st Aid Manual—for brutalized flans ... Budd Arthur to head flack at Gimbel's after stint at Ad Schulberg agency, William Morris and RKO-Radio ... Mutual continuity director Walter Law participating in May 4 radiocast on philately (one of three stanzas the web is doing out of the Coliseum stamp exhibit this week) ... Sara Vaughan making a p.a. for WNEW when station holds deejay besh at Hempstead Amory next week ... Monte Lang quits H-R reppery promotion for deejay post at WCAT, in Mass. ...

Dave Ballard, former news editor and chief announcer at KFWB, moves across the Pacific to be news ed and production boss of KHON, Honolulu . . . ABC's Robert Kintner came out from Chicago to make a few deals and left his program veep, Bob Lewine, behind for the final wrapups . . Jack Rayel, recently moved up to executive producer on Ford Jubilee and special projects for CBS-TV, goes east next week to meet with Hubbell Robinson on next season's schedule for "Jubilee," whether Ford renews or not . . . Fritz Blocki, to writer-packager, has a book on the stands, "Out of My Darkness," which is being scanned by picture and to readers. It's the bio of a man who, regained his sight after 21 years . . . NBC approved Fred Hamilton's "Correspondent" and ordered a pilot. Newshawks around the world will submit true stories for dramatization. Hamilton, an NBC production exec, ended his bachelorhood last weekend . . Ed Cashman's radio-tv operation in Hollywood for Foote, Cone & Belding will hereafter be the agency's production center serving N. Y., Chicago and the coast.

IN CHICAGO . .

Les Weinrott is resigning as exec producer at WBBM-TV to join Kling Films as exec veepee in charge of sales and programming of Kling Films. He'll report to Harry Lange, exec veep and general manager. . . Len O'Connor's WMAQ "They Talked to a Stranger" documentary and Jack Chancellor's WMAQ coverage of the tapture of Richard Carpenter cited as best public service and radio reporting by Sigma Delta Chi journalism fraternity. . . WGN-TV using brand new Universal TV Zoomar lens for its coverage of the Chi Cubs and White Sox baseball games this season. . . Warren Ambrose, ex-Biow, new copy chief at Comptom's Chi office . . . Pat McCaffrie and the regulars on his WGN afternoon show to visit the Great Lakes Naval hospital Monday night (30) . . Jay Andres' "Music Til Dawn" expanded a half-hour on WBBM with the semi-classical platter stint for American Airlines now running from 11:30 p.m. to 5:30 a.m. . . . Don Dickins, ex-McCann-Erickson, added to Foote, Cone & Belding's copy staff . . . National Tea sponsoring last half-hour of WBKB's "It's Polka Time" . . Art Shulman new manager of TV Guide's Chi edition . . Ronny Born hosting and spinning disks, food specialist Mickey Houston making with the marketing hints and Ulmer Turner handling the news on WBKB's new morning crossboarder.

IN BOSTON . . .

Rock and roll got an hour long documentary on WBZ-WBZA Sun. (22) with two radio-tv editors, Anthony LaCamera, Boston American, and Bill Buchanan, Boston Record; Alan Dary, WBZ disk jock; a panel of four teenagers, Rev. Norman J. O'Connor, C.S.P., jazz authority; Duke Ellington, current at Storyville; and Ceeli Stein of Records, Inc. Program, over a month in preparation, was written and produced by Grady Edney, program mgr., and directed by Henry Lundquist, program supervisor. It went on at 4:05 p.m. and will be presented again in a replay at a later date . . . Duncan MacDonald, WNAC-TV Yankee Homie and Food Show editor, put on a new slant on Yankeeland's annual Patriot's Day celebration Thurs. (19) when she dug-up history to bring belated fame to Mary Hartwell as an equal of Paul Revere . . . WBZ-TV sent hundreds of autographed baseballs to clients and ad agencies throughout the U. S. this frame announcing exclusive tv coverage of the 1956 Boston Red Sox games and ran a baseball contest with prizes ranging from a new car for the winning father and a sports car for the son to season tickets and world series ducats in a "Lad and Dad" affair. Joe Cullinane, press chief, gave the two promosh stunts extensive bally . . Louis A. Webster, editor of WEEI's "Country Journal" off to the spring meeting of the Atlantic States Division, National Assn. Marketing Officials in Washington (24-28) . . . American Women in Radio and Television open a four-day convention Thurs. (26) in the Hub with headquarters in Hotel Somerset. More than 600 members of AWRT expected for the affair.

IN PHILADELPHIA . .

John R. Mahoney replaces Edward D. Clery as general manager of WIBG. Clery retired after 25 years with station . . . Verna Hassett, WRCV librarian, ankling to WFIL to take over same post . . . Benedict Gimbel Jr. president and general manager of WIP, elected to Board of Directors of the Penna. Associated Press Broadcasters . . Al Bendiner's sketches of concert greats "Music to My Eyes" is being reissued with new illustratipns under sponsorship of WFLN and associated "good music" stations . . WHYY-TV, Philly's educational ty station will set up shop in the former WCAU center city building. WRCV-TV's "Showroom" returns (28) with original host Mac McQuire. . . Charles Shaw, WCAU newsman has won award from Sigma Delta Chi, journalism fraternity . . Snellenburg's dep't store opened new (Continued on page 32)

ABC-TV'S HALF-NIELSEN GRIP

NBC-TV's Pattern on Pix Plugs

General pattern restricting tv plugs for new pix to 10-15 seconds per plug has been disclosed by NBC Coast continuity acceptance manager Bob Wood. The restriction applies whether the guesting personality is boosting his own pie or transferring the plug to other of his studio's properties.

Wood noted that in certain cases more leeway given as on "Lux Video Theatre" where whole studio properties are used. But the network put its foot down on "go and see at your neighborhood theatre" type of promotion. In some cases where plug are worked into the program theme, longer mentions are allowed.

Kingsley Original, 'Green Pastures,' Mary Martin Eyed for CBS 'Jubilee'

Jubilee" specs for next season may include Sidney Kingsley producing one of his own plays, a possible presentation of Marc Connelly's Green Pastures" and a Mary Martin show. Deals are being discussed by Harry Ackerman, exec director of special productions for CBS-TV, (who stays on this job until June, when Jack Rayel takes over), and Cornwell Jackson of J. Walter Thompson agency, for sub-

mission.

Renewal decision by Ford is expected today (24) in Detroit, as well as a verdict on whether the spec series will carry on through the summer months. It's expected that if Ford picks up the series for next season, it will probably be for 10 of the once-a-month shows. Ford pays approximately \$2,500,000 in talent and production for the 10 specs, and time and publicity costs hike total output for Ford to about \$4,000,000.

If "Pastures" is seen next sea-

to about \$4,000,000.

If "Pastures" is seen next season, Arthur Schwartz will in all likelihood produce. Other vehicles and stars discussed by Ackerman and Jackson include "Benefit Performance," which may be a Bing Crosby starrer; "The Last Tycoon," starring Humbhrey Bogart and Lauren Bācali; "The Christmas Caper," by Het Manheim and Jerry Davis. a candidate for December Davis, a candidate for December airing; and a Judy Garland spec. It hasn't yet been determined whether the Garland show will be a revue, or a book show with

"This Happy Breed," Noel Cow-ard topliner, is the May Ford spec, while "A Bell for Adano" is on tap for June, through the rest of Ackerman's tenure.

Series will continue on CBS next season, whether Ford renews or

Philly WCAU-TV In New Rate Hike

Overall rate increases ranging from eight to 25% and a realignment of Class C time have been put into effect at WCAU-TV by Robert M. McGredy, veepee in charge of sales

charge of sales.

Although rates have been upped in all classifications, Class C time has been extended to 6 p.m., a downward adjustment in an important time period, "All discount structures have been retained in their entirety, with the exception of strip discount for announcements which have been discontinued," McGredy stated.

On the new card hourly base

Storecast FM Invades Markets in N.Y., Penna.

Markets in N.Y., Penna.

New deals put frequency modulation into American Stores Co.
Acme markets in Johnstown and Wilkes-Barre, Pa., and into the Market Basket chain of central N. Y. This brings to over 1,000 supermarkets from Chicago east to New England the number taking the Storecast System developed by Stanley Joseloff, formerly of Young & Rubicam and the ABC network.

network.

Storecast is largest single user in the U. S. of FM radio, utilizing the Rural Radio Network of upstate New York, plus senders in Manhattan, Chicago, Philadelphia and Meriden, Conn.

Femme B'casters Assemble in Hub **For Annual Meet**

By GUY LIVINGSTONE

Boston, April 24.

The fifth annual convention of American Women in Radio and Television kicks off here Thursday (26) with a big program of Yankeeland hospitality arranged for the 600 delegates from all over the country. Headquarters are at Hotel Somerset.

Harold E. Fellows, prexy of the National Assn. of Radio and TV Broadcasters, and Henry Toy Jr., exec director, National Citizens Committee for Better Schools, are chief speakers for the AWRT banquet. Thursday night, and announcement of second winner of annual scholarship national competition among junior coeds in American colleges and universities will be made. A New England clambake at Oceanside, Magnolia, will be the first event on the four-day program Thursday noon.

will be made. A New England clambake at Oceanside, Magnolia, will be the first event on the four-day program Thursday noon.

Friday morning at 10, a panel, "Women, the Unexploded Radio Active Bomb," will be presented with Louise Morgan, WNAC-TV, Boston, moderator, and Jane Dalton, AWRT president. Panelists are: Herbert E. Evans, v.p. and general manager, Peoples Broad-casting Corp., Columbus; Norman Knight, v.p. and general manager, Teleradio Pictures, Yankee Network, "WNAC-WNAC-TV, Boston; Robert D. Swezey, exec v.p. and general manager, WSDU, New Orleans; Oliver Treyz, prez of Television Bureau of Advertising, New York.

langer from \$3,000 to \$3,250. Class By from \$3,000 to \$3,250. Class By from \$1,500 to \$1,700; Class C from \$600 to \$750. Class C time formerly from 8 a.m. to 5 p.m. has been extended the extra hour Although rates went into effect for six months under the old rate card, McGredy said.

ABC-TV is the "spoiler" child for sure. Latest casualty of Bob Kintner & Co.'s half-nelson tactics against the rival webs in multiple against the rival webs in multiple spheres is CBS-TV, which is throwing in the towel on Arthur Godfrey's Wednesday night "Friends" show after a run of more than seven years. (Along with Godfrey, CBS-TV is also knocking off the cross-the-board Jack Paar and Robert Q. Lewis shows.) Vulnerable for the last year has been Godfrey's first 30 minutes at 8 o'clock, against the final half-hour of Walt Disney's scrappy "Disneyland," which has knocked just about everything else out of the box since going into business less than 18 months ago at the 7:30 to 8:30 stand. The Godfrey show goes to the showers at the end of July—not the first to be caught in the ABC switches. "Disneyland" made CBS cry "Uncle" at 7:30 last year, obliging the network to scrap its formats in that time. Douglas Edwards' newscast was pushed ahead to 7:15 and into 7:30 cross-the-board went a flock of kid shows, "Robin Hood, on Monday (with "Mame That Tune" on Tuesday), "Brave Eagle" on Wednesday, the leadup to Godfrey's hour; "Sgt. Preston" on Thursday and Gene Autry's "Champion" on Friday. It wasn't long before "Champion" wasn't around as a Tuesday torpedo, but "Warner Bros. Presents" was and is, and "Presents" has been giving a good account of itself at 8 o'clock, it last half-hour going up against NOB-TV's Milton Berle and Martha Raye, the former powerhouses who won't be in with regular shows next season, and Columbia's Phil Silvers, which after switching to the time in a trade with "Navy Log," gave the coup de grace to Berle, et al., with an assist from the Warners telepix series in dividing up the audience. ABC-TV has also hung out the battle flags in victories over, NBC callying it quits in that slot as Disney let Idose his "Mickey Mouse Club" to establish immediate supremacy over the opposition in the day-by-day reckoning. Not to be dismissed lightly is the fact that both Godfrey's "Friends" and "Howdy Doody" are longrunners, so the question is asked, "were both of them ripe for plucking after being well past their prime?" Apparently they were

Gordon MacRae Dickers Half-Hour Lever Show. But It Must Be on Film

Hollywood, April 24.
Gordon MacRae is cocking a leery eye at negotiations with Lever Bros., who recently renewed his quarter-hour NBC-TV show for the summer, to topline him in a half-hour show in the fall. Possible conflict with pix commitments makes such a deal problematical.

The singer has notified Lever Bros. if he does agree to the half-hour format, it must be on film. This; plus possible pix commitments, leaves situation unresolved to date.

ments, leaves situation unresolved to date.

MacRae is also starring in "The Best Things in Life Are Free" for 20th-Fox, and is additionally being paged to star in "Silk Stockings," Metro remake of "Ninotchka," in which Cyd Charisse is already set. Further, Paramount wants him for "South Sea Story."

GODFREY'S WED. Dems Cry 'Conspiracy' But GOP Yells 'Cry Baby Alibis' as TV **Equal Time Hassle Grows Hotter**

Mutual Confirms

Poor as New Prexy

Poor as New Prexy
In addition to confirming Jack
Poor as prexy of Mutual (while
Tom O'Neil restricts himself to
chairmanship of the network's
board) two new veeps were named.
Robert W. Carpenter, who is head
of station relations, and Richard
J. Puff, ad-research-flack head for
the radio web, are the new stripers.
At a Mutual board meeting over
the weekend, George Ruppel, who
has been increasing his importance
in the exec level of the network,

in the exec level of the network, was made a board member, replacing treasurer James Wallen, who moved out of Mutual without fanfare earlier this year. Elisha Goldfarb was elected MBS board

CBS' Pubaffairs Coup; 'Darkness' Gets a Sponsor

The Public Affairs Dept. of CBS-TV is in with its first "success story" that embraces a number of angles aside from the financial gain. "Out of Darkness," last month's sustainer on mental health that drew panegyrics from the critics and an avalanche of mail, will be sponsored by the Wyeth Labs division of American Home Products in a "repeat performance" April 29 in the same Sunday slotting, 5 to 6 p.m. Irving Gitlin, director of PubAff, is doing a series of handsprings at this windfall, which also includes the sponsor's purchase of 100 prints which gives Wyeth the nonbroadcast rights for two years. The sponsor will show the film to medical schools, nurses' organizations, educational and health-welfare groups around the country.

The April 29 dating coincides by design with the kickoff of National

educational and health-welfare groups around the country.

The April 29 dating coincides by design with the kickoff of National Mental Health Day under auspices of the National Assn. for Mental Health, which with the American Psychiatric Assn. cooperated with CBS Public Affairs in producing "Out of the Darkness' at a California hospital.

Wyeth will not huckster its products—far, far from it. Instead, it will devote about 50 seconds to introductory, middle and closing institutionals saying little more than "we are privileged to present."

Sale of "Darkness" represents a coup for the web and particularly Bob Lang, who only recently was sent into the network's news and public affairs sector to head up sales promotion. With the sale put away and a load of promotional effort going into the reprised stanza featuring Orson Welles and Dr. Karl Menninger, the famed psychiatric clinician, Gitlin was off on a junket.

Listen While You Work'
CBS is in the midst of an intensive radio program promotion push in an attempt to maintain the web's daytime shows in their "Top 10" groove. The drive, which got underway this week and continues to June 8, is pegged around mailing of kits to promotion chiefs of affiliate stations. Keynote is "Listen While You Work," conceived by Louis Dorfsman, codirector of sales promotion and advertising, with copy prepared under supervision of program promotion manager Murry Salberg.

Promotion material is being reinforced by a saturation on-the-air drive for the first two weeks and by recorded announcements by the web's daytime personalities.

Washington, April 24.

Importance of tv in the coming elections is being accented here as Democrats and Republicans feud over availability of air time for their respective candidates. Fear that the well-heeled Republican campaign chest will swing the elections through heavier use of tv is causing the Democrats to press vigorously for equal time wherever possible to answer attacks. Such time usually is free.

Feeling over the situation has

Treeling over the situation has reached such a point that Democratic National Chairman Paul Buller has charged the Republicans with "conspiracy" to deny time to the Democrats. Butler's charge is based on the refusal of Republican National Chairman Leonard Hall to join with him in a weekly ty debate from now until the election offered by the NBC network. Butler told a meeting of the National Committee last week that Hall's refusal, in effect, prevents the Demos from getting free time to present their case to the public.

It is expected, as was suggested by Pennsylvania National Committeeman David Lawrence, that the Senate Interstate Commerce Committee man David Lawrence, that the Senate Interstate Commerce Committee will call for testimony from the FCC regarding Butler's charge. Butler has already raised questions before the Senate Committee regarding the refusal of the major networks to grant equal time to answer the speech of President Eisenhower on Feb. 29 as to his availability for renomination. And Chairman Warren Magnuson (D-Wash.) has said the Committee will inquire into political broadcasting at subsequent hearings.

With the FCC under Republican domination, it is doubtful that Sen. Magnuson will be able to get much susses involved and possibly developes to focus attention on the issues involved and possibly developes the sustence of the Pommunications Act so the Democrats could take advantage of the NBC offer, regardless of the Republican action. Such an amendment was proposed by Lawrence.

The NBC offer, according to Butler, provided for 71½ minutes once a week on the Dave Garroway "Today" show, with Hall and Butler to be plugged in from wherever they might be at the time. Butler said he accepted but Hall refused "and his refusal denies us the use of this free time on the air."

Butler was bitter about the incident. He told the National Committee he believed the Republicans "are engaged in a concerted effort to prevent us from getting on the air whenever they can. They not only have all the money they

Godfrey Still A Big Radio Hero

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 toprated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is gired

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | MARCH RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM PROGRAM STA. RA |
|---|---|---|---|--|---|---|--|
| PHILADELPHIA , | App | rox. Set Cour | ut—2,000,000 | | Stations— | WRCV WPFH | (3), WCAU (10), WFIL (6), (12), Wilmington |
| 1. Waterfront (Adv) | | | | | | | |
| 2. Superman (Ardv) | | | | | | | News WFIL |
| 3. Badge 714 (Myst) | WCAU | NBC | Wed. 7:00-7:30 | | 57.0 | 41.6 | Award Theatre WRCV News WFIL |
| 4. Wild Bill Hickok (W) | WCAU | Flamingo | Tues. 7:00-7:30 | 23.1 | 62.5 | 37.0 | Newsreel; Weather WFIL News WFIL |
| 5. Range Rider (W)6. Buffalo Bill Jr. (W) | | | | | | | Award Theatre WRCV |
| 7. Great Gildersleeve (Com) | | | | | | | Secret Journal WRCV Warner Bros. Presents WFIL |
| 8. Annie Oakley (W) | | | | | | | Roy Rogers WRCV |
| 9. I Led 3 Lives (Dr) | WCAU | Ziv | Thurs. 7:00-7:30 | 16.0 | 44.3 | 36.2 | Newsreel; Weather WFIL WFIL |
| 10. Mr. District Attorney (Myst) | WRCV | Ziv | Tues. 10:30-11:00 | 15.1 | 32.3 | 46.8 | Do You Trust Your Wife WCAU |
| SOUTHEAST FLORID | A Ap | prox. Set Co | unt—350,000- | | Stations— | WTVJ W. Pal | (4), WGBS (23), Miami; WJNO (5 m Beach; WITV (17), Ft. Lauderda |
| 1. Mr. District Attorney (Myst) | WTVJ | Ziv | Wed. 7:30-8:00 | 48.5 | 84.3 | 57.6 | Coke Time WGBS |
| 2. Death Valley Days (W) | wtvj | McCann-Erick | son Thurs. 7:30-8:00 | 44.6 | 84.6 | 52.8 | |
| 3. Secret Journal (Dr) | WTVJ | :MCA | Fri. 9:00-9:30 | 43.0 | 66.9 | 64.3 | News CaravanWGBS Big StoryWGBS |
| 4. I Led 3 Lives (Dr) | WTVJ | Ziv | Sat. 7:30-8:00 | 38.3 | 64.2 | 59.6 | Big Surprise WGBS |
| 5. Highway Patrol (Adv) | | | | | | | Hollywood Off Beat WGBS |
| | | | | | | | Racket Squad WGBS It's a Great Life WGBS |
| 8. Star and the Story (Dr) | WTVJ | Official | Wed. 7:00-7:30 | 30.6 | 67.8 | 45.1 | Sgt. Preston of the Yukon WGBS |
| | | | | | | | R. Montgomery Presents WGBS Showtime WGBS |
| 201 Panie Dane (Mas) | | | | | | | |
| NASHVILLE | Ap | prox. Set Co | unt—205,000 | | Stati | ons—V | VSM (4), WLAC (5), WSIX |
| Passport to Danger (Adv) Count of Monte Cristo (Adv) | | | | | | | Turning Point WLAC |
| 3. Highway Patrol (Adv) | | | | | | | |
| | | | | | *U.L | 0.16 | |
| 3. My Little Margie (Com) | wsix | | Sun. 5:30-6:00 | 20.7 | 54.4 | 38.1 | Western Marshal |
| 5. Buffalo Bill Jr. (W) | WSIX WSM | CBS | Sun. 5:30-6:00 Thurs. 6:00-6:30 | 20.7 | 54.4 | 38.1 42.0 | Western Marshal WSM Little Rascals WLAC |
| 5. Buffalo Bill Jr. (W)6. Mr. District Attorney (Myst) | WSIX WSM WSM | CBS | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 | 20.7, 20.6 | 54.4 49.1 | 38.1 42.0 48.6 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM | CBS | Sun. 5:30-6:00 | 20.7 | 54.4 49.1 40.2 47.2 33.2 | 38.1 42.0 48.6 40.9 55.1 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM | CBS Ziv Flamingo Ziv Flamingo Flamingo | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 | . 20.7 | 54.4 49.1 40.2 47.2 33.2 43.4 | 38.1 42.0 48.6 40.9 55.1 41.7 | Western Marshal |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM WSM WSM | CBS Ziv Flamingo Ziv Flamingo CBS | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 | | 54.4 49.1 40.2 47.2 33.2 43.4 44.8 | 38.1 42.0 48.6 40.9 55.1 39.8 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC Little Rascals WLAC |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM WSM WSM WSM | Ziv Flamingo Ziv Flamingo CBS CPProx. Set Co | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tres. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 unt—198,000 Tues. 9:30-10:00 | 20.7 20.6 19.5 19.3 18.3 18.1 17.8 | | 38.1 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC Little Rascals WLAC WLAC WLAC WLAC HO (13), WOI (5,), Ames, I |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM WSM WSM WSM WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 unt—198,000 Tues. 9:30-10:00 Sun. 5:00-5:30 | 20.7 20.6 19.5 19.3 18.3 18.1 17.8 25 Stations— | | 38.1 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC HO (13), WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT |
| 5. Buffalo Bill Jr. (W) | WSIX WSM WSM WSM WSM WSM WSM WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tres. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 unt—198,000 Tues. 9:30-10:00 | 20.7 20.6 19.5 19.3 18.3 18.1 17.8 25 Stations— | | 38.1 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC HO (13), WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT |
| 5. Buffalo Bill Jr. (W) | WSIX WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv CBS Ziv | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Wed. 6:00-6:30 Mon. 5:00-5:30 Mon. 5:00-5:30 Mon. 9:30-10:00 | 20.7 20.6 19.5 19.3 18.3 18.1 17.8 27 27.2 23.8 | 54.4 49.1 40.2 47.2 33.2 43.4 44.8 -KRNT (60.9 77.4 53.9 44.3 | 38.1 42.0 48.6 55.1 41.7 39.8 8), WI 53.7 35.2 44.2 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC HO (13), WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT News; Sports KRNT CBS News KRNT Studio One KRNT |
| 5. Buffalo Bill Jr. (W) | WSIX WSM | CBS Ziv Flamingo Ziv Flamingo CBS PPROX. Set Co MCA Ziv CBS Ziv NBC | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Wed. 6:00-6:30 Mon. 9:30-10:00 Sun. 5:00-6:30 | \$\begin{array}{c} 20.7 \\ 20.6 \\ 19.5 \\ 19.3 \\ 18.3 \\ 18.1 \\ 17.8 \\ \\ \$\extit{Stations}\$ | | 38.1 42.0 48.6 48.6 40.9 55.1 41.7 39.8 8), Wl 53.7 53.2 44.2 53.1 44.7 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WHO OMIDIAN WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT News; Sports KRNT CBS News KRNT Studio One KRNT Superman WHO |
| 5. Buffalo Bill Jr. (W) | WSIX WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv CBS Ziv NBC | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Wed. 6:00-6:30 Mon. 9:30-10:00 San. 5:00-6:30 Fri. 8:30-9:00 | | | 38.1 42.0 48.6 40.9 55.1 39.8 8), W1 53.7 35.2 44.2 53.1 44.7 51.9 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC Lassie WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC Little Rascals WLAC HO (13), WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT News; Sports KRNT CBS News KRNT Studio One KRNT Studio One KRNT Superman WHO Star Stage WHO |
| 5. Buffalo Bill Jr. (W) | WSIX WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv CBS Ziv CBS Ziv NBC Ziv Flamingo | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Wed. 6:00-6:30 Mon. 9:30-10:00 Sun. 5:00-5:30 Fri. 8:30-9:00 Sat. 6:00-6:30 | | | 38.1 42.0 48.6 40.9 55.1 39.8 8), W1 53.7 35.2 44.2 53.1 44.7 51.9 44.7 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WHO OMIDIAN WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT News; Sports KRNT CBS News KRNT Studio One KRNT Superman WHO |
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| 5. Buffalo Bill Jr. (W) 6. Mr. District Attorney (Myst) 7. Superman (Adv) 8. I Led 3 Lives (Dr) 9. Wild Bill Hickok (W) 10. Annie Oakley (W) DES MOINES 1. Soldiers of Fortune (Adv) 2. Cisco Kid (W) 3, Annie Oakley (W) 4. Highway Patrol (Adv) 5. Western Marshal (W) 6. I Led 3 Lives (Dr) 7. Superman (Adv) 8. Championship Bowling (Sp) | WSIX WSM | CBS Ziv Flamingo Ziv Flamingo CBS PProx. Set Co MCA Ziv CBS Ziv NBC Ziv Flamingo Schwimmer | Sun. 5:30-6:00 Thurs. 6:00-6:30 Tues. 9:30-10:00 Fri. 6:00-6:30 Sun. 6:00-6:30 Mon. 6:00-6:30 Wed. 6:00-6:30 Tues. 9:30-10:00 Sun. 5:00-5:30 Wed. 6:00-6:30 Mon. 9:30-10:00 Sun. 5:00-6:30 Fri. 8:30-9:00 Sat. 6:00-6:30 Fri. 8:30-9:00 Fri. 10:15-10:45 | \$\begin{array}{c} 20.7 \\ .20.6 \\ .19.5 \\ .19.3 \\ .18.3 \\ .18.1 \\ .17.8 \\ \\ \$\scale{Stations}\$\end{array}\$\$ \$\$\begin{array}{c} 32.7 \\ .27.2 \\ .23.8 \\ \\ .21.5 \\ .20.5 \\ \\ .17.5 \\ \end{array}\$\$ | | 38.1 42.0 48.6 40.9 55.1 39.8 39, Wl 53.7 35.2 44.2 53.1 44.7 51.9 44.7 31.2 | Western Marshal WSM Little Rascals WLAC Do You Trust Your Wife WLAC Little Rascals WLAC HO (13), WOI (5,), Ames, I Playhouse of Stars WHO Omnibus KRNT News; Sports KRNT CBS News KRNT Studio One KRNT Studio One KRNT Superman WHO Star Stage WHO Western Marshal KRNT News; Weather; Sports KRNT Passport to Danger KRNT Fabulous Theatre KRNT |
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ILL WIND FOGS UP CELLULOID

H'wood's 4 to 1 in Favor of TV

Chicago, April 24.
With more than half the nation's tele fare now film product,
Hollywood is grinding out nearly four times as much fodder for
tele release than it does for theatrical distribution. That's the
report made during the NARTB film forum here last week by
Michael M. Sillerman, Television Programs of American exec veep.
According to the TPA statistics, Hollywood produced last year
10,538,000 feet, or almost 2,000 hours, of tele production. This
compares with 2,835,000 feet, or 500 hours, of features earmarked

An Addenda to a 'Thank You'

Ralph Cohn, Acknowledging Award, Sets Record Straight on Barrow Committee

New York.

Editor. VARIETY:

I should like to take this opportunity to thank you and the staff of your publication for the ex-tremely flattering citation as the TV Film Showmanager of the Year. The award itself is a great honor and the kind words that accompanied it are very gratefully acknowledged.

There is one phrase in your citation which might be misinterpreted by many who read your paper, namely where you refer to "five companies who are standing up to the networks with an attack before

companies who are standing up to the networks with an attack before the FCC's Barrow Committee on web programming control . ."

The five companies, of which ours is one, which have been invited to appear before the Barrow Committee, will not be making an attack upon any segment of the broadcasting industry. The Barrow Committee has been appointed by the FCC to study the rules governing network broadcasting, which were adopted in 1941, long before television had achieved its present importance, in order to ascertain if these rules are still completely applicable. Everyone in the broadcasting business, including the networks, I believe has been invited to appear before the Barrow Committee and will be recommending various revisions in the Chain Broadcasting Regulations to make them fit present day conditions and shortages. The film companies, as an important segment of the industry, will be making certain observations and recommendations. These companies have long recognized the great service which the networks have and continue to perform in the development of television as an entertainment, education and informational medium and for our companies to "attack" the networks would be presumptu-

(Continued on page 35)

Hyman's 4-Station Sale of WB Films

Four tele stations have pacted with Eliot Hyman's Associated Artists Productions for part or all of the Warner Bros. package since the company broke it into 13 of the Warner Bros. package since the company broke it into 13 groups of 58 films each and started peddling it last week in Chi. KAKE-TV, Wichita, and KUTV, Salt Lake City, reportedly have bought all 754 features, while WISH-TV, Indianapolis, and KVAR, Mesa, Calif., have each taken more than one group of 58 AAP pictures. Total profit was not disclosed.

disclosed.

Meantime, AAP has purportedly inked a national sponsor for 52 of the films on just short of 100 outlets, with the announcement expected to come when stations are fully cleared. If the national spot sale is finalized by AAP, it has 90 days in which to pull out of each 58-pic package four features which will then go to the national spot buyer. Two more pix can be taken out of each group in the event of a network sale. Adjustments will be made in cost of individual station purchases.

SCHUBERT'S 'MALONE' **AS TELEPIX SERIES**

Hollywood, April 24.

With continued interest in mys terioso telepix shown by the industry, Bernard L. Schubert has added his past successful "The Amazing Mr. Malone" radio property to his vidfilming production scheduling. Craig Rice created the

Schubert at one time had seven schupert at one time had seven top radio show going simultane-ously. He presently has "Mr. and Mrs. North" and "Adventures of the Falcon" telefilm series in syn-dication and will launch the "Ma-lone" pilot this week.

OF's 'Buccaneer,' 'Launcelot' Sold; **Headed for Webs**

Official, in a very short time, has reportedly sold the two vidfilm costumers being produced by Hannah Weinstein for network use. Series are "The Buccaneer" and "Sir Launcelot," and the British-producer has finished three pix in each series so far.

"Launcelot" is going to NBC-TV, with 8 p.m. Monday being held open as the tentative slotting next fall. Papers with the distrib are not yet signed, it's said, but the web has a sponsor already committed for the skein, which stars William Russell.

Word is out that NBC, anxious

Word is out that NBC, Word is out that NBC, anxious for video programming which appeals to both adults and juves in the early evening, was also close to finalizing on "Buccaneer." Meantime however, it's said that Official and CBS reached an agreement on the Alex Clune—starrer.

starrer.

Official, one of the hottest syndicators in the period-piece field, also handles the "Scarlet Pimpernel," being made in England by Harry Alan Towers. Though this one is being pinpointed for stragilit station syndication rather than network sale, the 20 that are already in the can aren't being pushed for sale at the moment, according to a company spokesman.

GUILD'S PROFIT PACE WAY AHEAD OF '55

The profit pace at Guild Films in the early stages of the new fiscal semester is moving at approximately four times what it was for 1955. First quarter report shows the syndicator making about \$70,000 as against a profit of \$120,000 for all of 1955, a relatively rough year on the house.

year on the house.

Latest profits were 73% greater than what they were for the first fiscal quarter of 1955. Guild had to face some last minute adjustments at year end that whittled profits from \$270,000. Company said that these adjustments (coming about the time of the Vitapix split) were of a "largely non-recurring nature."

ON CHI FRONT

Chicago, April 24.

All was not lovey-dovey between the telefilm syndicators and the telecasters at the NARTB vidpix forum here last week which marked the first time the lads with the reels were given a spot on the official convention agenda.

Harold See, Chairman of the NARTB Film Committee which has been tiffing with the distribs over the NARTB standard film contract the NARTB standard film contract form, set the s'age as he charged the time is "long overdue" for the telepix producers and syndicators to "formally recognize" their re-sponsibilities as creators of viedo fare. He further suggested the filmers should be dropped as "al-lied members" of the NARTB un-less they quickly "comply" with the associations' Code of Practices. See's strictures got a quick re-

the associations' Code of Practices. See's strictures got a quick rebuttal from the film reps on the panel—George T. Shupert, prexy of ABC Film Syndication, and Michael Sillerman, exec veep of Television Programs of America. Shupert pointed out in no uncertain terms that the telecasters themselves are not completely free of questionable practices.

He specifically mentioned the

of questionable practices.

He specifically mentioned the bargain hunters among the station film buyers, reminding the tv boys that the vidpix biz has rate cards too. He warned, in effect, if the price cutting continues spot sales may no longer be possible for the reputable distribs. Also there have been too many instances where the syndicator has too much central syndicator has too much capital tied up in slow accounts where the film revenue from the sponsor has been used by the stations for other expenses. And he pointed out ex-amples of costly mishandling of syndicated product and warned

syndicated product and warned against "cheating" on re-runs.
Sillerman used ratings and awards garnered by film shows as his proof that the telepix industry has reached maturity. He pointed out that in November and December last year, seven of the Nietsen "Top 10" were canned programs, and in March, there were eight out of the 10. And his kicker was that over half the nation's tele fare is now film product.

TPA exec also pointed out that

TPA exec also pointed out that just the week before his firm's "Lassie," twice an Emmy winner, won the Peabody award as the best

won the Peabody award as the best children's-youth program.
See conceded that the syndicators have recognized "some responsibility" and that the most objectionable material is found in the vintage Hollywood feature films now plying the tv circuit. However, he characterized as a "meaningless step" the recent Hollywood move to set up a telepix code to be administrated by the Academy of Television Arts & Sciences.

DUMONT ELECTRONICAM GOES OUT ON ITS OWN

The last vestige of direct contact with DuMont Laboratories Inc. was with DuMont Laboratories Inc. was removed from DuMont Broadcasting Corp. last week. Headquarters and operations of the Lab's Electronicam division quit the N. Y. 67th St. studios where they shared a part of the space with DuMont Broadcasting's WABD, and moved lock, stock and camera over to the Adelphi Theatre, which the Labs maintain, and where Jackie Gleason shoots "Honeymooners."

son shoots "Honeymooners."

The Electronicam went with the Labs when DuMont Broadcasting was made an autonomous company in a stock spin-off several months ago. A spokesman for the live-film camera division said, however, that as a result of staying in the 67th St. building, it was thought of by outsiders as a subsid of WABD, and not as a fully developed division of the Labs.

More TV-Film News On Page 35

NOT ALL SERENE Block Programming of Old Features Assailed; History Repeating Itself

Oops, Wrong Title

Oops, Wrong Title
After having sunk considerable coin in advertising, promoting and arranging merchandising ad juncts for "American Story," reruns of "DuPont Cavalcade," it seems that Official Films will be forced to change the name of, syndicated series. Broadcast Music Inc. has notified the syndicator that "American Story" has been the title of a radio show that it owns and distributes to stations for the past two years. past two years.

Official has already started Official has already started distribution on the network replays, so not only will changing the title to something elemean a loss of promotion-flack-advertising expenditures but will probably mean that all the pix distributed so far will have to be recalled, and at still further expense, retitled.

Telepix Writers Get Better Coin In New Guild Pact

Hollywood, April 24.

Hollywood, April 24.

Higher minimums and a better break in rerun coin are among the benefits received by vidpix writers in a new contract signed between the Writers Guild of America and Alliance of Television Film Producers. Pact generally follows the Guild agreement with the major vidfilmeries, inked last February. Contract, effective last Saturday, runs to Jan. 15, 1960.

Membership must approve the pact at annual East-West meeting May 17, but this is anticipa'ed.

Like the deal with the Association of Motion Picture Producers, the contract divides writer fees into two categories—for low and high budget vidpix. Under terms of the new deal, the writer of an original story on half-hour picture low budgets gets \$240; on higher budgeter, \$290. Fee for story and teleplay, half-hour show low budgeter, \$1,110. Teleplay writer of half-hour low budgeter \$855.

New rerun provisos see writers drawing coin for second run for

New rerun provisos see writers drawing coin for second run for

New rerun provisos see writers drawing coin for second run for first time, getting all residuals in six runs instead of 13 as in past. He gets 35% of minimum on second run; 30% third run; 25% each for fourth, fifth and sixth runs.

Welles Preps 'Volpone'

Hollywood, April 24.

"Volpone" is being readied by Orson Welles for the hour-long vidfilm scries he will produce in conjunction with Desi Arnaz. Welles, now adapting the vehicle, will produce, direct and star in it.

Welles disclosed he and Arnaz are "discussing the advisability of doing a half-hour series as well as the long-hour shows. In fact, there may be even more of an increase in our activities."

'Int'l House' Pilot

Hollywood, April 24. Scripter Norman Sickle is presscripter vortinan Steke is piese ently working on two pilots, as pos-sible tv properties for Frank Sin-atra's Carlton Productions. Opilot is "International House," an anthology vidpix series, and other an unnamed live video quiz package.

Sickle will also handle dealings sickle will also handre dealings with agercies, nets and possible sponsors while Sinatra is abroad for 12 weeks, filming Stanley Krainer's feature, "The Pride and the Passion."

Phil Cooper, v.p. in charge of pix-to-tv sales for Filmakers, Inc., pix-to-tv sales for Filmakers, Inc., the Ida Lupino-Collier Young company, has come out strongly against block booking in selling oldies to tv, a practice he acknowl-edges is widely done today. Exec says he offers his pix singly, explaining "I like to have the station pick and choose."

At the same time Cooper denied a statement by KCOP, L. A., exec Al Flanagan that he had bought two pix from Filmakers for \$8,550, that when company's "The Hitchiker" was offered for \$8,500 he took it only after they agreed to lo. s in an ancient Australian film for \$50. "I don't buy Australian pictures on the grounds they're does." said Cooper, adding "Hitchiker" was offered Flanagan for \$7.500 and the deal killed when KCOP countered with an offer of \$3.500.

Many distributors of pix-fo-ty

\$3.500.

Many distributors of pix-to-tv are following practice of block booking, which was outlawed by the Government years ago when it separated theatres and film studios in its divorcement decree.

The merchandisers of vintage pix to teevee are submitting packages, with the buyer—the station, in this case—given no choice but to take all the product or none.

with the buyer—the station, in this case—given no choice but to take all the product or none.

One of the major studios invoived in the divorcement decree, 20th-Fox, is unloading its backlog in 10 packages of 50 pix each. Columbia is selling a package of 104 pix, bought locally by KTTV. Indie pix-to-tv distributors in the main are similarly offering film packages wherein the station must take all the pix and cannot choose individual product. Elliott Hyman, who bought the Warner Bros. backlog, and Matty Fox, purchaser of RKO's backlog, are first offering their pix to prospective buyers in their entirety, and since few channels could afford to buy hundreds of pix in one move, will probably follow the familiar pattern of selling to tv in packages, local buyers believe.

As far as the buyer is concerned, the evil in the practice is the same

(Continued on page 35)

Dwight Martin In Teleradio Exit

Dwight Martin, who once was the strong man in the General Teleradio Film Division organization and who still retains a large sayso in the outfit though he's doing other jobs for his boss Tom O'Neil, is quittirg the RKO Teleradio empire Tuesday (May 1). He's giving up his veepee strines in N. Y. to take control of WAFB, Baton Rouge (a longtime Mutual Broadcasting affiliate), for Modern Broadcasting Co. of Baton Rouge, Inc.

Inc.

Martin will become chairman of the company board and its chief executive officer. To get him, Modern, which recently took over

executive officer. To get him, Modern, which recently took over the Baton Rouge audio outlet and which owns WDSU. New Orleans, gave him a stock interest in the newly purchased station.

A lawyer, Martin was chief braintruster for the Film Division. But as it began to fade in importance as one of the O'Neil holdings—about the time O'Neil purchased RKO Radio from Howard Hughes last summer—he concertrated on converting the entire pre-1948 feature film backlog to television. It's assumed by sources within the company that he's just about completed the detailed and troublesome job of clearing all pic rights for tv exposure.

WDSU topper Edgar Stern, cond-in-command Robert Swezye and sales chief-v.p. A. Louis Read will join Martin on the board of the Baton Rouge acquisition. WAFB big three, Tom Gibbens, Jack Burke and Charles Barnard, will remain with the station on the board of directors.

Ohio State B'cast Meet

the radio-television services of the quantity of quality talent will the U. of Indiana, pointed out nine increase as commercial television's weaknesses in broadcasting education on the university level:

Another Friday speaker was Wil-

(1) Radio-TV courses have been adjuncts to other departments such as speech and journalism; (2) over-emphasis in performance and production; (3) low standards in announcing courses; (4) must teach appreciation for less cultural announcing courses; (a) must teach appreciation for less cultural forms of program material, such as western music since many of these forms are attractive to the public taste; (5) better broadcasting facilities in colleges than in many com-mercial stations tend to spoil

students.

(6) Student stations must parallel more closely those of the commercial industry; for example, broadcasting on Sundays and holidays; (7) need for courses in broadcasting law; (8) graduates don't know how to write advertising copy and to create show ideas; and (9) and to create show ideas; and (9) students need a better understanding of the financial structure of stations.

When asked by clinic chairman Robert E. Summers, assistant pro-fessor in the Department of Tele-communications at the U. of Southern California, to discuss recent changes in radio broadcasting, Tom Bennett, program director for KDKA in Pittsburgh, declared:

KDKA in Pittsburgh, declared:
"It's more than a change, it's a revolution. The half hour and 15-minute program has been replaced by two-hour disk jockey programs. The radio has become a casual companion for automobile drivers." Music is now mostly records, Bennett said, and news is written by the local stations rather than read off the wire. He stated that there is more emphasis on personality and less emphasis on conformity to a particular style.

On Thursday, Eugene H. King.

conformity to a particular style.

On Thursday, Eugene H. King,
program manager for the Voice
of America, spoke. King, who recently returned from a tour of
Russia and Poland and who will
leave soon for a trip to Hungary,
Czechoslovakia and possibly Rumania, emphasized that the VOA
is penetrating the Iron Curtain
consistently.

Speaking on "Impressions Re-

consistently.

Speaking on "Impressions Behind the Iron Curtain," he said the Russian people may be discontented "but it is not visible on the surface." He said he found the Polish "anti-regime, almost 100%." King said the Poles are "for enlightened capitalism, low-cost housing and universal education."

ing and universal education,"

"Where Are Com'l Boys?"
Richard Pack, vice-president in charge of programming for the Westinghouse Broadcasting Co., urged commercial broadcasters to give great support to the OSU-sponsored institute. "Commercial broadcasters," declared Pack, "would benefit if more program executives and producers, as well as other creative people, were to attend these meetings in Columbus."

bus."
He continued: "I can understand

He continued: "I can understand their reluctance to attend for there had been a tendency, until recently, on the part of some academic groups to criticize destructively the efforts of the commercial broadcasters. The way to advance all broadcasting is through mutual understanding.

"Television is devouring talent at an astonishing rate. If we are to keep our medium fresh with new faces and new ideas, we must have support of the non-commercial broadcasters. The educational stations, in both radio and television, are an excellent source of talent supply, but we hope that

CBS Coast Shakeup

Continued from page 25;

Jubilee" phase of Ackerman's post, which called for him to direct other special projects which had not materialized. Under his new arrangement with CBS, the entire output of his Ticonderoga Productions becomes the exclusive property of CBS for which privilege the network is paying him a weekly stipend in addition to the package deals.

ny strend in addition to the package deals.

Della Cioppa joined CBS 16 years ago after a short period with Campbell-Ewald agency and took time out only for service in the last war. Rayel came over from NBC, where he produced ty specials for the network.

Another Friday speaker was William Dempsey, program manager of KPIX in San Francisco. He said that the tv industry must upgrade it's approach to the tv viewer. "Today the average man knows more about radioactive isotopes than his grandfather knew about the Model T Ford. He is a more sophisticated observer than was his grandfather, and he expects a more mature form of entertainment."

Also, on Friday's grands at the

Also on Friday's agenda at the institute were the meetings of various groups allied to the IERT.

ABC's Half-Nielsen

Continued from page 29

and heavy for the opposition, oft-times taking the measure of NBC's regular shows and once-a-month specs plus CBS' stanzas. In fact, NBC's "People Are Funny" and Jimmy Durante's Texaco show will Jimmy Durante's Texaco show will ring down the curtain after the season, giving way to a shift of Sid Caesar from Monday to Saturday at 9 to 10 in a back-to-backing with Perry Como; and at CBS, the known casualty is the Janis Paige vidpix starrer, "It's Always Jan." Latter particularly has been a sitting duck in the time that the Welkin rings, although the Schnoz, too, has been "surrounded by assassins" and subsequently got him a cancellation from Texaco.

Tradewise, it is of more than

Schnoz, too, has been "surrounded by assassins" and subsequently got him a cancellation from Texaco.

Tradewise, it is of more than passing significance that Godfrey goes to the chopping block while in SRO status, with CBS-Columbia, Toni, Kellogg and Pillsbury accounting for the sellout. The CBS billings kingpin, while shorn of his 60-minute show, remains very much in the tv and radio picture. Plenty of coin is still being lured to the morning "Arthur Godfrey Time" (radioed 10 to 11:30 Monday-through-Friday and teeveed 10:30 to 11:30 cross-the-board except Friday). His other fixture is the Monday night "Talent Scouts."

Jack Paar has been working under a sustaining stigma since being sent into the 1 o'clock five-a-week fray in last summer in a moveout from "Morning Show," where the sponsor element was also all but missing. Paar's slot will be filled by "Stand Up and Be Counted," an audience-participationer, with Bob Russell going in as the moderator of the Frank Cooper package and the niche starting date is May 28.

The "Friends" replacement is being worked out, though a possibility is Martha Raye for a half-hour if not the whole 60 minutes, since it's understood that CBS is now negotiating with the comedienne to bring her over from the NBC camp.

Robt Q. Loses Last Sponsor Robert Q. is losing the last of his sponsors, Brown & Williamson, on his afternoon show. As result show is being axed. With a potential of 10 quarter-hour clients per week, Lewis' all-sustaining status cued the network's decision to lop it off entirely.

Johnny Carson gets the nod as Robert Q's successor. Carson was

Johnny Carson gets the nod as Robert Q's successor. Carson was given a week's tryout in the slot while Lewis was vacationing abroad. It was during that period that Brown & Williamson served cancellation notice and since CBS has had daytime ambitions for Carson, the latter got the permanent nod.

Ironically, only a year ago Lewis had the decision of staying with CBS or moving over to NBC-TV, which was hot and heavy for him. Lewis settled for a continued CBS identity. He also has a Saturday morning hour radio showcase on CBS.

NARTB

Continued from page 25

ably take precedence over all oth-

ably take precedence over all others.

In a day, too, when some of the nation's key publishers of dailies are obliged to look more and more to their tv operations to balance their corporate budgets, the sheer economics attending their dual vested interests would seem sufficient in itself to invite a personal participation in the one major in-

dustry event of the year—just as important, for that matter, as their participation in the annual editor-publisher conventions.

Those who were in attendance at the recent ceremonles marking the official dedication of "White Columns," the spectacular \$1,500,000 home of the Cox-owned WSB in Atlanta, were mindful of publisher James E: Cox Jr.'s proud boast that the family's Atlanta Journal-Constitution might even rate today as a lower-case subsidiary of the combined tv-AM operation. It was, of course, intended as a gag, and was accepted as such; yet nonetheless couched in such a manner as to strip WSB of some of its dignity. This needn't have been. Those who were in attendance at

Dems Vs. GOP

Continued from page 29

can get free time for reports made by President Eisenhower."

can get free time for reports made by President Eisenhower."

While Butler said the Democrats' treasury was down to its last \$100,000 (this was prior to the \$100-aplate Woodrow Wilson dinner Saturday night), he disclosed that the party has allotted \$2,109,000 of its campaign budget for purchase of radio and tv time. The Republicans plan to spend about the same amount for broadcast time but Butler charged that they will have \$50,000,000 to \$100,000,000 to \$900,000 to \$100,000,000 to \$100,000 to \$100,000,000 to \$100,000,000 to \$100,000 to \$100,000,000 to \$100,000 to \$100,000,000 to \$10

every week.

McConnaughey

Continued from page 27 sonably short time" the "true po-

tentialities of UHF."

tentialities of UHF."

First, and apparently solo, acceptance of the chairman's invite came from Westinghouse Broadcasting which promptly announced its support of the independent study. WBC prexy Donald McGannon said his firm stands ready to back the project with "a substantial monetary contribution." Also Westinghouse will make available its research and staff, both from the broadcasting and the manufacturing sides. McGannon described it as "a challenge our industry cannot afford to ignore."

James Secrest, exec veepee of

not afford to ignore."

James Secrest, exec veepee of the Radio-Electronics -Television Manufacturers Assn. (RETMA), said his group hadn't had time to study McConnaughey's suggestion. However, he pointed out that some months back the RETMA had recommended the establishment of an all-industry UHF body along the lines of the National Television Standards Committee which resolved the color controversy.

There was no immediate reac-

solved the color controversy.

There was no immediate reaction to the new study proposal from the UHF camp. Their Committee for Competitive TV, headed up by John G. Johnson, WTOB, Winston-Salem, has been lobbyling extensively in Washington for a June 1 decision on the FCC's plans for UHF. As a matter of fact, Johnson was not available for comment here after the chairman's speech—he'd gone gack to the Capitol for further missionary work.

The UHF'ers made no attempts

itol for further missionary work.

The UHF'ers made no attempts to ventilate the schism that has separated them from their VHF brethren during the session at which all the FCC members appeared for questioning. They figured that was not the proper time and place to renew the fight. However, many of them left the convention wondering if they'd be able to hang on while their "problem;" which they consider immediate and basically economic, is being "studied" from a technical standpoint.

'Playhouse 90'

Continued from page 25 :

Frankenheimer and Robert Mulli-gan, both under contract to CBS, are being considered for two of those spots. Frankenheimer currently directs the network's "Climax" show, produced by Manulis until he was upped to helm "Playhouse 90."

From the Production Centres

children's shop with Clarabell and line-up of local tv personalities . . . Film story of the 192-day Westinghouse strike was telecast over WFIL-TV (23) Howard Jones, WFIL-TV star and wife Mary, his partner on WFIL, injured in a Connecticut car smashup (15) will be off the air for some time . . . Ted Mack will hold "Original Amateur Hour" auditions here next month (3, 10, 17).

Edythe Fern Melrose, WXYZ's "Lady of Charm," was named Detroit's Advertising Woman of the Year by the Women's Advertising Club of Detroit . . WJBK-TV will present Lyall Smith, Detroit Free Press sports editor, in the "Lyall Smith Sports Show" for 15 minutes preceding each weekend Detroit Tiger game . . "Hobbies in Action" will debut on WWJ-TV May 5, featuring color films of local hobbiests in action. Steve Booth will emcee . . WJB will broadcast all 44 of the Detroit Tiger night baseball games for the first time this year in answer to fans' requests for a clear channel.

IN PITTSBURGH . . .

Ray Schneider, WWSW news editor, wound up two decades of military service with two-year hitch as Master Sergeant in 107th Field Artillery of the National Guard. Schneider retired with rank of Lieutenant-Colonel, which he attained during World War II while serving with a tank destroyer unit attached to General Patton's Army in Europe. . . Warren C. Rossell, formerly with stations in Buffalo, Syracuse and Hornell, added to Ketchum, MacLeod & Grove agency's radio-tv department . . . Florence Sando, wife of Arthur Manson, Cinerama pub-ad head here, has retired from television entirely to await the stork in August . . Ed Schaughency, of KDKA, named chairman of the radio-tv fund-raising drive of the Mental Health Society of Allegheny County . . . Ida May Stilley being honored by Odontological Society of Western Pennsylvania at a dinner May 2 for her work with her tv puppet, Happy, in behalf of oral hygiene.

IN MINNEAPOLIS . . .

Bee Baxter, KSTP-TV luminary, vacationing in Mexico for three weeks . . Minneapolis Junior Chamber of Commerce named Arlie Haeberle, star of "Around the Towner" and other WCCO-TV shows, "1955's most civic minded tv personality" . . Dick Nesbitt, KSTP-TV sports director, recuperating at home after major surgery which has kept him out of commission this month . . KSTP-TV's daily lineup changes to include two new hour-long programs from its own studios, a "Treasure Chest" audience participation program and a second kiddies' clown show featuring Daryl Laub . . WLOL Radio's disk jockey Don Kelly recipient of special Red Cross commendation for "outstanding service in public information." He recently spent 58 consecutive hours in a leading local department store's main window to raise \$1,000 for the Red Cross . . Charmin Tissues taking over complete "Badge 714" sponsorship on KSTP-TV and Minneapolis Saving & Loan inked by KSTP Radio for next fall's home and away football games play by play football games play by play

IN SAN FRANCISCO . . .

The New York-Hollywood TV Academy is making goo-goo eyes at the Northern California TV Academy, hopes to bring the Frisco-based group under its wing . . . Mystery around Frisco is what happened to the Lee Dickens Show at KPIX—show, slotted at 5 p.m. Sunday, had exactly one exposure, with considerable drum-beating, and then suddenly disappeared with the official explanation that Miss Dickens was returning to Miami to get married . . . On the heels of its Peabody Award, KQED got a granti-naid of \$9,680 so that the educational tv station could continue its "Matter of Fact" show . . . New musical director at KNBC is the Frisco Symphony's Lucien Mitchell . . Flock of new additions at KNTV, San Jose—added to the sales side are Merl Van Lydegraf, ex-Reno, and Kay Guthrie, late of the armed forces; added to the technical staff are Allen Trost, ex-KRON, William Johnsen, ex-KTVH of Hutchinson, Kan., and Eugene Hill, formerly with KBET, KTYU and WXYZ, Detroit . . Harry Jacobs, KGO's chief engineer, attended the Chicago meeting of ABC brass, but not James Connolly, general manager-v.p. of the station—Connolly's sweating out an addition to the family.

IN CLEVELAND . . .

Frank Dery, exited KYW-TV promotion to return to promotion-publicity job at Cleveland Electric . . . Jean Hughes and Del Torto to emcee new Arthur Murray tv shows . . . Gene Slaymaker, formerly of Youngstown, joined KYW news staff . . Bill Gabriel purchased Glazier advt. agency . . . Tom Haley reported 80,000 entries received on Buick contest on his KYW "Open Camera" show . . . Tom Edwards, WERE disker, picked as emcee on Photo Dealers Ass'n half-hour Sunday noon KYW-TV show . . . WJW's Barbara Reinker elected Press Club secretary . . . Bill Mayer in two-week Florida hiatus with newly-arrived "Big" Wilson taking over KYW disker spot along with his tv hour

Femme B'casters

duction supervisor, WYNE, New TV, New York; Dick Smith, direc-York; Angela McDermott, produc-er, Mohawk Hudson Council on Educational TV, Schenectady, N.Y.; fin Show," KDKA-TV, Pittsburgh. duction supervisor, WYNE, New York; Angela McDermott, produc-er, Mohawk Hudson Council on Educational TV, Schenectady, N.Y.; E. G. Sherburne Jr., director of programs, WGBH, Boston; Alice Skelsy, information specialist, U. S. Dept. of Agriculture, Washington.

Skelsy, information specialist, U.S. Dept. of Agriculture, Washington.
Another Saturday morning panel, a traffic symposium, "In the Roaring Traffic Boom," is slated for 10:30 to 12:15 with Al Hirons, traffic manager, WEEI, CBS outlet in Boston, as discussion coordinator, Holosussion leaders are: Betty Bock, lage, traffic director, WHAM-TV-1, AM-FM, Rochester, N,Y.; Marion Leahy, radio-tv traffic manager, Fitzgerald Advertising Agency, New Orleans; Bettylou Terry, traffic manager, WQXI, Atlanta.

A tv "How to Do" will be presented Saturday afternoon from 12:30 to 4:30 with Keith Thomas, director of radio and tv, Freed Rosen Associates, Inc., New York, as moderator. Panelists will be: Janet Waterman, executive set director, CBS-TV, New York; Kit Kinne, Video Vittles Inc. and NBC-

fin Show," KDKA-TV, Pittsburgh.
At 8 p.m. Saturday the McCall's
Award Dinner will be held with
Otis Lee Wiese, editor and publisher, making the presentations.
"Reflections on Living Religion" is
the subject of the breakfast discussion skedded for 8:40 a.m. Sunday.
The Giuliana Chorale of Boston U.
will be heard. Freddy Homburger,
Tufts U., will speak on "What We
Must Do for Our Aged," and John
B. Rae, associate professor, M.I.T.,
speaks on "Man, Machines and
God."
National officers will be elected

Tele Follow-Up Comment

ographical yain when a satisfied as allowed to use only sentimental recollections as source material. Gehrig fell hard from dominance as a Yankee slugger and began to atrophy as a result of a fatal sclerosis, thereby leaving room for changes in his character, but Wendel Corey played the real-lifer as a stoic from beginning to end. Even when Corey realized that it wasn't just a "slump" he was in but that he was seriously sick, neither the actor nor the writer infused despair into the realization. Corey took it with a brave little smile, and, from then on, he was surrounded by a sea of unhappy faces. The lines didn't give the many emoters arranged carefully around the ty set a chance to express any genuine self-doubt, fear or obsession. There was a suggestion that Goldberg wanted to get those emotions into his play, yet he only got as far each time before falling back on the brave smile. Jean Hagen, who played Gehrig's spouse, had the roughest job of all. Some of her speeches were unmanageably sticky to read, muchen she was called upon to become angry her interpretation merely made her irritated. Harry Carey Jr, was a skinny edition of lithe and rangy Yankee catcher Bill Dickey, but he was satisfactory in a role less demanding than that of either lead.

ithe and rangy Yankee catcher sill Dickey, but he was satisfactory n a role less demanding than that of either lead.

Goldberg and director Allen Reisner, who artfully handled pictures and fades, were attempting to documentary. They carefully lanted a batch of newsreel photos with a make believe Grantland that the start of the show, to establish what only could have been intended as realism; segments didn't help, yet here was nothing wrong with hem. However, once they'd established Corey as Gehrig, it was an instake reverting, in the last five minutes or so of the live hour long w stanza, to the newsreel of Lousehrig making his bowout speech before the deeply-moved crowd at Yankee Stadium that day. The real hing in closeup only proved that here was a superficial resemblance between the late ball star and Corey.

Corey.

Production of this tele program last Thursday has become the subject of trade interest when, in advance of the video exposure. Samuel Goldwyn theatened to sue if tever went on. He asserted, as producer of the theatrical feature "Pride of the Yankees," his control of rights to Gehrig's life story.

Incidentally, CBS-TV had much lifficulty in transmitting "Climax," rom the Coast during "The Lou Gehrig Story," Facilities broke rig Story." Facilities broke a briefly no less—and possibly e—then seven times. The inter-ions were generally too brief to irb the uninteresting show, but ti must have rattled the network to repeatedly run up that same placard, which said they were having trouble in transmission of the picture but that they would continue the sound.

Art.

This Is Your Life

Dore Schary thought he was shilling Robert Taylor into Ralph Edwards' NBC-TV lair last week (18) and it turned out "This Is Your Life, Dore Schary." That was the opener and, being bossman of Metro, the cavalcade of personalities whose careers touched on Schary and vice versa, read like a Shrine Auditorium benefit. If the Culver City production chief was 100% unaware, and he acted like he was, it was certainly the best kept secret in the Brown Derby belt unless, of course, they too were led to believe they were personaling for Taylor, the alleged biographee until the imagine orthicon was turned on Schary.

Besides the subject's intimete friends and kin the parade thereafter included, among others, two Taylors (Elizabeth as well as Robert). Cagney, Van Johnson, Margaret O'Brien, Walter Pidgeon (who did a salute to the production exec from the industry), Louis Jourdan, Stewart Granger and thers. There were suitable film Dore Schary thought he was shilling Robert Taylor into Ralph Edwards' NBC-TV lair last week (18) and it turned out "This Is Your Life, Dore Schary" That was the opener and, being bossman of Metro, the cavalcade of personalities whose careers touched on Schary and vice versa, read like a Shrine Auditorium beradite as 100% unaware, and heated like he was, it was certainly the best kept secret in the Brown Derby belt unless, of course, they too were led to believe they were personaling for Taylor, the alleged blographee until the imagine orthicon was turned on Schary.

Besides the subject's intimete friends and kin the parade thereafter included, among others, two Taylors (Elizabeth as well as Robert), Cagney, Van Johnson, Marghort, Cagn

The Chrysler-bankrolled "Climax" was faithful to the image of Lou Gehrig on Thursday's (19) onting, but dug no deeper than the news accounts of his last days. Writer Mel Goldberg couldn't reduce the baseball great from legand to man. Cause of his fallurs to make this into a drama was partially his own fault, but circumstances were against him too. It's tough getting feeling into a biographical yarn when a scribe is allowed to use only sentimental recollections as source material. Gehrig feel hard from dominance in from New York as fellow-borscht circuit alumni who, too, had made the grade in their postmountain resort time novitiate. The surprise, it must be assumed, was completely that, because no studio head, least of all one with the reputation of Schary, would deliberately have countenanced this kind of cuffo turnout. If anything, in this particular instance, he might have been the first to kill the idea. Before the Hollywood parade, the Schary antecedents were warm and affectionate and, if lacking in "heart" because of the lack of travail, it proved that talent will out. Schary seemingly was endowed with plenty of it, even in his swaddling days.

20th-Fox Hour
Clifton Webb has been so closely associated with "Mr. Belvedere" that the doubt arises the tele-lookers would accept anyone else. But in this tabloid road company of the 20th-Fox original presented last week they had to take Reginals Gardiner or leave him, to his own omniscient devices. The taking was in pure substitute form and the end result was affably pleasant if not notably achieved. Gardiner made the big difference but he didn't swing it far enough.

diner made the big difference but he didn't swing it far enough.

Main liability is that Gardiner is too cold and metallic for the role that had known the droll warmth of Webb and honesty of character. Where Webb spun his lines, Gardiner declaims in cold disdain of all around him. There was humor in Webb's taming of the young 'uns; with Gardiner the situations must produce their own puckish humor. Instead of his rhetorical loftiness toward the little shavers he might well have diverted them with his train imitations and other trademarks of his professional association but fidelity to the original script was demanded by producer Sam Marx and James Kern, the director.

As the breadwinner, Eddie

and James Kern, the director.

As the breadwinner, Eddie Bracken, ordinarily a light comedian, became much too serious, too, and played it straight down the middle. Margaret Hayes and ZaSu Pitts were more human and appealing and created thetir own emotional reactions, diverse as they were. Joseph Cotten, in raspy voice, traded sallies with Gregory Peck to segue into clips from "Man in the Grey Flannel Suit." which lacked selling impact because of doubtful choice of sequences.

On The Carousel

New York's melting pot was the theme of Paul Tripp's "On The Carousel" stanza Saturday morning (21) on WCBS-TV. Tripp hosted a group of school kids through a 60-minute outing in which the juves demonstrated in song, dance and palaver the various nationalities that inhabit Gotham. It was all done with taste and charm.

Highlight was the choral group from P.S. 166 in a workover of "Johnny Stranger," a folk opera by Tripp and George Kleinsinger. The juves handled it with savvy and imagination and for the most part the voices were true and clear. In addition to the juves, the show was rounded out by a representative from the Italian Historical Society who told of the discovery of New York harbor by Verzano, a Florentine navigator, and a discussion of life in India by a staffer in the India Government tourist office.

Tele Follow-Up Comment

Climax
Character-porkrolled "Cli- Hart and Don Hartman were cut

CBS must have had a toprated CBS must have had a toprated play around the country for the half-hour film of the prelims and main events, meaning the Grace Kelly-Prince Rainier III marriage-in-Monaco that has riveted attention throughout the world. And Maybelline, which through the Gordon Best agency seems to be latching on to special events with a shrewd eye, could hardly have asked for a better vehicle to promote its eye makeup.

When looked at casually, this was no more than a speat big hurrah of the advance festivities preceding the April 18-19 civil and religious knot-tieing ceremonies—

rah of the advance festivities preceding the April 18-19 civil and religious knot-tieling ceremonies—much like the pomp and circumstance of a newsreel keyed to a regal progression—but the big plus factor that welded together the whole package was the live running commentary of David Schoenbrun. The Paris correspondent of CBS will come out of the fray with a big payoff in prestige. He arrived into town only the day before armed with the last of the film clips and went on the air pronto to give savy punctuation to the splicing on the Riviera. Whether tongue-in-cheek, candid or making with the witticisms about the hoopla in the pockets ized principality, Schoenbrun showed himself a sizer-upper of considerable charm and with an unerring eye for "small detail" news values, the little vignettes that add up to a full story.

There were some vivid scenes, such as the near-closeups of Prince & Princess fidgetting and squirming like any couple bound for the altar. And extremely interesting to watch were the street dancing

staged around the tiny town burg that had upped prices at taurants and night spots to n hay with the 100,000 or so visi against an average quota of 4,000 tourists inundating the precinct

Otherwise.

CBS cleared some 175 stations for this wedding of weddings. It was well worth it, though the absence of a soundtrack on the ceremonies and on the principals in advance of the two-day rituals was conspicuous.

DOTTY MACK SHOW With Dotty Mack, Colin Male, Bob

DOTTY MACK SHOW
With Dotty Mack, Colin Male, Bob
Braun
Producer: Larry Peerce
Director: John Clark
30 Mins.; Sat., 6:30 p.m.
Participating
ABC-TV, from Cincinnati
Dotty Mack, from Cincinnati,
continues to apply a longtime
nitery type turn to video—that of
miming to recorded music, generally with comedy interpolations.
Disks used on this show are from
the Hit Parades of current and
former years. The initial show in
her new series indicates that a lot
of rough edges are to be ironed
out, and a lot more imagination
must be applied.
Miss Mack, assisted by Colin
Male and Bob Braun, have selected
a promising assortment of platters,
but the trio didn't extend themselves in trying to put fresh interpretation on the music involved.
The pantomime seemed to be a
routine, the humor was light and
orthodox and the participants
failed to point out a strong reason
for this show.

On the plus'side are the sets by
David Fern, and the participants
seem to be personable and willing
to do anything for the cause. Of
course, bulk of the disks selected
were highly listenable, so audio
side was clicko.

DAVID MOORE SHOW

DAVID MOORE SHOW
With Moore, Clellan Card, Toby
Prim, others
Producer: Charles Miller
Director: William Metchnik
30 Mins.: Tues. & Thurs., 8 a.m.
Participating
WCCO-TV, Minneapolis
Along with supplying pleasing
musical and other entertainment
and information, this 30-minute,
early-morning tv show particularly merits a back pat for its twiceearly-morning tv show particularly merits a back pat for its twiceearly-morning tv show particularly merits a back pat for its twiceearly-morning tv show particularly merits a back pat for its twiceearly-morning tv show particularly merits a back pat for its twiceseveke efforts to perform a worthy
public service in the human relations field. It does this well by
seeking to obtain adoption for
"Special" orphan children ranging
in age from one to 10 years—this,
of course, with participating sponsors' approval and in cooperation
with the Minnesota Dept. of Public Welfare.
"Special" children are so classified because, although otherwise
normal and typical, they present

fied because, although otherwise normal and typical, they present age, racial backgrounds or adjust-(Continued on page 38)

CROSS-CANADA HIT PARADE
With Pierette Dore, Wally Koster,
Joyce Hahn, Phyllis Marshall,
The Diamonds, Austin Willis,
dancers, orch
Producer: Stan Harris
Writer: John Aylesworth
Musical Director: Bert Niosi
30 Mins.; Wed., 9 p.m.
ROYAL INSTANT PUDDING,
CHASE & SANBORN
CBS-TV, from Toronto
(MacLaren)
Probably the highest budgeted

CHASE & SANBORN
CBS-TV, from Toronto
(MacLaren)
Probably the highest budgeted and most popular weekly musical series on the Canadian Broadcasting Corp. roster. "Cross-Canada Hit Parade" proves that viewer-listener taste in this country on pops differs somewhat from their U.S. confreres, this choice based on the weekly survey logs of trans-Canada deejays. However, current topper for North America is "Poor People of Paris," this sung in the original French version by Pierette Dore, Parisian guestar and buxom blond, who has lately been appearing in some of the smart rooms across the U.S., plus French-Canadian top niteries here.
Production finale for the husky-voiced chanteuse was bad in its finale nightclub setting, particularly in the so-called support of a group of habituees in a Paris bistro where, at least, the customers are out for receivable entertainment and not drearily inhibited. Miss Dore gave out on song-styling to the edification of her listener-viewers, even if her setting and support refused to jell.
However, rest of bill was okay. Wally Koster registered big in "Hot Diggity" (No. 7 in Canada's hit parade), for a sweatered, mixed chorus of peanut eaters in the baseball bleachers; with Koster later back in "Great Pretender" [No. 8] for a ventriloquist bit, with male dummy on knee as target for

"Hot Diggity" (No. 7 in Canada's hit parade), for a sweatered, mixed chorus of peanut eaters in thoseball bleachers; with Koster later back in "Great Pretender" (No. 8) for a ventriloquist bit, with male dummy on knee as target for the voicing of heart-yearnings, but Koster wisely not attempting to control his lip movements for dumy interludes. His "Til be Home" (No. 10), for a hitch-hiker routine, was Koster's best on a switch from pathos to comedy when he's picked up by a beautiful blond in a car, with the "old gal" forgotten.

Femme star of the regulars is Joyce Hahn, diminutive French-Canadian with brunet bangs, who flies up here and back to Montreal after her weekly chores. Miss Hahn sang "No, Not Much" (No. 3), this for a neat lyric, scenic switch to a white-coated doctor's office for a checkup; and later back for "Lisbon Antigua" (No. 4), with a background of hand-slapping dancers (E) for a net-drying fishermen's village setting. The Diamonds, male quartet, also scored in their "Why Do Fools Fall in Love" (No. 2) in modern costume for long-held falsetto effects that are over on a new style of song-styling.

Phyllis Marshall had a production number, a revival of 1946. "Chiquita Banana," this for elaborate head-dress and ruffled costuming of the colored songstress and her background of Latin-American dancers, the four girls also for similar costumes and the four boys in beachcomber getup for that crouching routine symbolic of the Caribbean dance style. Four Diamonds came back for a bouncy hymn treatment of "Church Bells May Ring," with Mercury Records foursome whamming this over as the most likely pop fave prediction of Canada's jockeys.

Choreography by The Lunds was outstanding on imagination and technique, with neat backgrounding of Bert Niosi's 21-piece orch. Austin Willis acts as amiable emceand the duo-sponsors work in a dramatized and short commercial aplece that doesn't obtrude, even

Austin Willis acts as animate efficies and the duo-sponsors work in a dramatized and short commercial apiece that doesn't obtrude, even though the sponsors are paying a hefty shot for this 25-station ty trans-Canada lineup, in for 26 weeks. Alternate sponsor is Frigidaire.

McStay.

THE WAY
With Frederick Valk, Robert Cunningham, Ursula Lyn, others
Producer-director: Paul Heard
Writers: Heard, Herbert Luft, Malvin Wald, Jarvis Couillard
13 half-hours
Distributed by: Radio and Film
Commission of the Methodist
Church

Commission of the Methodist Church WABC-TV, N. Y.

The Methodist Church turns out an adventure story in "The Way," a skein of 13 gratis telefilms. Show carries its moral too, and the preachiness doesn't get terribly out of hand, as it sometimes has in other religioso films. Vidfilm has been shown on WABC-TV, N. Y., for the past two months, and on other tv stations for as long or longer. There are, however, certain outlets that haven't started their 13-week runs. The Methodist Church has it inked by 80 stations and expects another 120 to sign before the initial group of pix have run their course.

before the initial group of pix have run their course. Stanza viewed via WABC-TV last Saturday afternoon was called "What Price Freedom." Carrying much of the camerawork to loca-

REPORT FROM AFRICA—I
(See It Now)
With Edward R. Murrow, Alexander Kendrick, others
Producers: Murrow, Fred W. Friendly
Cameraman: William McClure Friendly
Cameraman: William McClure
60 Mins.; Mon. (23), 10 p.m.
SHULITON
CBS-TV (film)
(Wesley Associates)
Ed Murrow and Fred Friendly

have again brought to tv a remark-able, vivid picture of a continent in conflict. "Report From Africa" is the first of a two-parter lensed over the last sixmonth by William McClure working as teammate of reporter Alexander Kendrick. It reporter Alexander Kendrick. It was considered important enough to give "Studio One" a vacation for the night; it was all of that as Murrow & Co. fought their way through underbrush and official hostility—particularly in the Union of South Africa—to focus on the right for freedom among peoples on the Gold Coast, Kenya, Liberia, the Belgian Congo, Rhodesia and hell - bent - for - Apartheid South Africa.

The reformation movement is

The reformation movemen The reformation movement is alive everywhere on a continent of 200,000,000 pop, and with resources that stagger the imagination. It's a colonial grabbag that may be diminishing from here in as the African document by "See It Now" gets noised around the world, as did the show's South African film about a vear ago which drew bitter

Kingdom, causing him to snub
"See It Now" on its return visit.
There were striking interviews
with heads of state, Dr. Kwame
Nkrumah at Accra, capital of the
Gold Coast, along with an opposing
givew from H. R. Amponsah, who
has characterized the Prime Minister as a dictator; British Gov.
Gen. Sir Evelyn Baring of Kenya,
some compelling shots of repentant
Mau Maus confessing their sins
and a vis-a-vis with aggie minister
Michel Blundell, who is in line for
the premiership should Kenya gain
independence from Britain; William V. S. Tubmain of Liberia, the
U.S. slave-founded country that
looks and acts like America, with
a scene of a Russian official gladhanding the populace in an attempt to win them over against the
fact that Firestone Rubber runs
the world's largest rubber plantation and accounts for about half
of the nation's income; Deputy
Premier Sir Roy Welensky of Rhodesia, who is opposing the racial
separation policy of Strijdom; the
Rev. Trevor Huddleston, returning ners valiantly for the blacks of the Union of S.A. highlighted in this section of the film by the opposi-tion "Black Sash" white women who punch away at Strijdom at every turn by gallantly lining up to form a wall of silent opposition;

to form a wall of silent oppositon; and a report on the Belgian Congo from the premier.

A viewer trying to absorb such a vast canvas was sometimes behuddled when officials and the "little people" aimed to define the "coloreds" vs. the "natives" classification which has been throwing South Africa into a turmoil. but this is minor criticism against the tremendous backdron of peoples and places shown in "Report From Africa."

It was a classic of electronic reportage, taking courage and tal gumshoeing to accomplish, with credit to McClure and Kendrick gunisione...

gunisione...

for their on-the-spot coverage, to
the film editors who made a cohesive narrative out of a top TNT
global subject, and to Murrow &
Friendly for masterminding the
whole info successful fruition.
Part II will be presented May 17,
when the among the countries on
view will be Algeria, Lihva, Egypt,
the Sudan, Ethiopia and Uganda.

Trau.

tion in Germany. Half-hour dealt with the experiences of a young American executive who acci-dentally walked across the Curtain into East Germany. He met a German girl, whose display of courage promoted him to come back and tell the true story in the U.S. True or not, the story wasn't very probable, though the exotic locale helped compensate for a weak plot, and the oddity of finding a clurch body bankrolling ar played by she acter. she refused to return to safety in the West with the American, essayed weakly by Robert K. Cunningham, in order to proselytize.

It was a "Foreign Intrigue," only with that oldtime religion as piece de resistance.

Britain's Comm'l TV Threatened With Internal Programming Strife

London, April 24. A major policy split, which threatens to disrupt the networking arrangements on Britain's new commercial web, is developing becommercial web, is developing be-tween Associated-R ediffusion, weekday programmers on the Lon-don station, and Associated Tele-vision, which package weekend time in London and weekday shows in the Midlands. A-R have given notice to terminate the networking agreement with ATV as from June 1.

The negotiations which led to the rupture have been kept a close secret and no details have been released officially, either in London or in the Midlands. It has now become known, however, that a series of concentrated meetings have taken place in recent weeks which have not been confined to the top brass of A-R and ATV, but have also included representatives from ABC-TV and Granada-TV Network. The split between A-R and ATV

also included representatives from ABC-TV and Granada-TV Network. The split between A-R and ATV has its roots in the type of program packaged by ATV for networking purposes. A substantial proportion of these shows are in the light entertainment category, featuring vaudeville performers. It is understood that A-R have drawn attention to the overplus of many such programs, all of which are in an unscripted category and follow the standard vaudeville formula. Packages which come into that class, and which are being networked between London and Birmingham include Val Parnell's "Variety Star Time," "The Jack Hylton Show," "Paris in Piccadilly," the George & Alfred Black presentation "Get Happy," and "Alfred Marks Time."

Apart from their main beef, which is directed at the type of events.

"Alfred Marks Time."

Apart from their main beef, which is directed at the type of entertainment offered for networking purposes, A-R are also known to be highly critical of the price demanded for the rights to their shows. It's taken for granted that any settlement will have to take cognizance of both these factors.

cognizance of both these factors.

It is considered likely that before the June 1 expiration date new arrangements will be made for a continuance of the networking principle. It's recognized that if the arrangement should collapse irrevocably it will have a serious adverse effect on the economics of the business and upset many of the estimates made by the program contractors. contractors.

ABC-TV, which is responsible for weekend programming in Birmingham and will be going on the air on May 5 from Manchester, is also currently involved in negotiations with ATV on a networking deal, which will embrace their two provincial outlets. Their present pact expires at the end of this month and they're now negotiating a new summer schedule. There is a little doubt that ABC-TV will continue to take some of the top ATV London weekend programs, including "Sunday Night at the London Palladium," "The Jack Jackson Show," "On the Town," "Robin Hood," etc. ABC-TV, which is responsible for

"Robin Hood," etc.

Granada-TV, which inaugurates
its Manchester station on May, 3
is displaying unusual reticence in
regard to their plans, but it is assumed it will operate a limited degree of networking with London
and Birmingham.

Honolulu · Newspaper Series Gets Rolling

Honolulu, April 17.\
It's old home week for E. D.
Leshin, CBS-TV production manager, who's here to get the longanticipated "Hart of Honolulu" series of 39 tv films rolling. Leshin
lived here until 1925.

John Kneubuhl, author of the series, himself is a former Hono-lulan, having been active in Hono-lulu Community Theatre stagings before moving to Hollywood five years ago. years ago.

Warren Stevens will play the role of Alec Hart in the series. Hart is supposed to be a freelance newspaperman who writes stories about Honolulu.

Pilot film is being shot this week, with the emphasis on scenic sites as exteriors.

DELAY AWARDING OF SCOT TV CONTRACT

Glasgow, April 24.
The award of the Scottish indie tv contract has been delayed by two months after criticisms of the original terms offered.

Independent Television Authority has reduced the annual contract fee, originally expected to be about \$990,000 to \$660,000.

The Scot station is due to go on the air early 1957.

As result of reduced fee, the nine groups originally interested will have time to think again. Only three have made application for the contract. The high license fee was a stumbling block for more than one applicant than one applicant.

The Independent Television Authority has received all the tenders for building of its Yorkshire (Eng.) transmitter. Work on the site starts this month. Yorkshire's first commercial ty programs will be on the air in October.

October.

Roy Thomson, Canadian newspaper owner, and head of the Scotsman Publications, Edinburgh, is in the running for the Scot contract.

Brit. Daily Mirror Buys Into Com'l TV, Reverses Self

London, April 24.

The influential Daily Mirror—
Sunday Pictorial newspaper group, which some 18 months ago protested that Associated TeleVision was being backed by a "generous contributor to Tory Party funds," has now bought into the commercial typrogram company. Official confirmation came on Friday night (20) from ATV chairman, Prince Littler, after reports had been denied by his co-directors throughout the week.

As a result of the deal, ATV has made application to the Capital Issues Committee to increase their capital from \$4.200,000 to \$6,300,000. Part of the new holding will be taken up by the Daily Mirror group, who will also have a nominee on the Board.

Although not part of the official announcement, VARIETY understands that Hugh Cudlipp, editorial director of the newspaper chain, will be one of their two repre-

Although not part of the official announcement, VARIETY understands that Hugh Cudlipp, editorial director of the newspaper chain, will be one of their two representatives on the ATV board.

The development gives ATV a newspaper affiliation comparable to that of Associated-Rediffusion. The latter outfit represents a hookup with the Associated Newspapers group, whose London interests include the Daily Mail, Evening News and Sunday Dispatch.

The Mirror and Pictorial, both of which are known for their leftish sympathies, are in the top circulation brackets. The Mirror has a daily sale well ahead of 4,000,000, and the Pictorial a Sunday sale in advance of 5,000,000. In addition, the group has extensive publishing interests overseas, notably in Australia, where they also have holdings in radio and tv.

The deal provides the climax to a campaign launched by the Daily Mirror on the very day on which the Independent Television Authority named the initial program contractors. The Mirror protested the pro-Tory outlook of two press lords, who were linked with two of the three first named program contractors—Lord Rothermere and Lord Kemsley. The latter, who was associated with the Maurice Winnick company, subsequently withdrew from the tv scene. They made their attack against the Associated Broadcasting Development Corp. (the forerunner of the present ATV) even before they had been officially selected as program contractors. The Mirror, in an editorial at the time, predicted an "even greater storm" in the House of Commons if that company was given the remainder of the commercial tv time.

MEX GOVT. PLANS **52 TV STATIONS**

Mexico City, April 17.
Official sources here announced this week that the local ministry of Communications has completed plans to make tv available in every corner of the country.

every corner of the country.

Government sponsored stations will be joined together in a single chain to be known as "The National TV Network of Mexico" with 52 video outlets and retransmitting stations planned for eight zones covering the entire Republic. This would put Mexico in the number two spot on the North American continent, following the U. S. Country was the first in Latin America to introduce tv and now has eight video outlets in operation.

Argentine Moves To 'Democratize'. Radio, TV Setups

Buenos Aires, April 24.
Nothing could be more complex than the situation of Argentine radio, as an aftermath of the revolution which ousted dictator Peron six months ago. The Provisional Government

The Provisional Government is anxious to democratize every phase of national life, and ensure full civil liberties but has excessive problems to contend with. The snag in returning the country's networks to private ownership for commercial operation is to determine who are the rightful owners. In dispossessing the previous licenses of their properties, Peron and his henchmen wove a tangled web which National Investigating Committees are just about to unravel. Meanwhile, the system had to continue operating, Peron's stooges had to be identified and ousted, and competent men with specialized knowledge were not easy to find.

For the past six months, there-

were not easy to find.

For the past six months, therefore, the Telecommunications Ministry appointed a group to supervise running the three major webs until the "democratization" can be accomplished. Meanwhile, many execs and employees in the broadcasting setup had to give evidence before the National Investigators to determine how Peron "acquired" personal and private ownership of all radio and tv outlets—working through relays of "front men."

working through relays of "front men."

This probe has revealed that ultimate ownership of the country's every radio outlet was vested in the dictator himself. It is as though Pres. Eisenhower bought up all the U.S. outlets to use them for his own propaganda. The initial purchases, made in September, 1947, through the late timplate tycoon, Miguel Miranda, then Economic Board Chief, acting for Eva Peron, were made with 18,000,000 pesos (then around \$900,000) of the taxpayers' money! When Miranda fell from Peron's grace, Major Carlos Aloe, Peron's faithful bodyguard (known here as "the horse" because he was so illiterate), became the "front man." After the revolution, Miranda's, heirs claimed ownership and restitution until the source of his funds came out.

Some former broadcasters were forced to "sell" their outlets but

justified and unjustified claims.

The President recently assured International broadcasting associates that all probes are being speeded, to ensure quick return to a free commercial system. Resignations of most of the temporary personnel appointed to supervise the webs' operation, point to an imminent decision.

This week the Communications Minister. Engineer Ygartus, and

Minister, Engineer Ygartua, appointed Dr. Antonio Pages Larraya, a noted academician, as Director of Radio, in place of Dr. Isidro Odena. The latter had worked in the Latin American (Continued on page 38)

Canada Polls Hucksters' Wives

On a survey of wives of vice-presidents of trans-Canada adver tising agencies, 70% of them tune to stations for music (with 20% of them preferring classical); and 50% tuning to newscasts, sometimes as often as six times day and night; but "women's" shows and discussion panels draw only 10% and "soap operas" but 1 %. While 90.5% listen to radio during the day, only 7.1% look at tv at night. That's the result of a survey of spouses of the gray flannel suit boys conducted by Andrew A. (Andy) McDermott, head of Radio and Television Sales Inc., who has discovered the ladies have 100% home coverage of radio and tv. McDermott finds, after questionnaires and personal talks, that the wives of Canadian ad agency veepees, well-heeled in a relatively high bracket income and a close group as apart from the average homemaker, find that having one tv set as essential as having a stove. He claims that the questions were not "loaded" nor the answers "significant" but it is one of the things agency veepees don't know about their wives; and the result is "embarrassing." Strangely enough, less than 10% have two tv sets. All have radios, two veepees' wives having eight; with a 28.6% having two, 30.9% with three, 23.9% having four or more; this averaging 3.1% sets per home. of them preferring classical); and 50% tuning to newscasts, some-

Canada's Full of Ideas

Everybody's Got Suggestions How TV Network Should Be Programmed

Ottawa, April 24.
Philosophy can sell cars—or so a large automobile company believed when it asked to sponsor "Fighting Words," most popular of Canadian Broadcasting Corp.'s weekly to discussion programs. Government-owned CBC turned down the request because it believes discussions shouldn't be sponsored.

Nathan Cohen, So Nathan Cohen, referee of weekly half-hour "Fighting Words," states in tape-recorded discussion on "How I'd Run the CBC." Maclean mag editor Ralph Allen led the 3½-hour kickaround by 13 w.k. men and women in Canadian tv. It was done specially for Maclean's.

was done specially for Maclean's.

The others were Joel Aldred,
commercial announcer who works
chiefly in the U.S. and is one of
the continent's highest-paid;
Johnny Wayne and Frank Shuster,
Canada's top comic team (they
write their own shows); Gordon
Sinclair, commentator and Toronto

Granada TV Set For British Preem; Third Com'l Link

London, April 24.
The third leg of Britain's commercial tv web swings into activity in the north of England next week. Granada - TV Network officially confirmed that their Manchester station would go on the air on May 3. They have still not, however, revealed any details of their program policy.

They've also been shy in indi-

The entire northern region embraces a population well in excess of 12,000,000.

Weekend time at Manchester will be the responsibility of ABC-TV, who also fulfill a similar function in Birmingham. They'll be going on the air for the first time in the north on Saturday, May 5, with a live telecast of the Cup Final which, fortuitously, is this year a contest between the football teams of Manchester and Birmingham.

Although it seems, on the surface, that the Cup Final is a highly topical opening for the weekend operation in Manchester, the event will be shared with the BBC, That's due to a stipulation in the Television Act that the commercial programmers cannot have exclusive rights to key national events.

Star tv columnist; Mavor Moore, actor-playwright (whose ninth annual stage revue, "Spring Thaw," opened in Toronto April 3 to unanimous critical raves); Cal Jackson, jazz pianist; Pat Patterson, actress-writer-commercial announcer; Jane Mallett and Toby Robins, actresses; J. B. "Hamish" McGeachy, tv commentator and associate editor of Toronto Globe & Mail; Lister Sinclair, playwrighthumorist; and Roy Ward Dickson, emcee-program director who has just quit Canadian tv with a sizzling public blast against CBC.

Moore's "Stop trying to do what the Americans do bes!" was generally seconded. "In everything we do, we must step over the present into the future," he added. "If we try to follow what the Americans are doing we shall always be 25 years behind them; if we're really smart we can go over their heads, as we did at Stratford (Ont. Shakespeare Festival), and start leading them."

them."

Wayne agreed, adding, "We try to do a spectacular with two cameras and an old bowling alley, and naturally that's exactly what people see .. but there are certain little personal shows that we can do better than the Americans can."

Shuster plugged for shows to be done in a theatre—"We're blocked by a wall of technicians. We can't get to our audience."

"Blow up CBC's Toronto television building and build a good one," suggested McGeachy. "And encourage Canadians to write comedy instead of being so lugubrious."

Gordon Sinclair suggested.

edy instead of being so lugubrious."
Gordon Sinclair suggested,
"Make use of the freelance or independent producer."
"One of CBC's most important
programs, 'Exploring Minds,' is a
shoestring show, and it shouldn't
be," said Lister Sinclair (no relation).
Joel Alfred thought private networks should be allowed to oper-

Joel Alfred thought private networks should be allowed to operate in Çanada (none, either tw or radio, are) and that CBC "should get completely out of commercial telecasting." (Aldred, once a CBC staffer, was fired a few years ago for severely criticizing CBC in a magazine article.)

Roy Ward Dickson said, "Withdraw all commercial support from CBC, and let it devote itself to improving people's thinking."

"Don't jerk shows after short runs," said Miss Patterson. "If a show is successful it should be left on the air—even if it runs 20 years."

(Continued on page 38)

WABD Gets Clients For Gallic Films

The group of 26 Gallic features that have been floating around the trade for the past year or so may get another chance for tv showing in N. Y. Owned by Osterman & Hutner, a brokerage firm which uses the television name of Hamilton Productions, rights to three of the pix have been sold to WABD DuMont o&o, and the tab was mediately picked up for three Sabbath showings by co-sponsors Lanvin and Pomeroy.

Station is choosing the trio of features from the top nine or 10 in the package, and if the three-week series clicks, the station reports it will extend the O&H commitments by several more pix. According to the station, they will preem on April 29 under the title of "French Film Festival," and they'll go from 9 to 10:30 p.m. Pix are not dubbed; using, instead, English titles.

Among the Frenchies being mulled by WABD management as

English titles.

Among the Frenchies being mulled by WABD management as the starters are the Maurice Chevalier-starrer "Ma Pomme" and "Beauty and the Beast," second having been seen several months ago on WPIX, N. Y. Osterman and Hutner didn't dub the package, preferring to feel out the market first, but it seems that several prospective purchasers (among them, men who would take over distrib rights, and stations execs) was that a number of them were too risque for U. S. tv tastes.

Gould's Indie Studio In Heart of Times Sq.

Tor 'Screening' of Adv.

An independent studio for live television is being constructed in N. Y. by George K. Gould. Object, when it is finished in less than two weeks, will be to offer full closed-circuit tv facilities to advertisers and agencies so that they can get a thorough idea of what their commercials look like before putting them on the air. System is patterned after the closed-circuit arrangement that J. Walter Thompson uses.

arrangement that J. Walter Thompson uses.

The majority of Madison Ave. copywriters and tv commercial producers, at present, have to blueprint the commercial via storyboard. Gould, in the studio he is constructing over the Times Square Rialto Theatre (in an area which saw many niteries come and go), will set up monitors by which fully-produced live commercials can be viewed.

45G 'Ranger' TV Pilot Rolls for Fox-Roach

Rolls for Fox-Roach

Hollywood, April 24.

New telepix series from the M.
Bernard (Ben) Fox-Hal Roach Jr.
stable commenced, filming*yesterday (Mon.) at Lake Arrowhead locale, with Dick Foran starring in the \$45,000 pilot. The property,
"Forest Ranger," is owned half-and-half by Fox and Rabco Corp., with latter jointly owned by Roach and ABC-TV.

"Ranger" is being filmed with cooperation of U. S. Forest Service, with Lee Prater, Forest Service, with Lee Prater, Forest Service film specialist, planing out from Washington to assist in production. Pilot film, "Timber Track," was scripted by Tom Blackburn, who penned Walt Disney's "Davy Crockett" telepix, and Fox. Brother team of Paul and Danny Landres is directing and editing, respectively.

Series will be offered for network sale by ABC film sales on May 1, with group of advertisers reported holding up final fall buys until the pilot is viewed.

Ralph Cohn

ontinued from page 31 =

ous beyond reason. While we cannot yet tell you exactly what the content of our presentation to the Barrow Committee will be, we can assure you that it will be constructive and positive in its approach rather than negative.

Once again, my sincere thanks for your award.

Ralph Cohn,

V.P.-7Gen. Mgr., Screen Gems.

Block Programming

Continued from page 31 which prompted the squawks from theatre exhibs-they have no choice but to buy inferior goods in order to get the outstanding

pix.

Flanagan, assistant manager of KCOP, had said he isn't allowed to select the pix he wants but distributors have a way of avoiding out-and-out dictation. "They offer me a package, and if I tell them there is one picture there I would like to buy they say it will cost me \$17,000. But if I buy the package I can have it for \$6,000. So of course we wind up buying the package.

package.

"I see no way to defeat this, although I'm against it. Ironically, this can have its advantages. For example one salesman told me the price on "The Hitchhiker' was \$8,-500. I can't pay this kind of money for a picture, so I asked him to toss in an old Australian picture for \$50, and he did. I could afford to buy two pictures for \$8,550. But of course this one good point doesn't outweigh the bad points. You don't have an opportunity to exercise your judgment the way it's now set up," complained Flanagan.

EPISCOPAL CHURCH SETS TELEPIX SERIES

The Episcopal C.hurch has climbed on the vidfilm bandwagon with a series of its own 13 half-hours. Series, "Mission at Mid-Century," will be released next week, and a week later Rev. Dana F. Kennedy of the National Council of Protestant Episcopal Church, will hold an industry showing in N. Y.'s hote! Biltmore.

Unlike either the relatively new Methodist series, "The Way," or the older Lutheran, "This Is The Life," the Episcopal effort is not straight drama. Newest skein describes the work of the church in various parts of the world, with much lensing having been done in the Far East.

Maxwell's 'Waldo'

Hollywood, April 24.
A new firm has been formed by Robert Maxwell, producer of the CBS-TV "Lassie" series, to film another animal - starring telepix series, "Waldo," based on the misadventures of a chimp.

Gil Straten stars connects the

adventures of a chimp.

Gil Stratton stars opposite the title-role simian, with Russell Hicks in support. Rudy Abel is producing under the Kimridge Production banner, with Peter Franks as assistant producer.

Shull Bonsall's Coin as a Spur To Fairbanks on Vidpix, Cinema

Shull Bonsall, local financier, has purchased an interest in Jerry Fairbanks' telepix company, Fairbanks disclosed at the same time that he revealed an expansion of both vidpixing and production of theatrical features by his firm. Ponsall, who recently bought a controlling interest in TV Spots, Inc., teleblurbery, will take an active role in the Fairbanks firm.

Already in the can is a five-reel featurette, "Down Liberty Road," which Warners will release. Fairbanks Productions plans to make two features a year, each budgeted at around \$200,000. "Liberty" is at around \$200,000. "Liberty" is an episodic historical film and future pix may follow the dramatic-documentary format. Fairbanks contends that his compact facilities, which afford lower overhead and fewer charge-offs, make it possible to bring in a feature film for half the major studio costs.

Fairbanks continues as prexy of the company and will supervise both telepix and feature filming.

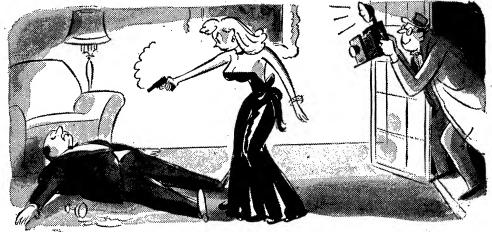
The partnership with Bonsall makes substantial capital immediately available for production and properties are currently being sought for both media, says Fairbanks. Bonsall takes over jobs of exec v.p. and treasurer in charge of biz and financial affairs. Serving as secretary and director of the firm is attorney Donald Dewar. Fairbanks' new Hollywood studio will be ready for operation in 60 days, with three feature shooting scripts now in preparation. The first, a scientifictioner, is slated for production early this summer, localing in Arizona. Interiors will be filmed at the Hollywood studio. No release has been set.

Trend to shorter features is seen by Fairbanks, because of lengthier footage of top-billed attractions. The five-reeler like "Liberty Road." he reasons, may be more in demand to round out a program and shorten the audience turnover.

The company will continue to make industrial films and now has orders from A. T. & T., Chrysler, Oldsmobile, DuPont and Grey-hound. Programs for tw will aslo be accelerated, according to Fairbanks.



All scoops are not shovels!



All adhesive bandages are not BAND-AID Adhesive Bandages

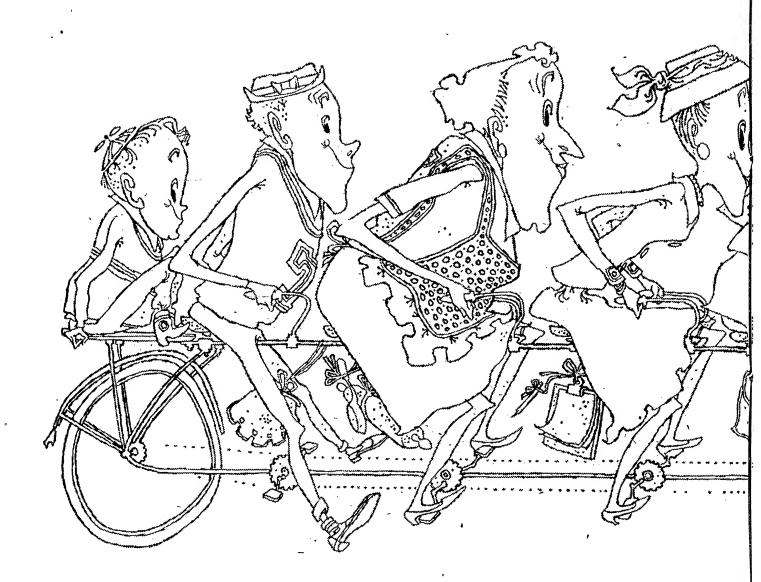
The "BAND-AID" trade mark is one of the most widely known in the world ... recognized in more than 50 countries. The "BAND-AID" trade mark means Johnson & Johnson, not the name of a product.

It refers to a whole family of products made only by Johnson & Johnson . . . and it is always followed by the product name-BAND-AID Plastic Strips, BAND-AID Cloth Strips, BAND-AID Moleskin Adhesive.

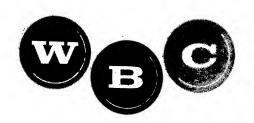
We appreciate your mentioning our products by name, and we hope you will continue to do so. But when you do, won't you please use the

Johnson Johnson

The most trusted name in surgical dressings



Now they pal with





Pallan on KDKA!

That dee-lightful dee-jay's here! Now any Monday through Friday, you're likely to find hundreds of Pittsburghers tuning 1020 on the radio dial. Whether it's afternoon (12:15 to 3 p.m.) or early evening (5 to 7:30 p.m.), they all want to pal with Pallan because Pallan is the big name in Pittsburgh radio.

Art Pallan's the affable, laughable spinner of songs with something-for-everyone appeal. Music for Momma to sing along with her chores, afterschool tunes for teens, soothing songs for the

work-weary in early evening traffic. They all take their fávorite time to pal with Pallan.

On KDKA, where else? Another top personality on Pittsburgh's number-one station, where "tops" have become a happy habit. Top power. Top coverage. Top programming. Top people. Put 'em all together—they spell top results for you. Profit with Pallan. Get full details from KDKA Sales Manager John Stilli, GRant 1-4200, or from A. W. "Bink" Dannenbaum, WBC General Sales Manager at MUrray Hill 7-0808, New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
PITTSBURGH—KDKA
CLEVELAND—KYW
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
PITTSBURGH—KDKA-TV
CLEVELAND—KYW-TV
SAN FRANCISCO—KPIX

Radio Reviews

HOUR OF DECISION
With the Rev. Dr. Billy Graham,
Jerry Beavan, George Beverly
Shea, Crusade Choir
30 Mins.; Sun., 10 p.m.
BILLY GRAHAM EVANGELISTIC ASSN.
MRC Redio, from New York (trans-

NBC Radio, from New York (transcribed)

scribed)
Trend toward greater use of radio by religious organizations saw the Billy Graham Evangelistic Assn. climb onto the NBC net Sunday (22). Message that Graham has is of obvious interest to those inclined toward the gospel and those who aren't will find his spell-binding technique worth their attention.

Bey Graham's ayound objective of the same of the same

tention.

Rev. Graham's avowed objectives as far as "Hour of Decision" is concerned are "to call the nation to repentence and to contribute to the turn of America's tide back to God, the Bible, the church and Christian morality." In his initial sermon, "God and Crime," he took a long step in that direction.

For the evangelist in emphasizations of the state of the control of the state of the control of the c

direction.

For the evangelist, in emphasizing that persons under 21 commit more than half the crime in the U.S., stressed that Americans must stop and ask themselves "where is all this leading to?" Answer to the problem, he added, is "redemption of the criminal for primarily crime is a spiritual problem . . we must bring Christ to every home."

Also on the ware Y.

every home."

Also on tay were Jerry Beavan, known as the "Crusade news-caster." who disclosed Graham's preaching itinerary (it's Richmond next week); a 100-voice choir and soloist George Beverly Shea. Listeners were urged to mail gifts to support the program. "All those writing to me," the evangelist said, "will be sent a gold cross as a memento."

WORLD OF ENTERTAINMENT With Jack Perkins 75 Mins.; Sat. 7:30 p.m. WGAR, Cleveland

WGAR, Cleveland
Utilizing current and upcoming attractions in show biz on the local scene as his showcase, Jack Perkins has tied together 75 minutes of pleasant music for Saturday evening listening. Thus, he not only provides a billboard for films, cafes, etc., but is able to upbeat current musical selections

IT'S TIME

Somebody Put on a New Kind of Radio News Show. Somebody Has-

'IT'S TIME'

Produced and Voiced for TIME, The Weekly News Magazine, by

WESTBROOK **VAN VOORHIS**

Famed March of Time

Every Weekend . . 21 Different Five-Minute **News Dramas Entire ABC Network**

EDITORIAL PRODUCTION STAFF:

Donald Higgins (Co-Producer) Ted Wear Martin Plissner Mary McCarthy James McCormack

Warren Somerville

Sponsored by: U. S. ROYAL TIRES as well as dip into the recording field of yesteryear. For example, a long-distance interview with Grace Kelly, on the eve of the Cleveland release of "The Swan" served as an entree not only for a current event, but to present selections from the picture.

Similarly a hack-tage interview

Similarly, a back-stage interview with Sherry O'Neil of "Damn Yankees" served to disk music from that legit. There was also a local tie-in in a tribute to Dr. Rudolph Ringwall, outgoing associate conductor of the Cleveland Symphony. It all adds up to 75 minutes of pleasant entertainment, neatly spieled by Perkins.

Radio Followup

The 10th anniversary party for Tex & Jinx (McCrary) was a genuinely warm event as broadcast by WRCA, N. Y., Monday night (23) in their midnight time-slot from the Waldorf-Astoria Roof where show biz, civic and other personalities turned out in their honor. The McCrarys responded with fitting speeches. C-7 head lettuce—the queen of the greens"—was one of the commercials for CBS' description of the Grace Kelly-Prince Rainier prenuptial word pictures. In another time segment Lanvin was identified as "the official court perfume" of the Grimaldis' palace set. Make up your own ad libs. ... Monday night (23) over WMCA, N. Y., the Charlotte, N. C., deelay, Bob Raiford, who was fixed for opinionating on the Nat (King) Cole situation said "VARIETY wasn't wholly right," admitting he erred in doing some opinionating without the station's permission, and in violation of station policy. On a previous night Hazel Scott took Cole to task—"or maybe it's the fault of his manager, but this boy should be spoken to"—for permitting himself to be booked in the south before segregated audiences.

CBS Radio Workshop

CBS Radio Workshop
Capitalizing on the seeming egoism of the man, "CBS Radio Workshop" last Friday (20) dissected the personality of master builder William Zeckendorf, exposing a volatile, abrupt, arrogant, boastful, charming, forceful, idealistic and vital "tycoon." Martin Weldon, who conceived the idea for the stanza and who narrated and wrote whatever bridging material was necessary, used a tape machine to transcribe the mixed reactions of the Webb & Knapp topper's associates and to preserve his tantrumental tactics in the midst of a deal as well as the gentler moments of Zeckendorf, reflecting on his goals or telling one of his self-satisfied "I Am" anecdotes. The half-hour was exemplary of the imaginative and urbane treatment the vet radio program seemingly gives to all its topics.

topics.

Working from Zeckendorf's home, office, limousine, at informal gatherings and biz conferences for several months, according to CBS, Weldon got a word portrait so candid that, for at least the first 15 minutes, the listener had to wonder if Weldon simply avoided telling Zeckendorf how badly five suffered in certain parts of the show, or whether the subject just didn't give a damn in the final analysis. Weldon asked some inomate questions—such as what badly ne surrered in certain partof the show, or whether the subject just didn't give a damn in the final analysis. Weldon asked some inornate questions—such as what motivated Zeckendorf (praise from Billy Rose and bitterness from many others), and why he caused such reactions, but he never gave the answers; he couldn't, so he let the scalpel-like tape recordings do it for him. It wasn't conclusive, yet it was exciting. The stanza's objectivity and careful integration paid off.

The Zeckendorf "Living Por-

and careful integration paid off.

The Zeckendorf "Living Portrait" was a composite of widely varying characteristics, but they weren't inconsistent with the pattern of his massive coups. When the show caught Zeckendorf gruffly touting two execs on his ability to build successful real estate properties or when he was shouting somehody down, as was the case with one of his high-paid veeps, Zeckendorf seemed unconscious of the ubiquitous tape machine. He uttered locker-room statements, but without a trace of the coach's paternalism, like: "We have the team. We have the manpower. We have a pay"-Il of \$3,00.000 a year here," a d to him these were good enough reasons for an investor to pursue his propositions.

tions, he got public relations wise. He became subdued, and tried his hand at humor. At such times he mustered sincere laughter. Though all his anecdofes were essentially about William Zeckendorf, he clarmed with the retelling of his son's marriage or how, one time, he aced Branch Rickey. He saw humor in the time a traffic light stopped him on Manhattan's 66th stopped him on Manhattan's 66th fist, in front of a large old horse barn. He went in out of curiosity, bought the place, and, after several troubled months, sold it at a \$600,000 profit to Edward Noble as headquarters for ABC-plus-tv. The W&K chieftain understated exaggeratedly things such as the \$1,000,000,000 he had in the kitty for future developmental projects, and he exploded with softness about the news-worthy plan he had for building several 30-story apartment motises within walking-distance of Wall St.

Weldon asked—never answered—whether Zeckendorf was a fi-

Weldon asked—never answered—whether Zeckendorf was a fi-nancial genius or a longrange operator who's been extremely lucky, and, in the longrun, Weldon came off better than anybody.

Art. Weldon asked—never answered
—whether Zeckendorf was a financial genius or a longrange

Pay-TV

umbrella -of governmental sanctions through approval of ex-clusive contracts, option time and other artificial restrictions should be removed."

The committee, he said, "should The committee, he said, "should reaffirm and make clear that network organizations are subject to anti-monopoly laws just as other American businesses are." However, he declared, he was opposed to licensing of networks, "for the simple reason that this might provide further insulation from competition and give them possible immunity to continue the present restraints which should be removed if subscription tv has a fair opportunity to develop as a genuine force in this industry."

Raibourn charged NARTB with

Raibourn charged NARTB with "not representing the best inter-ests of the stations or the public" in opposing pay-tv. "In spite of the many fine things which broadthe many fine things which broad-casters and network organizations have done," he said, "this industry in my judgment will not attain its full potential and the statutory status of which it is capable so long as two or three organizations dominate and control the vast ma-jority of tv stations and the sub-stantial part of the program con-tent which is broadcast by these stations."

Questioned by committee course

Questioned by committee counsel Kenneth Cox, Raibourn said "there is not the slightest chance" that subscription to would destroy the networks. All the programs which could be made available for pay-tv, he explained, would total less than 2,000 hours. This compares with 30,000 to 35,000 hours of programming by New York's seven stations in one year.

Landis Vs. Exhibs

Landis told the Committee that "concentrated and bitter" opposition of networks to pay-tv stems from their belief that it constitutes a serious threat to the "dominant and controlling" tutes a serious threat to the "dominant and controlling" position they occupy in the tv field. As for the opposition of exhibitors, he said, "their fundamental desire is to choke off any further competition for the amusement dollar."

He said Skiatron has no intention of operating over the VHF channels now in use but plans to utilize UHF channels and marginal VHF stations.

Pointing to high cost of pro-

utilize UHF channels and marginal VHF stations.
Pointing to high cost of programming for mass audience, Landis said that subscription tv rests upon a different set of economic requirements than advertising tv. If it requires an audience of 7,000,000 to support a program under existing system, he said, an audience of 50,000 would support same program through pay-tv.
Although opera and ballet have not been able to attract mass audience, Landis expressed confidence, Landis expressed confidence that in the New York area alone, with its 3,500,000 plus sets, such programs could easily pull 100,000 families, sufficient to support their presentation:
Landis said that further delay by FCC on pay-tv issue will have "serious consequences." Skiatron, he said, is a small company, "financed primarily with public money that has been openly invested on a known speculation." If financial drain of maintaining a group of engineers and scientists is continued too long, "the investors the coach's paternalism, like "We have the team. We have the team. We have the team. We have the manpower. We have a pay-"ll of \$3." financed primarily with public money that has been openly inthese were good enough reasons for an investor to pursue his propositions.

When the mike was quite apparently in front of his face, with Weldon asking him direct ques-

Tele Reviews

Continued from page 33

ment problems which increase the difficulty of finding permanent homes and parents for them.

With the show built around the kids, prospective adopters have the chance to size them up in appearance and for personality and behavior while the small fry are being interviewed before the camera by the star, David Moore, and others. On program caught therowere a seven and a five-year-old girl, both unaware of the principal reason for their video appearance.

ance.
Actually, the children gave the show entertainment value for those dialers sans adoption inter-Actually, the children gave the show entertainment value for those dialers sans adoption interest. The youngsters were interesting to watch and hear and good those dialers sans, adoption interest.

The youngsters were interesting to watch and hear and good for some unconscious mirth. Songs by the personable, good-looking, agreeably-voiced Moore, who has a reassuring and friendly way with kids, and by Mary Davies and Joe Webber, Toby Prim's pianistics and Clellan Card's comedy didoes were all addressed to the little girls, whose laughs and giggles reflected their happiness and appreciation. Interspersed were weather and news reports and some amusing ad lib persifiage. Commercials were held to a minimum.

At the end, with the children out of camera range and hearing, dialers who might be interested in adoptions were invited to contact the Welfare Dept.

Argentine

Continued from page 34

Dept. of the U.N. in New York under Peron's aegis and was for-merly owner of Radio Stentor here, of which Peron dispossessed

him.

Many mistakes have been made

Many mistakes have been made Many mistakes have been made during the past six months, despite the best of honest intentions. Primarily due to poor choice of personnel to nurse the webs through the reorganization period. Extreme left-wingers, who had been justifiably dismissed before Peron, hustred hark after the revolution. fiably dismissed before Peron hustled back after the revolution feigning to have been his victims.
A communist clique gained control
in radio, tv and journalism, until
protests started flowing in to the in radio, tv and journalism, until protests started flowing in to the Presidential desk. The situation was especially disturbing to American dialers and advertising agencies, who have heard some queer things aired recently about their country's "imperialist" policies and oppression of labor. Fortunately, the Government's top brass are honest when mistakes are made and go right about correcting them.

Finding the right people to run things is not easy, as ultimate ap-

Finding the right people to run things is not easy, as ultimate appointments will have to rest with the eventual private owners. Nor can there be any progress on the technical or program side, as no capital investments are possible until rightful ownership is decided.

cided.

A major present controversial issue is whether the webs should own affillated stations in the Provinces, as under Peron, or whether should be independently owned and operated and hook up by agreement.

The left-wingers want everything kent of strategies.

The left-wingers want every-thing kept as under Peron, the right-wingers are for private en-terprise insofar as possible.

'Canada TV

Continued from page 34

show, and for my money the best show ever done on CBC," brought back. (It ran a few weeks two summers ago and was yanked when getting into its stride.)
"Mass audience? What's that?"
Cohen asked when queried if he aimed "Fighting Words" at it. "We look for the best, the most articulate, people. That's our only criterion."
Dickson, however, insisted that

criterion."

Dickson, however, insisted that you must include the lowest common denominator. At the same time you must—but not too obviously—attempt to raise it. Address the non-mass audience separately."

Chi Trib's All-Color TV Mag Supplement Sparks Fandom Rivalry

Chicago, April 24. Chicago Tribune is coming out June 2 with a flossy new Saturday television mag. Full-color job, tagged TV Week, will run 24 pages on glossy stock, replacing its preseight-page newsprint tab.

Entry of the top-circulated Trib into the video mag field sharpens the local competition for the ty fandom. Just a couple months back the Sun-Times debuted its pocket-size tele booklet which goes with its Sunday editions. Latter was a direct square-off against Triangle Publications' TV Guide.

Chicago American, a pioneer in playing to the tv audience which introduced its supplement five years ago, continues with its Sunday TV Weekly Roundup edited by Janet Kern, sheet's tv ed It's an eight-page tabloid run off on newsprint. an eight-page newsprint.

Daily News is repped with a Sat-urday log for the coming week with a few pix but little editorial matter.

Trib's entry will be handled by the paper's Sunday department and will go in heavy on features and art work.

Nielsen's Banner Year: Sales Hit \$14,377,000.

The Radio-Television Index of C. Nielson, in line with the rest of the rating services of the Chicago based company, hit an all-time high with sales increasing 5.8% in the last fiscal year which ended last Aug. 31. Overall sales reached \$14,377,000. No separate figures were available for the radio-ty segment of the firm.

In addition to the basic Radio-

radio-tv segment of the firm.

In addition to the basic Radio-Television Index, Nielsen expanded its station research to additional markets last year and inaugurated several new services—Auto-Plus, the measurement of radio audience in cars, and Audience Composition studies. Nielsen's second survey of local radio and television audiences is now being completed.

WHTN-TV

CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington -- Ashland -PLAUE: HUNTINGTON — ASNIAND — Charles-ton and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively meas-ured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a bullt-in audience of more than 200,000 sets . . popular basic ABC network programs, outstanding local live shows and top-notch films.

action: Get on our "bandwagon" and g.r-o-w with ust After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Yirginia, JAckson 5-7681, or our representatives: Edward Petry & Co., Inc.



ADVERTISEMENT

GRACE KELLY WEDDING STAMPS

NEW YORK—According to a report heard over WOXR, The New York Times radio station, Consulor General of Mon-

the Consulor General of Monaco reports the wedding stamps commemorating the marriage of Prince Rainier III and Grace Kelly are over-subscribed.

The report goes on to say these stamps will be available through the ELMONT STAMP CO., 63 "West 35th St., New York 1, for \$1.00 the set of five.

Inside Stuff—Radio-TV

Bartholomew House Inc. has just published a pamphlet (50 cents) entitled "How to Win On Quiz Shows." Written by Joseph Nathan Kane, it's a collection of chapters hearing progressive headings such as: "How to Obtain Tickets," "The Best Seats," "The Warmup," "Your Appearance," "How Contestants Are Selected," etc.

Appearance," "How Contestants are Selected," etc.
There are also chapters on what the various types of questions are, e.g., multi-part, musical, optional questions. And for anybody who is interested enough in quiz shows to buy the book, Kane wrote a consoling last chapter headed "Will The Big Money Continue?" which closes on this note of optimism: "Millions of dollars have already been distributed to quiz show contestants. Millions more will be spent. Contestants on quiz shows may look forward to a bright future. Good

WOV, the Gotham radio station, is backing the Coordinating Council of Negro Performers in its attempts to get more work for colored thesps, with a series of spot announcements aimed specifically at the trade and with a secondary goal of getting wider lay support.

Station opens the announcement with Hilda Simms saying: "You will now hear a quotation that is familiar to you, read by two different voices. Please listen carefully." (They are the opening lines to the Declaration of Independence—"We hold these truths to be self-evident, that all men are created equal.") In sumup, Miss Simms tells that one voice was that of white performer, the other that of a Negro, and then she asks audience if they came the difference.

Storer Broadcasting and the Defense Dept. are jointly sponsoring a group of amateur performers in appearances at overseas military installations. The American Guild of Variety Artists complained recently, thinking the tour was being bankrolled by Coca-Cola, that this was a new twist which allowed a commercial product to be publicized by non-pros.

Another AGVA beef—that tyros are precluding paid variety performers from overseas stints—evidently still holds, though Coke is not in the picture.

Thomas Alva Edison Foundation will hold a luncheon May 16 at the Columbia U. Club in New York, with the Committee on Recommendations to review what the awards program has accomplished in tv. Aim is to make such changes and improvements as would increase its effectiveness next year. Overall objective is to carry on an exchange of views by committee members that "would greatly strengthen our efforts to raise standards in the mass media."

Society of Motion Picture and Television Engineers is going to once-over the tv-film commercial in detail during its twice-yearly conclave beginning at the N. Y. Statler next Monday (30). S. J. Frolick, veep of Fletcher Richards agency, and Peter Cardoza, veep of Fuller & Smith & Röss, will keynote the one-minute pitch segment of the week-long activities. Some of the other speakers will be: Robert Klaeger, veep of Transfilm, and David Gudebrod of N. W. Ayer.

All told, over 1,000 engineers are expected at the 19th semiannual powwow. A series of trips—to DuMont Telecenter, NBC Colonial studio, Fine Sound, the Rivoli Theatre (new live tv studio)—are on the docket. Guest speaker roster further includes Jo Mielziner, stage designer, Dr. Albert W. Trueman, Canadian film commissioner, et al.

RCA is going to bat with its own family to stimulate the sale color tv receivers

In addition to house discounts, the company is offering employees a 16-installment plan for the payoff.

Paul C. Smith, exec of Crowell-Collier Publishing Co., is serving this year as chairman of the publishers and broadcasters panel for New York's Cittzens' Union dinner. Fete was slated for the Waldorf-Astoria Hotel last night (Tues.) with the panel throwing questions at Governor Averell Harriman and members of his cabinet in an off-the-Tex McCrary was the moderator.

Unveiling Monday (23) of the "Radar Sees the Weather" system on Crosley stations was regarded as a world preem on revolutionary weathercasting in radio and television.

Jim Fiddler, staff meteorologist, supervised the permanent radar installation. Weathercasts will be offered 15 times a day on 50,000-watt WLW and Crosley tv stations in Cincy, Dayton and Columbus, O. System receives information from weather bureaus in Louisville, Ky., and Indianapolis, and radar reachings within a 140-mile radius. In turn it provides emergency information to the Cincy weather bureau.



TOUPEE??

if you have tried the rest, now try the BEST. The Jevnikar designed teupee is a medern miracle.

if you wear a tounes you ewe it to yourself to wear the latest levnikar patterned Plastic-Ince-FRONT piece, Crew-out if you wish.

For further proof and information

JOHN E. JEVNIKAR

-Chester Bide.



Tape Continued from page 27

pending a more formal follow-through with the orders and the 10% down payment going out this week from the purchasers to Am-pex's Redlands City, Calif., home-office, read like the honor roll of the country's top tele stations. Be-side NBC and CBS, General Tele-radio is down for eight machines; Storer Broadcasting, 12; Hearst-owned stations, two, and a host of other key video identities. Deliv-eries are to start in February next year.

Ampex expects to be able to turn about between 30 and 40 units a month once production gets roll-

The re-usable two-inch wide 14-inch reel of magnetic tape made by three companies — Minnesota Mining & Manufacturing, Reeves and Irish—currently runs between \$160 and \$200 a spindle. But on the basis of the big reaction to the Ampex revelation, the tape manufacturing outfits are stepping up their research and production, in anticipation of a hefty demand from the tv industry, with the likelihood the price will eventually be lowered. The re-usable two-inch wide 14-

stock, incidentally, (Ampex (Ampex 8 to c K, incluentally, jumped over-the-counter from the low 20's two weeks ago to 34-bid & 35-offered last Friday (20).
What caught the telecasters' fancy, aside from the fact the Ampex goars have reselved the produc-

pex gear has reached the produc-tion stage, is the quality and im-mediacy of its "playback." Not only will it eliminate the use of the

costly and slower kinescope "recostly and slower kinescope "repeat" process, it heralds a whole
new vista in the "packaging" of
yideo fare. It's adaptability in the
news field alone has challenged
the tv boys' imaginations. Gone
will be the time lags caused by
film processing and the current
event pickups can be "stacked up"
and held on the real for delayed and held on the reel for delayed transmission.

There's no better evidence There's no better evidence of the major role magnetic tape will play in tv's future than the hit the Ampex demonstration made at the NARTB and the haste with which the webs and stations climbed on the bandwagon.

Post-Mortems

Continued from page 27 =

of association's tv board of directors . . .

ASCAP's Paul Cunningham majordomoed the annual getaway night banquet emceed by Billy Vine and featuring the Four Step Bros., The Chordettes, Helene & Howard and Morton Downey & Co. Latter with his standard "Courtesy of Coca Cola" identity. In recent years BMI has been "packaging" the banquet show, and now with ASCAP back in the act it could spark some additional showmanship with the two music licensing outfits trving to too one another's ship with the two music licensing outfits trying to top one another's efforts in subsequent broadcasting gatherings. Per custom, Les Gottlieb produced the entertainment shindig for the CBS-TV affiliates the previous weekend.

Ampex Corp's Phil Gundy was in a virtual state of collapse when he finally closed up shop after six-days of continuous and packed demonstrations of the firm's magdemonstrations of the firm's mag-netic tv tape recorder . White House press chief Jim Hagerty and Len Reinsch, Dem's radio-tv strate-gist, got into a friendly wrangle during the political forum over whether or not Ike's farm bill veto telecast merited the "political" label. Webs "voted" with Reinsch in giving his party rebuttal time.

Add political note: Adlai Stevenson won the broadcasters' Demo-cratic "primary" straw vote con-ducted by the American Heritage Council. Sponsors figured there was no need to "sample" the GOP presidential choice.

presidential choice.

Biggest "freeload" of the conclave was the Wednesday night reception tossed by the telepix producers. While the votes were being counted for the election of the new tv board, the boys entertained themselves spinning yarns. Hal Hough, Johnny Outler, Scoop Russell, among others, did the "Can You Top This?" bit. But honors went to Hal Fellows with his "Golden Harness" smoker classic. There was, incidentally, some his "Golden Harness" smoker clas-sic. There was, incidentally, some grumbling in the back pews over the "waste of time." Actually, the balloting for the seven direc-tors was handled as smoothly and expeditiously as possible.

Toni's Half 'Truth' Dicker

P. Lorillard may have an alternating mate on NBC-TV's Friday night "Truth or Consequences." Toni has put in for the rotating spot. Lorillard had the whole "Truth" until recently, when it went skip-week to leave a ho that has been riding sustaining. a hole

If negotiations jell, Toni will start the rotation May 11.

Broadcasters'-'Forgive Us'

of the TV Code Review Board and visited upon us a flood of anti-Walter Wagstaff, chairman of the broadcasting proposals."

J. Leonard Reinsch, exec direc-Radio Standards of Practice Committee. Shafto said the Code group is stepping up its tele monitoring activities and posed the threat that the Code identity seal will be yanked from those stations that fail to live up to the industry standards

ards.

Shafto made it plain his group has its back up and is going to use every effort to eliminate the pitchmen, the bait-switch techniques and the multiple spotters. "The deviations of the few cannot be allowed to place in jeopardy the high sense of integrity and the fine operations of the great majority," he stated.

Much the same theme was echoed by Wagstaff who warned of the definite possibility of Federal legislation to curb over-commercialization in radio. He also stressed the FCC's concern in this

As did Kintner and Fellows, the As did kintner and Fellows, the heads of both "watchdog" committees emphasized the importance of "educating" the public as to what is being done by radio-tv as an industry to conduct its affairs in a responsible manner.

"When the incidence of deliberate distortions and blantantly biased reporting and grossly exaggerated stories, accounts and reporting of television advertising, programming and of our industry's self-regulatory program, reach the proportions to which they have swelled in the past few months, it is time, perhaps, for us to relate to the public our version of what we are doing and how we are doing it," Shafto said.

Fellows' annual report bit and "When the incidence of deliber-

are doing and how we are doing it," Shafto said.

Fellows' annual report hit on the same point as he said: "We in broadcasting have been living in a hail of words—flung at us by the Carrie Nations of the kilocycles, by magazine critics, by newspaper writers, by a substantial and thinking segment of the public, and by public office holders. Much of this battering to which we have been subjected takes into account only our weaknesses and is inconsiderate of our strength. Those, for example, who spend their time with predetermined judgment in counting crimes on television are not necessarily the critics to whom we should give the greatest attention."

In a slightly more subtle fashion, the word was spread that the industry's relationship with the Washington solons isn't a one-way street and that the time is here for more "effective" missionary work at the Senatorial and Congressional grassroots level.

Fellows touched on this with his remainder that "if is becoming

gressional grassroots level.
Fellows touched on this with his remainder that "It is becoming more and more apparent that the broadcasting media are fundamental to the elective process, surely more important and impressive than any other media which have been avallable in the past to the officeseeker who wants to make his platform known to the electorate.
"We must constantly be aware."

"We must constantly be aware of this relationship to the lawmakers. Our awareness must inspire us to renewed efforts to acquaint them with the problems of operat-ing a licensed medium in the free marketplace. If such legislators are knowledgeable about the me-dia, we are less likely to have

J. Leónard Reinsch, exec director of the Cox stations and the Democrats radio-tv consultant, delivered the same message at the political forum session. He underlined that all station men are "deeply" in politics, not only as Federal licensees, but as operators of the 20th Century version of the political stump.

political stump.

So, more than anything else, last week's NARTB gathering was an unusually frank confession of sins coupled with a determination to eradicate pronto those abuses of the few. Also the industry must stop cowering before each critical blast and to fight back with the awareness that the positive side of the radio-tv record far outweighs the negative side.

In short, the "probationary" ran.

the negative side.

In short, the "probationary" rap can be beaten, whether it comes from Washington or elsewhere, with a relatively small amount of diligence and courage."

Blair Vice Weed As WABC-TV's New Red

WABC-TV joins her radio sister in N. Y. and ABC's owned and op-erated stations, KGO-and-tv, in Frisco, as a convert to the John Blair station rep house. Flag for ABC-TV has made the switch from Joseph Weed.

Joseph Weed.

KABC-TV, an L. A. o&o, will definitely leave Pe'ry rep. It moves out of its "iffy" status at Petry into a position of actively seeking a replacement—and big houses of Katz and Peters, Griffiin & Woodward seem to be first in the running to take over representation for the station. Blair can't take it over, due to its tie with KTTV.

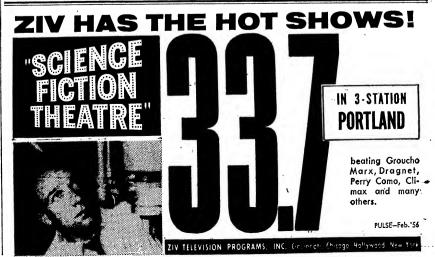
Up Matthews at WBAL

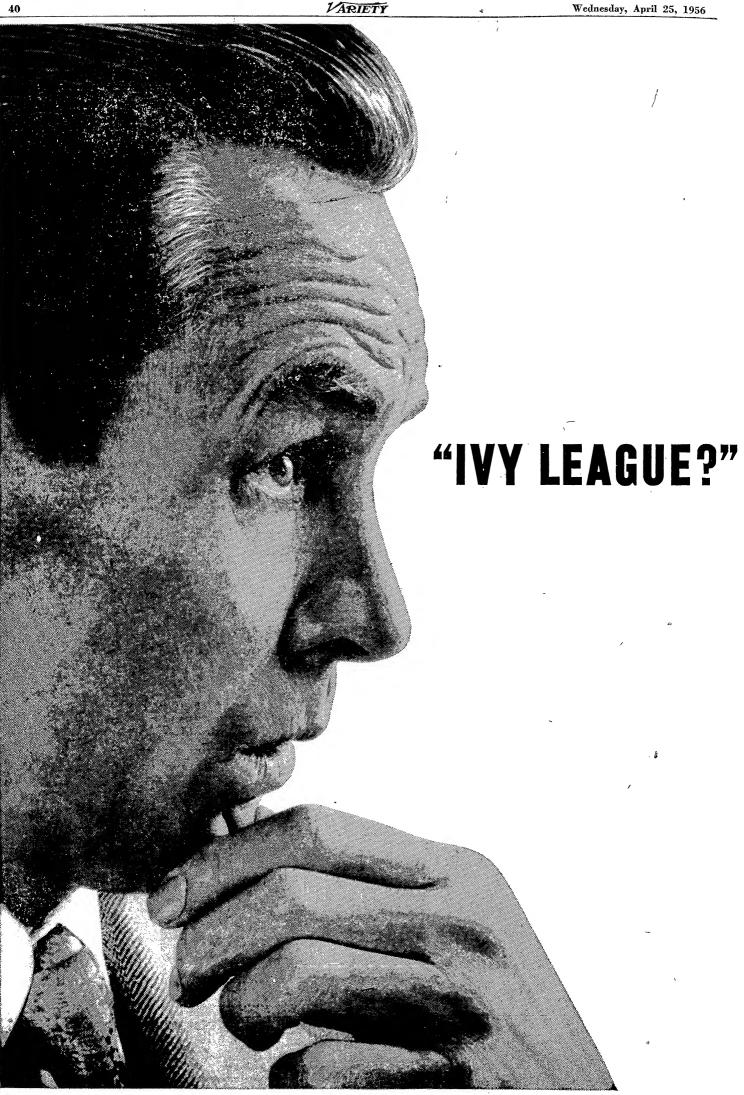
Baltimore, April 24.
Major staff change at WBAL,
Baltimore, involves the promotion
of Wall Matthews from the sales
staff to publicity and promotion
manager. He succeeds Tom White,
who is transferring to the Hearst
Bureau in Washington.

Matthews formerly was on the staff of WFBR and at one time operated a local advertising agency. White's duties as news manager will be handled by Galen Fromme, the station's news editor.

San Antonio — Quick Quaker San Antonio — Quick Quaker Oats is sponsoring a two-hour broadcast each Saturday morning in Spanish on KEXX here. Series is titled "Cine-Regalos y Diver-sion" with Jose Perez Del Rio as "Don Quakero."







Lanny Ross, like a lot of other Young Grads, is just learning what's in the air for Autumn. Jack Sterling (in prop helmet) is telling everyone within earshot about WCBS Radio's coup-direct, play-by-play broadcasts of the nine most vital contests in the '56 Ivy League schedule.

"SURE THING!"

It all adds up to a lot of air time, reaching a big, responsive, able-to-buy audience. And there's a bonus, too. All ten WCBS Radio local personalities including Lanny and Jackwill be plugging the "Game of the Week" regularly on their shows. To schedule your sales message for this Ivy League audience, call CBS Radio Spot Sales or Henry Untermeyer, at PLaza 1-2345.

WCBS RADIO

New York • 50,000 watts • 880 kc



Jocks, Jukes and Disks

HERM SCHOENFELD

Frank Sinatra: "How Little We Know". "Five Hundred Guys" (Capitol). A solid coupling that could go all the way for a double-header hit. "How Little We Know" is a fine, literate ballad with a good melodic line which Sinatra turns into a sock piece of commercial material. "Five Hundred Guys" has a swinging beat and clever lyrics that also will earn plenty of turntable spins. The Four Lovers: "You're The Apple of My Eye". The Girl In My Dreams" (RCA Victor). This is either satire or reductio ad absurdum of the current cycle of vocal combos. These sides by this new group are an extreme takeoff, not dissimilar in approach from the Sid Caesar comment on rock 'n' roll last year. It's not clear, however, whether The Four Lovers "The Four Lovers "The World In My Corner" is another fine pic tune

Best Bets

| | FRANK SINATRA | HOW LITTLE WE KNOW |
|---|-----------------------|---------------------------|
| | (Capitol) | Five Hundred Guys |
| | THE FOUR LOVERS | OU'RE THE APPLE OF MY EYE |
| | (RCA Victor) | The Girl in My Dreams |
| • | DON CORNELL | BUT LOVE ME |
| | (Coral) | Fort Knox |
| | BARRY GORDON-ART MOON | EY I CAN'T WHISTLE |
| | (MGM) | The Milkman's Polka |

playing it straight or for playing it straight or for laughs. The customers can take their pick. RCA Victor is so sold on this group that it issued a double release with two other numbers given the same kind of tongue-in-cheek (or is it?) treatment.

ment.

Don Cornell: "But Love Me""Fort Knox" (Coral). Don Cornell
has a potent entry in "But Love
Me," a slow-tempoed ballad with
a strong beat right down the contemporary groove. He gives it the
kind of hard-sell which compels
attention. "Fort Knox" is a fine
change-of-pace rhythm ballad with
a very catching melodic and lyric
idea. It will give the other side a
close run for the money.

Barry Gordon-Art *Moone y

close run for the money.

Barry Gordon-Art · Mooney Orch: "I Can't Whistle". "The Milkman's Polka" (MGM). Barry Gordon, the 9-year-old who clicked with a Christmas tune last December, may break the jinx on moppet repeat clicks with "I Can't Whistle." It's a highly attractive piece of material tailormade for this boy. Mebbe the Davy Crockett set will build this one into a hit. Flip is so-so.

David Rose: "Forbidden Plana".

with pop potential. A piano solo by Ray Turner gives an important assist.

by Ray Turner gives an important and this group that it issued a double release with two other numbers given the same kind of congue-in-cheek (or is it?) treatment.

Don Cornell: "But Love Me".

Fort Knox" (Coral). Don Cornell as a potent entry in "But Love Me"," a slow-tempoed ballad with a strong beat right down the compensury groove. He gives it the strength of hard-sell which compels the thange-of-pace rhythm ballad with the thange-of-pace rhythm ballad with the hange-of-pace rhythmic face. The hange-of-pace rhythmic fa

PARIETY 10 Best Sellers on Coin-Machines



LAWRENCE WELK

and his CHAMPAGNE MUSIC 244th Consecutive Week Aragon Ballroom—Ocean Park, Cal. ABC-TV—Sat. 9-10 P. M. EDT Sponsored by Oodge Dealers of America

Does To Me" (MGM). Jilla Webb is a skillful stylist with a swinging attack and a distinctive voice. She hits in a freewheeling manner on "Gotta Love Me Now" a rhythm side, and show good form on the slower flip ballad.

Anthony Perking "A Yilla".

side, and snow good norm on the slower flip ballad.

Anthony Perkins: "A Little Love Can Go a Long, Long Way"."If You'll Be Mine" (Epic). Thesp Anthony Perkins stirred up lotsa noise as a crooner with "A Little Love Can Go a Long, Long Way" on the "Goodyear TV Playhouse" (NBC) teledrama "Joey," a few weeks ago. Song is a quiet folkstyled ballad and Perkins delivers on wax, as he did on the show, in a charming, unpretentious style. Perkins also shows a neat rhythmic flair on "If You'll Be Mine." Gisele MacKenzie: "Dance If

| Nick Noble Wing | Georgie Shaw Decca

Richard Maltby Vik

Dick Hyman Trio MGM Hayman-August ... Mercury Billy Vaughn Dot

Album Reviews

Sammy Davis Jr.: "Mr. Wondertul" (Decca) Sammy Davis Jr. carries the cast album version of the
Broadway musical, "Mr. Wonderful," just as he does the play itself.
The score has some good tunes,
notably the title song, but Davis
supplies his weight to the material and that counts for a lot.
Davis Cavorts through "Jacques
D'Iraque" "Too Close for Comfort," "There," and "Sing You Sinners," in addition to some impressions in the number, "Without You
I'm Nothing," with Jack Carter.
Miss James's does the title song
in a rather thin voice while Carter
handles his vocal assignments in
adequate style. Chita Rivera and
Pat Marshall also are okay in several numbers. eral numbers

Pat Marshall also are okay in several numbers.

Katyna Ranieri: "Love in Three Languages" (RCA Victor). Katyna Ranieri, whose first album, "Girl on the Spanish Steps," last year, marked her as a standout vocal talent, follows up with another impressive collection. The Italian songstress works in her native language as well as French and English on an excellent repertoire. Although the accent is marked, she does tunes like "I Love Paris," "I Don't Know, I Don't Care" and "C'est Magnifique" with a smooth, savy style buttered with Continental charm. Set also includes "Arrivederci Darling" and a set of other Italian and French songs. The liner gives the translations.

Alfred Drake-Doretta Morrow. "The Adventures of Marco Polo" (Columbia). The score to the Max Liebman NBC-TV spectacular, "The Adventures of Marco Polo," makes for a solid wax package, due mainly to the perennial musical themes supplied by Rimsky-Korsakov, as adapted by Clay Warnick and Mel Pahl with lyrics by Ed-

ward Eager. The music has a dramatic sweep and Alfred Drake and Doretta Morrow, who handled similar music in the legituner "Kismet," project the score with the appropriately operatic pipes. Miss Morrow has excellent numbers in "Xanadu" and "Silver Bells" while Drake pours it on in "The Tartar Song.".

LeRoy Holmes Orch: "A H.F.

"Xanadu" and "Silver Bells" while Drake pours it on in "The Tartar Song."

LeRoy Holmes Orch: "A Hi-Fi Salute to the Great Ones" (MGM). This is a well-designed band album that uses as a starting point the signature songs of the great bands of years back. LeRoy Holmes orch wisely doesn't attempt to ape the original versions, but instead comes up with good interpretations of such swing standards as "Tux-edo Junction," "One O'Clock Jump", "Christopher Columbus," "Take the A Train," "For Dancers Only" and "Flyin' Home," among others. It's a collection that echoes the era of swing, even if it doesn't fully recreate it.

"The Count" (Clef). In the band biz, that title means Basie, who is still one of the best swing bands then or now. Basie's current crew plays with drive and precision and this new collection is a fine example of the orch's powerful motion. Also from the Norman Granz stable under the Norgran banner, Johnny Hodges orch belts out a collection of fine jump numbers keyed by the title song "Castle Rock." In a more strict jazz didom, the Norgran label also offers Lester Young blowing his superlative sax with the Oscar Peterson Quartet. On the Blue Note label, Bud Powell is featured on the keyboard in a brilliant jazz, display recorded several years ago and uncoolly titled "The Amazing Bud Powell." From the Coast, The Bud Shank (Continued on page 58)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index.
Published by Office of Research, Inc., Dr. John Gray Peatman,
Director. Alphabetically listed. *Legit musical. †Film. ††TV.

Survey Week of April 13-19, 1956 Birds And The Bees-+ "Birds And The Bees" Gomalco

| 75 O.A.C. 1887 | _ |
|---|-----------|
| Without You | Broadcast |
| Why Do Fools Fall in Love | Patricia |
| When You're in Love—††"High Tor" | Chappell |
| When Vou're in Love 12"High Tory | Channell |
| What a Heavenly Night For Love | Too Kaye |
| We All Need Love | Remick |
| Wayward Wind | Warman |
| Too Young to Go Steady-*"Strip for Action" | Robbins |
| Too Close for Comfort-*"Mr. Wonderful" | Laurel |
| To Love Again-†"Eddy Duchin Story" | Shapiro-B |
| Standing On the Corner-*"Most Happy Fella" | Frank |
| Serenade—†"Serenade" | Harms |
| Rock And Roll Waltz | .Sheldon |
| Port-au-Prince | Marks |
| Poor People of Paris | Connelly |
| Pienie—†"Pienie" | Shapiro-B |
| On Street Where You Live-*"My Fair Lady" | Chappell |
| Mr. Wonderful—*"Mr. Wonderful" | Laurel |
| Moritat—*"Three Penny Opera" Mr. Wonderful—*"Mr. Wonderful" | Harms |
| Moonglow | Mills |
| Magic Touch | |
| Joey, Joey, Joey-*"Most Happy Fella" | Frank |
| I've Grown Accustomed-*"My Fair Lady" | .Chappell |
| Innamorata—† "Artists And Models" | Paramount |
| In a Little Spanish Town | Feist |
| I Could Have Danced All Night-*"My Fair Lady". | Chappell |
| Hot Diggity | Roncom |
| Flamenco Love | BVC |
| Eddie, My Love | Modern-R |
| Delilah Jones | Dena . |
| Can You Find It In Your Heart | Witmark |
| Com Non El A Ti Y 77 | |

Top 30 Songs on TV

(More In Case of Ties)

| A Tear Fell |
|--|
| A Young Man's Fancy Ashtown |
| Birds And the Bees—\(\text{"Birds And the Bees" \tag{ Gomalco} |
| Blue Suede Shoes |
| BrazilSouthern |
| Eleventh Hour MelodyPaxton |
| Hot Diggity Roncom |
| I Could Have Danced All Night—*"My Fair Lady" Chappell |
| I'll Be Home Arc |
| It's Almost Tomorrow |
| Juke Box Baby Winneton |
| Lisbon AntiguaSouthern |
| Little Leaguers Cassil Airs |
| Memories Are Made of This Montclare |
| Moritat—*"Three Penny Opera" Harms |
| Mr. Wonderful—*"Mr. Wonderful" Laurel |
| NO. NOT Much |
| Pienie—†"Pienie" Shapiro-B |
| Poor People of Paris |
| Practice, Practice What You Preach |
| Rock and Roll WaltzSheldon |
| See You Later, AlligatorArc |
| Somewhere Morris |
| To Love Again-i"Eddie Duchin Story" Shapiro-B |
| 100 Close for Comfort—*"Mr. Wonderful" Laurel. |
| Too Young To Go SteadyRobbins |
| Walk Sweet |
| What a Heavenly Night for Love |
| What Ev'ry Old Girl Should Know |
| Without You Broadcast |
| |

Les Baxter Capitol Lawrence Welk Coral HEARTBREAK HOTEL (5) Elvis Presley Victor HOT DIGGITY (3) Perry ComoVictor 4. BLUE SUEDE SHOES (6) \\ \text{Carl Perkins} \text{Sun} \\ \text{Elvis Presley} \tag{Victor} MAGIC TOUCH (2) Platters Mercury LISBON ANTIGUA (15) Nelson Riddle ... Capitol Mitch Miller ... Columbia Teen-Agers Gee Cathy Carr Fraternity Oris Williams DeLuxe Gale Storm Dot 8. IVORY TOWER (1) A TEAR FELL (1) Teresa BrewerCoral Second Group EDDIE, MY LOVE Fontane Sisters Dot Chordettes Cadence Teen Queens RPM

ROCK AND ROLL WALTZ Kay Starr Kay NO, NOT MUCH Four Lads Columbia

MAN WITH THE GOLDEN ARM Dick Jacobs Coral Elmer Bernstein Decca MOONGLOW-PICNIC THEME | Morris Stoloff | Decca | George Cates | Coral I'LL BE HOME Pat Boone Dot

INNAMORATA | Dean Martin ... Capitol | Jerry Vale ... Columbia [Figures in parentheses indicate number of weeks song has been in the Top 40]

TO YOU, MY LOVE

RENEWAL PROBLEM IN FOCUS

THE CAPITOL RECORDS STORY, II

The July 30, 1952 issue of Variety (1) celebrated the 10th Anniversary of Capitol Records; (2) also fell within a Presidential election year; and (3) provides the script for this thesis on still another show biz truism—the more things change the more they remain the same. Including the other axiom—there's always room on top. ways room on top.

There have been variations on theme in the intervening 4 years. Today the Capitol Tower is a \$2,000,000 structural landmark on the Hollywood horizon. Today Capitol remains under mark on the Hollywood horizon. Today Capitol remains under the same Glenn Wallichs direction, excepting that he is now acting in behalf of Electric & Musical Industries, the giant British electronics corporation which paid \$8,300,000 for 96.4% control of Capitol's stock. And today Capitol has moved up to No. 4 among the top labels, right behind Victor. Columbia and Decrea

Differing from RCA Victor and Col, with its network affiliations, and Decca with its 74% ownership of Universal Pictures, and also the MGM label's corporate identity with the Culver City motion picture plant of the same name, Capitol got there independently, sans any film company, network or electronic affiliation. Even now, including the EMI ownership, Cap's economic progress stems from its basic phonograph record production, promotion and merchandising 100% devoid of any superstructure tie-ins.

At this writing, in face of rock 'n' roll and kindred items, Cap's "Poor People of Paris" and "Lisbon Antigua" are 1-2 in the nation. Its "16 Tons," by Tennessee Ernie Ford, set an industry fast-selling record—1,000,000 platters within three weeks. Its \$21,000,000 plus in 1955 sales topped '54 by 25% and the net profit was up 33%. This year bids fair to top it again.

It is show biz newsworthy that that July 30, 1952 issue of this family journal page-one'd "New 'King' of Tin Pan Alley," subheaded, "Disks Call Tune For Music Biz." It's not history repeating itself now—it's stet.

That same P. 1 reported, "Sen. Johnson Sees TV Ending Era for Non-Stop Politico Windbags." And "Fred Allen Suffers At-tack; Old Gold May Cancel His TV Show." Next to it, "RCA and Col Mull New 'LP' 45 RPM Disks"—obviously the EP as we know it today.

As with the Presidential encore, this year also is another Olympiad annum and this headline from Helsinki may be food for thought from the Anzac belt next fall: "Finns Think U.S. Radio Slipped 'Em a Mickey on Meagre Olympicasts." And from London, the new chairman of the BBC, 67-year-old ex-diplomat Sir Alexander Cadogan, admitted he had never seen a tv program and didn't care for radio either. Three years later England had commercial television!

It was revealed that Adlai E. Stevenson was a minority stockholder in the Sangramon Valley TV Corp., Springfield, Ill., and was seeking to expand his AM-TV horizons. A significant show biz ruling, stemming from Sally Rand's crack at a carnival pronoter, made on the Mike Wallace-Buff Cobb midnight show originating from the Chez Paree, Chicago, held that WMAQ (NBC outlet) was not liable for any ad lib libel cracks, whether or not the fan dancer's charge was valid.

More on four years back: L. B. Mayer was exploring Cinerama (he has since become board chairman of Cinerama Productions); Decca prexy Milton R. Rackmil, whose diskery controls 74% of Universal, stressed the liaison between the two media; closed-circuit theatre telecasts of sports events, like the Walcott-Marciano fisticuffs, were new hot stuff at the time; theatre-owners were eyeing bingo anew as a possible b.o. hypo against tv opposition; Martin & Lewis' "Jumping Jacks," "High Noon" (Gary Cooper-UA) and Metro's "Lovely To Look At' were 1-2-3 at the summer b.o.; the Music Merchants' Convention at the Hotel New Yorker was bullish on the future of the business; Mario Lanza's "illness" snafued RCA Victor's album waxing of Metro's "Student Prince"; the SPA was suspicious of publishers' royalty "statements" and won a crosschecking privilege; Variety's Tom Curtiss, from Paris, reviewed the "Marcel Marceau Mime," at the Theatre Sarah Bernhardt, and voted it a "big click" (see tv four years later); the Democratic convention was blamed for hurting Broadway legit—and the Variety editorial on Capitol's 10th Anni lead off, "To corn a cliche anew, there's always room on top." This is where we came in.

Capitol, four years later at the ripe young age of 14 years' existence, is now part of a farflung electronic empire (EMI), and is truly in the big leagues. Its batting average on the Platter Parades from 1942 to date fully qualifies Capitol for its key position in the industry.

Abel.

Chi Jazz Gets Hotter At B.O. So More Spots Switch Their Policies

Chicago, April 24.

Latest addition to the roster of niteries here switching to a jazz policy is 12 West Maple, a club that started out with a private, key-club approach when Chicago was breaking out in that rash last year. Key-clubs are not quite as to thereabouts as they were a year ago, but jazz is, hence the switch.

The new showcase debuts an upstairs room, dubbed the Washington Square room tomorrow (Wed.), (Continued on page 60)

NOW A FACTOR

With the U. S. Supreme Court due to hear arguments relating to the late George (Buddy) DeSylva's estate within the next couple of weeks, attention of the music biz is again focussed on the copyright renewal problem. Increasingly, younger publishing firms are challenging the oldline companies to get the rights to the second 28-year copyrights. copyrights.

get the rights to the second 28-year copyrights.

The decision in the case before the Supreme Court will be a factor in the continuing struggle for renewal assignments. In the suit before the High Court, Marie DeSylva, widow of the songwriter, is appealing a decision of the lower court which gave "equal and concurrent" rights in the assignment to DeSylva's acknowledged illegitimate son, Stephen Ballentine, whose guardian is his mother, Marie Ballentine. The latter entered into a deal with Jean and Julian Aberbach, head of Hill & Range Music, for the son's share of the copyrights.

If the Supreme Court upholds

If the Supreme Court upholds the lower court decision, the door will be open for publishers to make deals with children of dead (Continued on page 58)

Paul Abraham Returns To Germany to Collect Nazi-Usurped Royalties

Nazi-Usurped Royalies

Return of vet operetta composer
Paul Abraham to Germany today
(Wed.) is expected to stir up new
activity for collection of royalties
due since he fled from the Nazis
to France in 1933. Abraham, who
has been in the U. S. since 1940
had a breakdown in 1945. He had
been in the mental institution at
Creedmore, L. I., since.

Abraham's return to Germany
was sponsored by a German committee, which tagged itself The
Society of Friends of Paul Abraham. A native of Hungary, he has
been given special dispensation
from the mayor of Hamburg to reside in that city.

The committee and Abraham's
attorneys are currently trying to
iron out the wrinkles in the royalty question. The German publishers claim that Abraham signed
away all rights to his compositions
in '33 but the tunesmith denies
these allegations. He has also mactrestitution claims on his Berlin
house and art collection, which
were confiscated by the Nazis. The
value on the home and art works
have been assessed at \$200,000.

Since the war's end, three of his
operettas have been filmed and
it's reported that a \$20,000 publisher's fee was handed out last
year for the film rights to his opretta, "Victoria and Her Hussar."

The 64-year-old composer continues to play piano and in recent
months has composed three new
songs. They are "The American
Way," "My Little New York" and
"Just a While."

'Black Magic' Conjures Coin From Two Legiters

Sto the Bar

Omaha, April 24.

Piano bars, for many years sniffed at by Omaha nitery ops, are current rage here.
Holding forth at the 88ers are Betty B, Colong Club; Freddy West, Al Green's Skyroom; and Warren Piper, Ron-q-voo of the Hill Hotel.

Tempesta to Marks
Tommy Tempesta has joined the contactman staff at E. B. Marks
Music. He reports to Marks' veepee-general professional manager Arnold Shaw.

Tempesta previously had been associated with Miller Music, Big Three firm.

Coin From Two Legiters

"That Old Black Magic" has been piling up extra coin via interpolations in two legit productions. Tune, cleffed in 1942 by Harold Arlen and Johnny Mercer for the Paramount pic, "Star Spangled Rhythm," has been spotted in the legit play, "Bus Stop," and is currently getting a Sammy Davis Curre

SUPREME COURT | Mills Music Listening-Only Listening-To RKO Teleradio Bid of \$4,000,000

Nothing Like a Dame

Nothing Like a Dame
Sammy Kaye is switching
back to girls. Bandleader, who
has been functioning without
a femme vocalist for the past
two years, has had a change
of heart and is now auditioning gal singers for his orch.
Kaye stated that he was
wrong two years ago when he
thought that a present day orchestra could be successful
without a girl singer. He added, "It's the glamorous gal,
standing in front of a bandstand, who adds that extra
needed lustre to a band."

Add RKO Tag **To Unique Label**; Plan Buildup

The indie Unique Records will add RKO to its label tag. Move stems from the recent 25% buy-in of the diskery by RKO-General Teleradio. The diskery will now be known as RKO-Unique.

Initial disk in the diskery-ple company 'affiliation will be Lynn Roberts' etching of "While The City Sleeps." Tune is the title song of the upcoming RKO film. Miss Roberts is one of the new artists in the label's roster. She's an ex-Tommy Dorsey orch vocalist. Also added to the roster, which diskery is currently expanding, are The Chancellors, a new vocal quartet.

Label is now on an all-out expansion program in all departments. Jimmy Krondis has been added to the staff as promotion-publicity head in the east and it's expected that the label will soon set up publicity-promotion offices on the Coast and in key cities throughout the country. Unique, which already has a national distribution setup, may also launca several company-owned distributorships in weak areas.

Diskery will continue to be headed up by Joe Leahy, who also doubles as artists & repertoire chief. Stan Borden is veepee and general manager, while Marty Machat is secretary and general

MUSIC EDUC. MEET **PULLS ALL PUBLISHERS**

St. Louis, April 24. Every important music publisher Every important music publisher in the business was represented here last week at the Music Educators Music Conference which wound up a three-day session here at Kiel Auditorium last Wednesday (18). Publishers displayed their folios before the 13,000 educators who attended the conference. This biennial event is biggest gathering of music teachers and student groups in the country and publishers go. all out to sell their respective methods.

Liberace performed before the teachers here as did modern jazzman Dave Brubeck.

Weiss Back to Paris

Bobby Weiss, Capitol Records' European rep, returned to his Paris base Friday (20) after a fourweek tour of the diskery's Coast and New York offices.

After a two-week stay in Paris, he'll take off for an o.o. of Cap's operations in Scandinavia.

Islanders Reelect Tooter Prez

Islanders Reelect Tooter Prez Honolulu, April 17. I. B. Buddy Peterson has been reelected president of the Musi-cians Association of Honolulu, Lo-cal 677, American Federation of Musicians. He defeated Willard Kalima by a vote of 318 to 73. Ray N. Tanaka was reelected as secretary-treasurer.

Jack Mills, head of the music Jack Mills, head of the music publishing house bearing his and brother Irving's name, is laconic about the sundry bids to buy him out. Latest has been Tom O'Neil, with Danny Winkler, ex-music man himself and now a Hollywood agent, talking up the deal. A figure at "around \$4,000,000" has been quoted.

Mills and Samuel Josep Burgell

Mills and Samuel Jesse Buzzell. Mills and Samuel Jesse Buzzell, attorney for Mills Music Corp. and secretary of the outfit, state they "would not be in their right minds not to listen to that kind of money" — excepting that until they get around to a figure Mills has found it's "still mostly conversation."

versation."

The O'Neil bid—if bid it is, because Mills has yet to have any overture directly from the principal—is regarded somewhat more seriously in light of the RKO Teleradio chieftain's aim to diversify. The original General Tire Corp. holdings now include the Mutual Broadcasting System, RKO Radio Pictures (studio and product), and most recently a 25% interest in a minor disk label, Unique Records.

Mills' ASCAP income is "around

minor disk label, Unique Records.
Mills' ASCAP income is "around \$500,000 annually." In computing any bids a common base is "10 times the ASCAP average," and that would make Mills a "bargain" at \$3,000,000 and a "good deal" at \$4,000,000 and upwards.

It's no secret that "the ASCAP

It's no secret that "the ASCAP money depends on the catalog," and if a firm should be faced with

(Continued on page 58)

Rock 'n' Roll Makes News: Teenagers Behave at A. C. Show Starring Bill Haley

Atlantic City, April 24.
Super-Attractions' "Rock 'n' Roll
Show of '56," featuring Bill Haley
& his Comets plus 11 other names,
did a smash \$14,000 as two shows
were given here "Saturday night.
(21). Some 5,500 teenagers poured
into the Warner Theatre, a %4,400seater located on the Boardwalk in
mid-city and shuttered during the
off season period.
House was given adequate police

mid-city and shuttered during the off season period.

House was given adequate police protection and teeners were exceptionally well behaved, before, during and after both the 7 p.m. and 10 p.m. shows. To be sure Haley and other star attractions were greeted with the old time Sinatra screams at spots during their offerings, but mostly it was the soft clapping of hands in time with the music and no dancing or parading in the aisles at any time. In fact this was not even attempted here. Prices were \$3.40 and \$2.50 for orchestra seats; \$3.40 for Loge, and \$2.50 and \$1.50 for balcony. Beside Haley, troupe included The Teenagers, The Platters, Clyde McPhatter, LaVern Baker, Big Joe Turner, Bo Diddley, The Dritters, The Flamingos and the Colts backed up by Red Prysock orchestra. Harold Crumbley emceed.

Mantovani LP Set Gets Special Sampler Push

Special Sampler Push
London Records is adopting the \$1.98 LP sampler pitch for its "May Is Mantovani Month" promotion. Diskery is offering the dealers one sampler for every two regular Mantovani LPs ordered. Dealer cost of the \$1.98 sampler will be \$1.50. Sampler will include 12 selections from a dozen previously released Mantovani albums. The promotion is running concurrently with the release of a new Mantovani LP, "The Waltzes of Irving Berlin."

In connection with the Mantovani push, the diskery is sending copies of the sampler to disk jocks and radio stations throughout the country. London has also whipped up a special offer for the radio stations whereby they can purchase any or all of the 15 previously released Mantovani albums at \$1 each.

14 YEARS OF CAPITOL PROGRESS

Our Business Is Different-And How!

By LLOYD W. DUNN (V.P., Capitol Records)

In the days when I functioned as an advertising agency executive I was intimately familiar with the phrase "Our business is different." Each client felt that because he was a manufacturer of cheese or nylons or toothbrushes his sales and promotion program was completely unique and called for some magic device that had never been used before. I frequently found it easier to go along with the gag rather than to explain that the basic principles of sales, distribution and advertising apply, and will prove

Then I got into the record business.

Now this is a business that is different!

Give me one other business that puts out a dozen or so
new products every week, all of which have to be promoted
individually and overnight! And that's the single record

new products every week, all of which have to be promoted individually and overnight! And that's the single record field, only.

In albums we have hundreds of new products every year, few of which have anything in common, therefore necessitating individual exploitation and promocion.

Add to the above the difficulty of exploiting a product that you can't see, or taste—it must be heard. One bar of music is worth endless pages of advertising from the point of view of intriguing buyers.

In the record business, each day dawns as a new adventure; each week closes with a record of opportunities met or missed—a full quota of headaches, tempered with achievement.

You can be the greatest brain in the world . . the keenest promotional mind, the most popular artist. But the only measure continues to be the answer to that cruel quip, "What have you done lately?"

Not so long ago I bumped into one of my old friends in the advertising agency business. At the time he was handling the Sanka account. I gave him the well-known needle: "What's so good about Sanka?" and he told me. He knew his product all right. But when he finished I knew that there was very little more that could be said about Sanka and next year the product would undoubtedly be the same, and the year after that. I told him he was lucky because once he got on top of the Sanka situation he could relax, he had the same product, pretty much the same market, and basically the same marketing problem—year after year. I envied him.

Or did I? When I got to thinking about it, I wasn't so sure he is so lucky. Forgetting money for the moment (I know it's hard, but please try), I guess the best measure of your work is how much fun you get out of it. And I don't know of any industry that compares to the music industry, where the folks in it get such a bang out of what they are doing.

My wife complains about it. When we have a gathering at the house or attend a cocktail party all the music folks get in a huddle and talk shop. Priscilla says that the whole world could be f

yarking about whether hisbon that gas wouth have gone so-and-so. But once the virtue of this music business gets into your blood stream it is there to stay. At least once a week I get some kind of a job application from someone who had given in to a sense of frustration and left the music business. Now they want back in.

In what other business can you work so hard, have so much fun, and get paid for it? I don't know of any.

So this is merely to suggest that when you find the music business frustrating to the point that you wish you were selling pickled herring or anything except music . . . stop and think for awhile. This is the most stimulating, the panels can be set at any desired angle, pre-determined by engineers on the basis of the size of the musical group being recorded and the type and volume of music which is to be reproduced.

By GLENN WALLICHS
(President, Capitol Records)

Hollywood.

Sometimes it doesn't seem possible that 14 years have elapsed between the release of the first Capitol record and the opening of the Capitol Tower. Or that it's been a decade and a half since Johnny Mercer and I discussed

our Capitol plans in a Hollywood rec-ord store. It's so easy to remember when the company's floor space was just 40 by 100 feet.

But sometimes it doesn't seem pos-

sible that all this has happened in only 14 years: that, since "Cow Cow Boogie" became a hit, our humble, war-born independent has become an international organization, one of the world's major producers, manufactur-ers, and distributors of phonograph records.

Glenn Wallichs Perhaps this paradox, this slight bewilderment about the pace of one's affairs, is even more evident to us in the record industry than to most others in today's busy world. More than most, we have been swept up in dynamic growth and swift change, and so we lose some awareness of time passing by

passing by.

Why not? This is a thriving, booming industry. Sometimes we measure its activity by the number of current hits, but I think that can be misleading. No one is going to belittle a hit—I least of all. But hits alone do not account for the progress of an industry which rebuilt and revitalized itself in a truly remarkable way.

There were once what seemed to be insuperable difficulties about three different record speeds; but they have been mastered, and now all the varied demands of the market are being met.

The product itself, the platter, once was unaccountably drab. Now, with the wonderfully inventive use of all the graphic arts, our industry can boast of packaging at its most colorful and appealing.

New Selling Techniques

Changing in almost revolutionary fashion, record stores have scrapped outdated selling methods for new selfservice techniques, and the musty old music store has become as extinct as the old apothecary's.

Most important, research and imagination have created a completely new level of the recording arts. High Fidelity has made listening to records virtually a brand-new experience. As as it has expanded the dimensions of reproduced sound, so has it expanded the market's dimensions. Even the manufacturer of the most modestly priced player must now concern himself with quality.

If there are problems still to be faced, or solutions yet to be devised, I'm sure there's hardly a soul in the business who doesn't examine the prospect with great optimism. I know I do, if only because that attitude's been consistently justified during the amazing 14 years of Capitol's life.

Today our new home in the Capitol Tower symbolizes such optimism, both because it is something exciting on the architectural skyline, and because, from its top, it presents quite a wonderful view.

From 40 x 100 to Today's Tower Capitol B.O. Box Score

| | Sing | le Album | Gross |
|------|--------|--------------|------------|
| | Releas | ses Releases | Sales |
| 142 | 25 | | \$200,000 |
| 943 | 18 | • • • | 750,000 |
| 144 | 39 | 6 | 2,250,000 |
| 145 | 48 | 14 | 5,100,000 |
| 146 | 120 | 19 | 13,000,000 |
| 47 | 230 | 24 | 14,500,000 |
| 148 | 400 | 44 | 16,900,000 |
| 49 | 420 | 85 | 11,500,000 |
| 950 | 630 | 140 | 12,300,000 |
| 951 | 620 | 93 | 13,400,000 |
|)52* | | | 14,900,000 |
| 953* | | | 17,200,000 |
| 54* | | | 16,353,000 |
| 955* | | ••• | 21,600,000 |
| | | | |

* With the advent of 45 rpm singles, albums and EP's, the firm discontinued its breakdown of individual releases.

'We Press 'Em For You' A Major Cap Operation

By TOM MACK (General Manager, Customs Service Dept.)

Since Capitol Records had its inception in a music shop-recording studio, where aircheeks and demonstration records were made, it's probably only fitting that the firm now is one of the biggest in the field of custom recording service for independent labels. Although now only five years old, the custom division is one of the big departments in the Coast label's setup.

Drift in that direction actually because here.

ments in the Coast label's setup.

Drift in that direction actually began before Glenn Wallichs, Buddy DeSylva and Johnny Mercer joined forces to start the firm. Wallichs, long a radio and recording buff, operated a small custom service as an adjunct to his regular music shop, specializing particularly in airchecks for the large number of Hollywood performers who wanted a record of their air appearances.

a record of their air appearances.

It wasn't until June, 1951, that the custom services department was created with a staff of two, to make the company's facilities available to others. Progress was rapid, to the point that revenue from this source has reached a gross of seven figures annually.

Originally a division of Capitol Records Distributing Corp., CSD acquired the services of Walter S. Heebner, as vice president and general manager, in 1952. On Jan. 1, 1956, prexy Wallichs announced the transfer of the department from CRDC to Capitol Records, under the responsibility of James W. Bayless, vice-president in charge of manufacturing and engineering. Also on that date, from H. Mack, formerly western sales manager, was appointed g.m. of the department, with Herbert I. Sachs as eastern sales manager.

as eastern sales manager.

The function of the department continues to service such clients as advertising agencies, independent record companies, television and film producers and private individuals who require any or all of the following elements of recorded sound: Studios—for phonograph or film recording; editing and assembly of tapes; mastering; dubling, tape and disk; processing and pressing in Scranton and Los Angeles factories; shipment from plant to distributor.

tributor.

The department is therefore equipped to service its clients from studio to distributor, and all intermediate steps. Mack operates from the Captiol Tower in Hollywood, and Sachs from the New York studios.

In February, Mack announced the establishment of the Capitol Library Services section, with John Seeley as manager. Reporting to Seely are Fréd Grimes, sales manager of the library services, and William Loose, western sales rep. Capitol Library Services offers musical backgrounds tailored to the specific needs of producers of television shows, and of both theatrical and non-theatrical films. Seely and Loose function from the Tower, and Grimes services the field, mainly industrial, religious and educational film producers, from New York.

Big Four diskeries of the world with affiliations on every continent as a result of the purchase of the majority of the Capitol stock by EMI (Electric & Musical Industries) of Great Britain. Significantly, the purchase price for 96.4% of the stock was \$3,500,000—for a firm which started with a capitalization of around \$25,000.

Of the original triumvirate that launched the label, only Glenn Wallichs is still active. He started as general manager and is now president, retaining his position even with the EMI purchase. Other founders were the late B. G. (Buddy) DeSylva and Johnny Mercer, with DeSylva as president and Mercer as vicepresident.

Although only Wallichs is left of the original management setup, several artists who got their start with Capitol are still with the firm. Nat (King) Cole, for example, was a Capitol "find," and now one of the world's leading disk names. Others whose careers started with the Coast label, and are still with it, include Stan Kenton and Margaret Whiting, and Capitol also takes credit for launching the careers of Jo Stafford, now with Columbia, and Peggy Lee, now on Decca.

Capitol has pioneered many new ideas in the plattery field, beginning with the complimentary disk jockey copies, a practice now standard in the industry. Scheme was Wallich's brainchild back in 1942, shortly after the label got started, in an effort to give the infant firm an edge on radio plugs in competition with the established recording outfits.

Still another Capitol innovation was the monthly Capitol News magazine, marking the first time that a recording company had authorized a publication which mentioned artists other than its own. Success of the idea is best demonstrated by the fact that where similar ventures, which limited editorial matter to plugs for the label's own artists, quickly folded, the Capitol magazine has steadily increased its operation until today it has a circulation nearing the 1,000,000 magk.

Capitol Records' Hollywood 'White House' Climax To Unusual Success Story

By MIKE

Capitol Records' new, specially-engineered studios in its spanking new homeoffice tower represent the latest development in the search for true fidelity in recording that began back in the days when singers bellowed into the big end of a horn. For the first time in the history of the recording industry, studios have been built—literally from beneath the ground—for the sole purpose of fatishfully reproducing voices and instruments on records.

The result, according to an enthusiastic independent label chief who used Capitol's custom facilities a few weeks ago, is virtual perfection. "You can't," he contends, "get a bad sound out of these studios."

Just. as the cylindrical tower itself has become a landmark in Hollywood in the few weeks since its completion, the studios are expected to provide a milestone in the recording field. They are the product of years of research into "controlled acoustics" by sound engineers and acoustic consultants.

One highlight of the studios' new techniques is the movable panel device which enables Capitol to modify and vary sound reproduction for best effect. The device actually consists of several, completely hinged wooden panels, designed to be reflective on one side and soundabsorbent on the other.

"Wood," explains James Bayless, Capitol vicepresident in charge of engineering, "is able to vibrate over a wide range of musical pitch, thereby supporting all tones without selective emphasis."

Walls of the three Capitol studios, located on the ground floor of the \$2,000,000 homeoffice building, are entirely devoid of any parallel surfaces. They have been engineered in a zigzag fashlon, resembling the pleats of an accordion in half-way position. These surfaces, known as plays, support the hinged panels which are manually movable.

Floors are made of asphalt-impregnated cork, a resilient material which bars transmission of undestrable noises.

Floors are made of asphalt-impregnated cork, a resilient material which bars transmission of undesirable noises

or vibrations from outside sources. Longrange planning for perfect reproduction has even resulted in special wiring to permit removal of the small transformers normally found in fluorescent lighting fixtures. These transformers give off a slightly-audible buzzing which can be picked up by sensitive microphones and thus ruin a recording. Capitol has removed the transformers and installed them outside the studios themselves, thus eliminating this source of interference. Similar precautions have been taken with airconditioning equipment and the studios have been built on a sort of room-within-a-room basis, with outside walls from eight to 10 inches thick and the inside walls a full foot thick. The isolated room permits cutting the outside noise level to one that registers as dead silence to the human ear.

Four echo chambers have been sunk 25 feet under-

mits cutting the outside noise level to one that registers as dead silence to the human ear.

Four echo chambers have been sunk 25 feet underground and at the rear of the building. Each occupies some 3,000 cubic feet without a single parallel surface. From these shock-mounted reverberation rooms, various amounts of reverberated sound can be electronically injected into recording sessions in the studios some 150 feet away to produce any desired effect.

Despite the technological advances of the last 25 years, particularly the hi-fi advances since the war, bulk of recording today is being done in converted halls, sound stages and the like, The Capitol studios represent the first major construction exclusively for recording purposes, and, since they embody all the latest features for faithful reproduction, are expected to serve as models for future work in the sound field,

It's a far cry from the rented facilities the firm first used, not quite 14 years ago, when Capitol Records made its debut to the accompaniment of the usual hoots that "no Coast record label will ever amount to anything."

July 1, 1956, marks the 14th anniversary of the firm's initial release—which included Ella Mae Morse's "Cow Cow Boogie" disk which started the infant Coast diskery off on a smash hit basis. In that 16-year period, the Coast label that "couldn't last" has become one of the

Presenting the house that <u>hits</u> built...

Capitol Records'

Introducing The Capitol Tower



New Home

...a bold new landmark in the Hollywood sky!

THE SHAPE of a phonograph record? It wasn't intended to be—just that a round office building (and this is the world's first) is a mighty convenient shape. Requires only 14% service area as against 20% for square buildings. Heating and air-conditioning become more efficient because there's 20% less outer surface area. Saves time going from office to office, too. Now, if you still think it looks like a stack of records—well, we don't mind a bit.



Capitol recording star Frank Sinatra conducts a 56-piece symphony orchestra at the first recording session in the new building. This giant studio, one of three which are the first ever designed exclusively for phonograph recording, literally "floats" on a layer of asphalt-impregnated cork to free it from external vibration. A recording engineer's "dream" studio, the unique construction allows for complete acoustical control—a giant step forward in high-fidelity recording exclusive on Capitol records.

and...

Here are the STARS who made the HITS that built the HOUSE

Benny Goodman

Laurindo Almeida Patty Andrews Ray Anthony Harold Arlen Don Baker **Ballet Theatre** Orchestra Les Baxter Al Belletto Carole Bennett Mel Blanc Les Brown Jimmy Bryant Milt Buckner Lou Busch Kay Carson Serge Chaloff The Cheers June Christy Nat "King" Cole Tommy Collins Pinto Colvig Carmen Dragon Webley Edwards Rudolf Firkusny Five Keys "Tennessee" Ernie Ford

Four Freshmen

Four Knights

Stan Freberg

Jane Froman

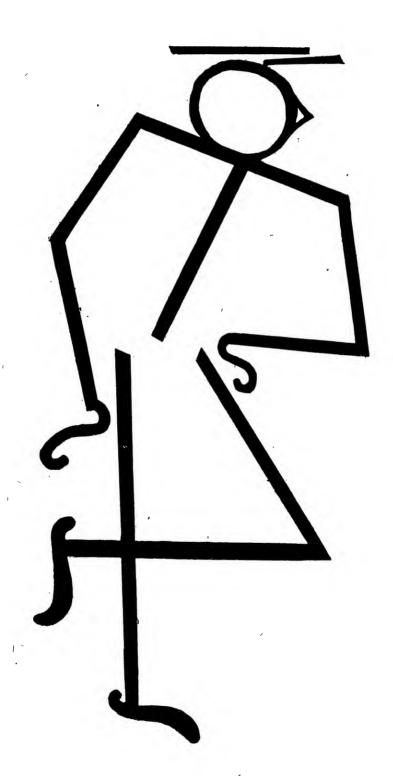
Judy Garland

Jackie Gleason

Andy Griffith **Bobby Hackett** Dick Haymes Woody Herman Hollywood Bowl Symphony Orchestra Hollywood String Quartet Pee Wee Hunt Ferlin Husky Harry James Sonny James Jim and Jesse The Jodimars · The Jordanaires Mickey Katz Stan Kenton Tommy Leonetti Guy Lombardo Louvin Brothers* Bill Lowery Skeets McDonald Marian McPartland Gordon MacRae Micki Marlo Dean Martin Al Martino Sylvia Marlowe Billy May > Mil-Combo Trio Nathan Milstein Merrill Moore Ella Mae Morse

Arthur Murray Meg Myles "Red" Nichols Les Paul and Mary Ford Leonard Pennario Pittsburgh Symphony Orchestra John Raitt Margie Rayburn Nelson Riddle Tex Ritter **Bob Roubian** George Shearing Jean Shepard Frank Sinatra **Chester Smith** Paul Smith Johnny Standley **Dakota Staton** William Steinberg Harry Stewart Cliffie Stone "Texas" Bill Strength Yma Sumac Hank Thompson Merle Travis Anita Tucker Wesley Tuttle **Billy Valentine** Roger Wagner **Speedy West** Margaret Whiting Faron Young Vicki Young





JACKIE GLEASON ENTERPRISES

jane froman







a

GREAT LABEL

with

GREAT ARTISTS

and our

GREAT SONGS

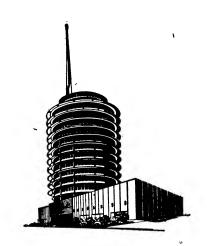
Jack BREGMAN
Rocco VOCCO
Chester CONN

Congratulations to Everyone at CAPITOL



HARRY JAMES

IT'S NICE GOING AROUND WITH YOU



NAT "KING" COLE

| dreamed | visited the Capitol Tower in my brooks bros. shorts *



⊁I also dreamed I had a new Capitol release... why don't you dream you bought it?

Congratulations

TC



CHAPPELL & CO., INC.

T. B. HARMS COMPANY

WILLIAMSON MUSIC, INC.

BUXTON HILL MUSIC CORPORATION

DE SYLVA, BROWN & HENDERSON, INC.

GERSHWIN PUBLISHING CORPORATION

OH, HAPPY DAYS

to

The Entire Capitol Family

in

THE CAPITOL TOWER



THE FOUR KNIGHTS

OSCAR - CLARENCE - JOHN - CLIFF

HERB MONTEI, Personal Manager

Bookings: G.A.C.



There's Nothing Square About Capital!



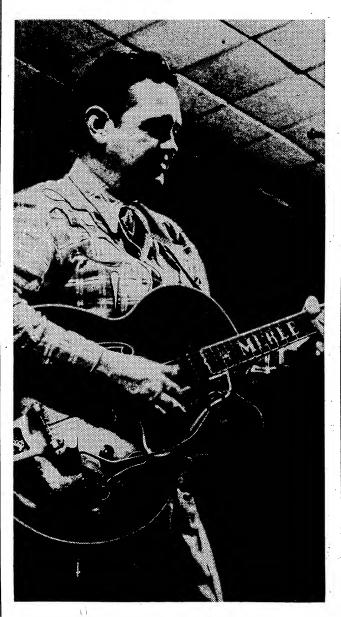
Congratulations

TENNESSEE ERNIE FORD

I wrote

"SIXTEEN TONS"

and what did I get,
My biggest hit record
on Capitol yet.
Mr. Wallichs doncha' fire me,
cause I can't go,
I got a brand new album*
on your label you know...



* It's a batch of Guitar Solos called

THE MERLE TRAVIS GUITAR



Congratulations



MARGARET WHITING

IT'S GREAT TO BE A PART OF THE CAPITOL FAMILY



NELSON RIDDLE

"LISBON ANTIGUA"

Lafest Record
"PORT AU PRINCE"

Personal Management CARLOS GASTEL

Congratulation on the new CAPITOL Building

It's Nice Spinning with You!



DEAN MARTIN

Latest Releases

"INNAMORATA"

"LADY WITH A BIG UMBRELLA"

Congratulations To Capitol Records
From Both of Us - - -

JOE "Fingers" CARR and LOU BUSCH



NAT KING COLE





4 BIG SONGS from the score of

"STRIP FOR ACTION*"*

Lyrics by HAROLD ADAMSON

Music by JIMMY McHUGS

- **☆ TOO YOUNG TO GO STEADY**
- LOVE ME AS THOUGH THERE WERE NO TOMORROW
- □ JUST FOUND OUT ABOUT LOVE
- **☆ DAME CRAZY**

Entire "Strip For Action" Score Published By

ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N.Y.

MURRAY BAKER, Gen. Prof. Mgr.

Congratulations to Capitol on the New Building and Many Thanks for the Continued Success of

"MUSIC FOR DREAMING"
"MUSIC FOR MEMORIES"
"MUSIC FOR ROMANCING"
"MUSIC FOR THE FIRESIDE"

PAUL WESTON

A Salute to the Tower



LES BAXTER

"TAMBOO"

"THE POOR PEOPLE OF PARIS"

Best Hishes to CAPITOL RECORDS in their NEW HOME

from all of us connected with

MUSIC FROM THE GREAT CATALOG OF

CURRENTLY POPPIN' WITH

The everglowing standard

DONGLOW

recorded by:

GEORGE CATES Orchestra and Chorus CORAL

MORRIS STOLOFF Columbia Pictures Orchestra

A contagious, imaginative, humorous novelty

recorded by:

KAY CEE JONES

*Published by AMERICAN ACADEMY OF MUSIC, INC. - MILLS MUSIC, INC. - Sole Selling Agent

on AMERICAN

THE OUTSKIRTS OF PAREE

recorded by: THE VOICES OF WALTER SCHUMAN RCA-VICTOR

Fresh, Lively and Lovely-

MIDNIGHT

SID FELLER with Orchestra and Chorus AMPAR

ROBERT MAXWELL his Harp and Orchestra

PERPETUAL STANDARD FAVORITES

STAR DUST

AIN'T MISBEHAVIN'

I CAN'T GIVE YOU ANYTHING BUT LOVE

STORMY WEATHER

THE DREAM OF OLWEN

I'VE GOT THE WORLD ON A STRING

BLUE TANGO

SOLITUDE

PAVANNE

(to name but a few)

A great old standard comes to life again-

FELL ON ALABAMA

MILLS MUSIC, INC.

recorded by:

6533 HOLLYWOOD BLVD.

TONY ROMANO-SYCAMORE FRANKIE LAINE-COLUMBIA

HOLLYWOOD 28, CALIFORNIA

1619 BROADWAY, NEW YORK 19, N.Y.

Jeorge Shearing



Personal Mgt.: JOHN LEVY

Direction: ASSOCIATED BOOKING CORP.

East Coast Press: BILL HEGNER

West Coast Press: HANSON & SCHWAM Congratulations to Capitol Records on the New Round Bldg. From the Squares



lar name, Boyce Brown. The album royalties are going for missionary

(Vanguard).

work. "Orient Express"

FELIX SLATKIN

Conductor of

THE HOLLYWOOD BOWL ORCHESTRA

and

THE CONCERT ARTS ORCHESTRA

THE HOLLYWOOD STRING QUARTETTE

FELIX SLATKIN PAUL SHURE ALVIN DINKIN ELEANOR ALLER

Renewals In Focus

songwriters which would be at variance with renewal assignments entered into by the widows. This, of course, would be in exceptional cases where there was some intra-family friction and such a wedge could be driven. It's understood the competition to get important

renewals is stronger than ever, especially in view of the increasing coin earned on performances of standards. The oldline publishers, who have the bulk of the top standards, are offering special inducements to retain the renewals and, in most cases, are keeping their copyrights.

copyrights.

The oldline companies, however, face a threat from the Billy Rose suit now pending against Bourne Music for the return of the copyright on "That Old Gang of Mine," written by Rose, Ray Henderson and the late Mort Dixon. Rose claims that the original pact signed with Bourne, in which the assignment was given for the second copyright term, is invalid. The decision in this case would affect virtually all copyrights before the early 1930s when the Songwriters Protective Assn. came into the picture.

Under the SPA basic contract, the second copyright term auto-matically reverts back to the

Mills Music

Continued from page 43

Continued from page 43

many of its works at its initial 28year copyright expiration mark,
and with any hurdles for renegotiated renewals, that would place
another complexion on the music
pubbery's worth. This is not true
of Mills which did have one major
hassle as regards the valuable;
"Stardust" renewal, but that was
renegotiated two years ago.

It's logical for O'Neil and RKOto want a music arm. Warner
Bros., Paramount and Metro-20th
respectively have the Music Publishers Holding Corp., the Paramount & Famous Music catalogs,
and the Big Three (Robbins, Feist
and Miller). ABC-Par Theatres
recently set up its own diskery
label. The other two major networks have their major record
companies, and Universal Pictures,
in turn, is dominantly owned by
Decca Records.

Incidentally, Julian T. Abeles is
legal rep for another group, nonshow biz, which has money and
wants to travel in the music business. That's all he knows—"buy
me a catalog," he has been told,
but there are very few independents available. Every so often, as
the years toll on, there are reports
that so-and-so "might be in the
mood to dicker" but as the ASCAP
horizons for new revenue pyramids
any such inclination seems to peter
out.

As for Mills, "right now business
to good to get me very inter-

As for Mills, "right now business is too good to get me very interested," he says, "and I'm leaving on my annual European trip July 19, per usual, to contact the foreign music publishers and writers."

Quartet plays in his tasteful progressive style on the Pacific Jazz label. In the dixieland groove, the ABC-Paramount label has a rousaing set featuring Brother Matthew on alto sax. Before going into a monastery, Brother Matthew was a jazzman known under his regu-ADD MY CONGRATULATIONS TOO-

CAPITOL FAMILY—

Album Reviews

HARRY STEWART

I AM ALSO HAPPY TO BE A PART OF THE

YOGI YORGESSON AND HIS SCANEDAHOOVIANS

> HARRY KARI **AND HIS SAKI SIPPERS**

KLAUS HAMMERSCHMIDT AND HIS HEIDELBERG HEPCATS

LATEST RELEASE

KLAUS HAMMERSCHMIDT and His Heidelberg Hepcats

"ROCK AROUND THE DANUBE"

Wishing all the best to the entire personnel of the Capitol Record Family in their new abode.



VAN

Musical Director

The GORDON MacRAE Show:

NBC-TV Every Monday Night Sponsored by Lever Bros.

The New **MICKEY ROONEY** TV Series

"Lucky the Leprechaun" **NBC-TV**

Current Motion Picture In Preparation

"HINKY DINKY PARLEZ-VOUS"

Republic Pictures

Conductor-Arranger

Capitol Recordings

Represented by **HAROLD JOVIEN** PREMIER ARTISTS & PRODUCTIONS AGENCY

1046 Carol Drive, Hollywood 46, California

(ค.) ผลสาราว (เกิรา การา (ถ้าโคคา) การสาราวการสาราสสารสาราสสาราสการคลิสเตา (ก.ศ. 1960)



This new, modern building is further evidence that Capitol Records is building to continue bigger and better.

I am happy that my first Capitol recording, "Our Melody," is building steadily and has now passed the 300,000 mark in sales.



GUY LOMBARDO

P.S.—If you get a chance, peek in on my new CBS-TV "Diamond Jubilee" Series, Tuesday Nights

TO CAPITOL RECORDS

Our Congratulations and Best Wishes

AMERICAN MUSIC, INC.

Sylvester Cross, Pres.

BOBBY HACK and his NEW JAZZ BAND

JOHNNY DENGLER VARRO

BOBBY HACKETT



ALBUMS *

IN A MELLOW MOOD

COAST CONCERT

Pers. Rep. — DON MARINO HA 6-1930, New York

Direction: ASSOCIATED BOOKING CORPORATION

"(Just Released)

Chi Jazz Swinging

Happy Towering!

with a femme vocalist, Nan Pastor, occupying the spotlight, accompanied by Herb Rogers on the guitar. The downstairs bar will offer a jazz instrumental group, the Johnny Wright Trio. Capacity of each room is about 40; there will be no cover or minimum in either. Spot will also feature outdoor patios, in front and back.

Meanwhile, Easy Street has been in musical grcups, with a possible monthly dixieland concerts on Sunday afternoons, with more than ordinary success. The Freddie Wacker band, a group fronted by a socialite amateur, plays the afternoon concerts. Another report has Black Orchid operator Al Greenfield inquiring among the agents who specialize weeks to complete work on the score and handle the recordings. He'll be gone about a month.

switch to a jazz policy in the of-fing at the Black Orchid, rather than its current chi-chi acts policy.

Railroading Hero Co

Railroading Hero, Gets Day in Tenn. Hometown

Jackson, Tenn., April 24. A tribute to one of the alltime folk heroes of American pop music will be paid here April 30 when a memorial is dedicated to John Luther (Casey) Jones.

Luther (Casey) Jones.

Jones, who got his "Casey" nickname from living as a boy in
Cayce, Ky., (a memorial to him
there was dedicated in 1938), was
the "brave engineer" of the Memphis Cannonball, which was
wrecked April 29, 1900, near
Vaughn, Miss. Casey, rated as
one of the most skillful turn-ofthe-century engineers, died in the
smashup. The Jackson dedication
is being held as nearly as possible
on the 56th anniversary of his
death, in the town which was the
engineer's home and where his
elderly wife still lives.

Ten years after Jones "took his

death, in the town which was the engineer's home and where his elderly wife still lives.

Ten years after Jones "took his farewell trip to that Promised Land" the pop tune, "Casey Jones," swept the nation. Today it's generally tabbed the best railroad song ever written. A feature of the dedication will be the playing of tape dubbings of varied "Casey Jones" cylinders and disks. This part of the program will be in charge of a Nashville collector of Casey Jones memorabilia, Maurice W. Wheeler, who copied the tapes from original recordings in possession of VARIETY musicologist Jim Walsh. Renditions range from solos and male quartet arrangements to swing bands, and from a hillbilly version to a piano and electric organ duet.

In sheet form, "Casey Jones" was credited to two vaudevillians, T. Lawrence Seibert and Eddie Newton, who transferred the scene of the Mississippi wreck to the vicinity of "that Reno hill" in the Far West. Published version also has Jones uttering a last wish for "one more ride" on "the Southern Pacific and the Santa Fe"—territory with which he probably had no personal acquaintance.

Stories about the origin of "Casey Jones" are legion, and have been in westigated by many students of Americana, among them ex-Lindyite Lucius Beebe, now publisher of the Virginia City (Nev.) Territoral Enterprise, who is expected to be on hand for the dedication. Perhaps as authentic Francais.

a story as any is that the first crude back country version was the work of an illiterate Mississip-pi Negro engine wiper, Wallace Saunders, who based his words and music on an older ballad, "Jimmy Jones."

saunters, win based in swirts and music on an older ballad, "Jimmy Jones."

An Illinois Central engineer, William Leighton, who had known John Luther Jones, had two brothers, Bert & Frank Leighton, prominent in vaude. The story goes that he called their attention to Saunders' ballad and they in turn got Seibert and Newton to work the number over, giving the lyrics and music more pace. The revised song, with its western locale, was first introduced in the Far West and published by the Southern California Music Co. As already said, it swept the nation and was sung in vaude by the Leightons and Seibert & Newton. The Leightons later collaborated with Ren Shields on a successful follow up, "Steamboat Bill." Shapiro-Bernstein Music is the present-day "Casey" publisher.

As far as now known, Seibert and Newton will not be at the dedication. They have dropped from sight and it seems a matter of conjecture whether they are still alive. After his vaude days ended, Newton, as a traveling salesman, always found himself sure of a favorable reception when he handed receptionists a card identifying himself as the co-writer of "Casey Jones."

Wallace Saunders is dead, but Jones fireman on the fatal trip,

Jones."

Wallace Saunders is dead, but Jones' fireman on the fatal trip, Sim Webb, is still alive, or was at last report, and probably will be on hand. So will Mrs. Jones, now in the neighborhood of 90. For years she tried to stop publication of the lines crediting her and Casey's children with having "another papa on the Salt Lake line," but her protests got nowhere.

The memorial was constructed about 10 years ago but Jackson is just getting around to the formal dedication.

Blue Stars to Preem In U. S. at Birdland

The Blue Stars, French yocal combo, will make its U.S. bow at Birdland, New York jazz nitery,

Blue Stars have already scored here via the Mercury waxing of "Lullaby of Birdland," sung en

CLIFFIE STONE

I'm Happy To Be A Part Of The Big Capitol Family

"RED" NICHOLS

New 99c Jazz LPs, Out of Victor's Vault, Set as Supermarket Premium

A new wrinkle in disk merchandising is opening up in the supermarket circuit. Under a deal involving the RCA Victor custom records division and J. J. Little & Ives, a promotion house for supermarket stores, a test program on a 99c. 10-inch LP jazz series is being launched in the Boston area in the Stop-and-Shop chain next week.

in the Stop-and-Snop chain next week.

LP series of 12 platters, which has been dug out of the RCA Victor archives, has been formatted like an "encyclopedia," with the disks proceeding in alphabetical order of the artists, with Red Allen first and the Bob Zurke last. The series was produced by Bill Grauer Jr. and Orrin Keepnews, the same team who did the jazz series from Victor's archives for RCA's subsid Label X, now known as Vik Records.

Project will test whether the market for jazz can be broadehed through low-priced disks as well as whether jazz can pull in additional traffic to the supermarkets. The J. J. Little & Ives Co. will lay on the jazz series with an extensional newspaper promotion and if successful, the project may go national.

The jacket of the 99c. disk reads

local newspaper promotion and it successful, the project may go national.

The jacket of the 99c. disk reads "The RCA Victor Encyclopedia of Jazz," but the RCA Victor tag may be dropped in the other markets if the plan does go national. The disk labels, however, bear no resemblance to the standard RCA Victor platters.

RCA Victor's custom department, which set the deal, is pressing the disks for J. J. Little & Ives. The archive material from the RCA vaults were furnished to the Grauer-Keepnews team as part of the tieup. Victor's custom division has made "cut-out" material available to other users of its pressing service in the past.

Victor is keeping a veto power over this whole operation in case the reaction warrants suspending the project. The diskery does not anticipate any squawks from the regular retailers, but its attitude toward the test program will be governed by this reaction.

This disk premium idea is apart from the usual rack-job selling in the supermarkets. The racks sell regular disks from the major labels at regular prices and are handled like other store merchandise.

Perez Prado to Demand That Frere Keep On His Pantaleone in Billing

Pantaleone in Billing

Hollywood, April 24.

New litigation is in the offing to halt Pantaleone Perez Prado from cashing in on the name of his brother, Perez Prado, goateed maestro and self-styled "King of the Mambo" Latter's attorney, Morton E. Feiler, is preparing a \$500,000 law suit to be filed in Europe, on the theory that "there is only one king to a family."

Pantaleone was restrained in Paris some months ago from using the tag "King of the Mambo" and ordered to use his full name. But reports from Europe indicate he is continuing to use the billing which indicates he is his more famous older brother.

The Prado who gained fame here (and is an RCA 'Victor recording artist) was born Damaso Perez Prado. He, dropped the first name, legally, last year.

Situation came to light last week when a French tourist called the Palladium here, where Perez Prado is appearing, and berated the management for presenting an "imposter." He said he had danced to the "real" Prado's music in Deauville a fortnight ago.

Livingston Tapes Go Stereo
The Livingston Tape Club is launching a series of new stereophonic releases on tape. The tape club is a subsid of the Livingston Electronic Corp.

Series will kick off with seven half-hour tape albums featuring Lenny Herman, Bill Thomson and the Zimbler Sinfonietta. The albums were the first stereophonic recordings made in the newly completed Kresge Auditorium of the Massachusetts Institute of Technology.

MAP FALL CAMPAIGN

RCA Victor's exec echelon in the album division laid plans last week for the label's fall merchandising program. Meet, held at the N. Y home of album division of home of album division chief George R. Marek, laid the blue-prints for product and advertising for the annual campaign known as "September's Best Buy."

"September's Best Buy."

In addition to Marek, those present at the meet were Alan Kayes, repertoire manager; Bill Alexander, ad chief; Bob Yorke, sales manager; Fred Reynolds, jazz repertoire topper; Ed Welker, pop album chief and members of the Grey ad agency.

Keith-Prowse Into Disks

London, April 24.
The Keith-Prowse organization is planning to launch its own record label in the autumn.
The K-P group comprises a chain of music stores, theatre ticket agencies and a music publishing company, and the project is to form a record club operated on the mail order system.

POSITIONS This Last Week Week

ARTIST AND LABEL

No Brass Rings?

No Brass Kings!

In addition to the gold disk awarded Perry Como last week for his 1,000,000 seller, "Hot Diggity," Joe Carlton, RCA Victor's pop artists & repertoire chief, handed out silver disks to Dee Belline and Mickey Glass, of Roncom Music

Belline and Glass then hand-Belline and Class then handed a silver loving cup to Como inscribed "For your small contribution in making 'Hot Diggity' a 1,000,000 seller this token of appreciation." Roncom is Como's publishing firm.

Nat Cole-Heath Pull $22\frac{1}{2}$ G in St. Loo 1-Niter

St. Louis, April 24.
Nat (King) Cole, returning to with Ted Heath orch and June Christy, after bowing out of

Atlanta because of fear of attack last week, drew \$22,500 in a onenight stand at the Municipal Auditorium here Saturday (21). House was scaled to \$3.50.

Tour will wind up April 30 and Heath comes into New York to play Carnegie Hall on May 1. Cole will not be in this concert with him inasmuch as Cole had played the hall a couple of months ago. Cole goes on the Ed Sullivan show May 6, and then to Chicago for a rest.

Sun Never Sets on Capitol Label As Execs Push Global Identification

AFM LOCALS RALLY TO PETRILLO IN 47 ROW

James C. Petrillo and members of the international executive board of the American Federation board of the American Federation of Musicians last week received the support of 167 Locals located in 12 states for their action in opposing the new leadership of Local 47 which is attacking the Music Performance Trust Funds setup. Action was taken in resolutions voted unanimously by 234 delegates to the New England, midwest and Illinois semi-annual conferences. ences.

ences.

This action came on the heels of a similar resolution adopted in March by representatives of 14 locals at Connecticut conference held in Bridgeport.

Financy Inks Juzz 5
Julian (Cannonball) Adderly's Quintet has been pacted to the Emarcy label, Mercury subsid, Adderly, band director at Dillard High School, Fort Lauderdale, Fla., hits New York occasionally for special jazz gigs.

Combo is set to open at the Cafe Bohemia, Greenwich Village jazz spot, Friday (27).

(Heartbreak Hotel

I Was the One (Hot Diggity

Capitol Records is pounding a global beat. Its repertoire is now being marketed in every non-Iron Curtain country in the world and its label has become as familiar to disk buyers in Pakistan or Turkey as it is in the U.S.

The disk company has been keeping step with the interlocking worldwide structure of the record industry since Alex Porges was brought in to head up its international department 10 years ago. The biggest step, however, was made last year when Electric & Musical Industries (EMI), British manufacturing firm, bought up control of the diskery. The buy-up brought Capitol into a network of worldwide affiliations to compete on an equal footing with the other major companies.

on an equal footing with the other major companies.

The international disk biz has taken on new importance during the past few years and all companies have been mancuvering to strengthen their overseas position. RCA Victor, for example, recently broke its longtime tie with the HMV part of the EMI combine, to partner with British Decca. Beginning May 1957 British Decca will distribute Victor disks in England and Europe while Victor will have access to Decca's catalog for the U. S. A few years ago Columbia split with British Columbia (also part of EMI) and entered into an agreement with Philips, a Holland company, to gets its repertoire marketed around the world. Decca, the other company in the Big Four of the U. S. diskeries, is affiliated with Deutsche Grammaphon Gesellschaft (DGG), which has plants in Germany, Austria and other key spots in Europe.

Gear For Expansion

Gear For Expansion

The global disk scene is virtually complete now and the companies are currently gearing for an expansion to meet the growing demand for U. S. disk product abroad.

mand for U. S. disk product abroad.

Under Porges' aegis, Capitol began its international spread long before EMI came into the picture. Alliances were made with companies in Holland, Germany, Switzerland, Austria, Columbia (South America), Japan, Italy, Phillipines and Mexico. Commitments with these companies are still in effect although EMI reaches into many of these areas. With the EMI buyup last year Capitol moved into such new countries as England, Spain, France, Sweden, Norway, Finland, Greece, Turkey, India, Pakistan, Australia, Denmark, South Africa, Brazil, Argentina and Chile.

Only in Canada does Capitol have direct ownership of its manufacturing operation. In all other areas, Cap prefers to work out deals with the local manufacturers. The foreign company pays for the tape and the use of the recording. A separate tab based on the number of disks sold is also worked out between Capitol and its foreign affiliate.

eign affiliate.

No matter in what part of the (Continued on page 66)

Dizzy Gillespie a Hit With Middle East Cats On U. S. Goodwill Tour

Dizzy Gillespie's goodwill tour of the Middle East for the U.S. State Department is rolling in high gear. According to a spokesman for the American National Theatre & Academy, which arranged the tour for the State Dept., the 18-piece

for the State Dept., the 18-piece jazz band has been playing to packed houses at \$2 and \$3 a seat. Tab is more than has ever been charged before for any cultural event in these countries.

Gillespie's repertoire includes samplings of bop and modern jazz in a program that consists of the history of jazz. Orch is now on its way to Ankara, Turkey, and has already appeared in Karachi, Pakistan; Beirut, Lebanon, and Damascus and Lebanon in Syria. Before returning to the U.S. orch will hit Yugoslavia and Greece.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets**

Retail Sheet Music Coin Machines · Retail Disks

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

ELVIS PRESLEY (Victor)Blue Suede Shoes

| 2 | 2 | PERRY COMO (Victor) |) Juke Box Baby |
|-----------------------------|---------------------------------------|--|---|
| 3 | 3. | LES BAXTER (Capitol) | |
| 4 | 4 | CARL PERKINS (Sun) | |
| 5 | 6 | PLATTERS (Mercury) | |
| 6 | 5 | NELSON RIDDLE (Capitol) | ` |
| 7 | .7- | *LONNIE DONEGAN (London) | |
| 8 | 10 | TERESA BREWER (Coral) | (A Tear Fell (Bo Weevil |
| 9 | •• | TEEN-AGERS (Dot) | {Why Do Fools Fall in Love {I Want You to Be My Girl |
| 10 | •• | GEORGE CATES (Coral) | Moonglow-Picnic Theme |
| | | CONTINUES. | |
| | | TUNES | |
| | rions | (*ASCAP. †BMI) | |
| This | rions Last Week | (*ASCAP. †BMI) | Publisher |
| This | Last | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS | Connelly |
| This Week | Last Week | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL | |
| This Week 1 | Last Week 1 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY | |
| This Week 1 2 | Last Week 1 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES | |
| This Week 1 2 3 | Last Week 1 2 3 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES *LISBON ANTIGUA | Connelly Tree Roncom Hi-Lo-H&R Southern |
| This Week 1 2 3 | Last Week 1 2 3 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES *LISBON ANTIGUA †ROCK AND ROLL WALTZ | |
| This Week 1 2 3 4 5 | Last Week 1 2 3 4 5 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES *LISBON ANTIGUA | |
| This Week 1 2 3 4 5 | Last Week 1 2 3 4 5 6 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES *LISBON ANTIGUA †ROCK AND ROLL WALTZ *MOONGLOW-PICNIC THEME *MAGIC TOUCH | Connelly Tree Roncom Hi-Lo-H&R Southern Sheldon Mills-Columbia Pics Panther |
| This Week 1 2 3 4 5 7 | Last Week 1 2 3 4 5 6 | (*ASCAP. †BMI) TUNE *POOR PEOPLE OF PARIS †HEARTBREAK HOTEL *HOT DIGGITY †BLUE SUEDE SHOES *LISBON ANTIGUA †ROCK AND ROLL WALTZ *MOONGLOW-PICNIC THEME | Connelly Tree Roncom Hi-Lo-H&R Southern Sheldon Mills-Columbia Pics Panther |

WEST

MIDWEST

SOUTH

Shreveport neunsvi HOHER HOHNHO

Faul Coburn-KOL-Seattle

Jim Blaine-KBMI-Las Vegas Frank Darien-KSJO-San Jose 1erry Mesler-KBAB-San Diego Eslph Story-Kux-Los Angeles

Frank Pollack-KRUX-Phoenix Gone Edwards-WRIT-Milwaukee Gene Piatt-KELO-Sioux Falls Tom Edwards-WERE-Cleveland Ron Dunn-WCPO-Cincinnati

Sandy Jackson-KOWH-Omsha Wayne Stitt-WHB-Kansas City Johnny Morris—KSTP—St. Paul-Mpls. Marty McNeeley-WJR-Detroit Robin Seymour—WKMH-Howard Miller-WIND-Chicago

Ray Schreiner-WRNL-Richmond . Dave Walshak-KCTI-Conzales Bruce Hayes-KLIF-Dallas Dave Steere-WMAK-Nashville

BIII Dawson-WQOK-Creenville

-KIUB-Salt Lake City

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*On Street Where You Live *Too Young to Go Steady

Four Lads Columbia *My Little Angel
Elvis Presley Victor iI was the One
Don Costa ABC-Par *Flameneo Love
Yie Damone Columbia *On Street Where Yo
Patil Page Mercury *Too Young to Go S
Joni James MGM *I Woke Up Crying
Kay Thompson Cadence *Eloise

3 2 3 3

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355 358 358 388 408 40C 444 448

*Eloise *In a Little Spanish Town

rles Decca ... *Our Love Affair Gee †1 Want You to Be My Girl

Kay Thompson...
Bing Crosby....
Tommy Charles.
Teen-Agers

Talent and Tune n Record

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Music Co

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B. A. Rolfe and Chowmein

++++++ By ABEL GREEN-++++++++

B. A. (Ben) Rolfe, who died in the hospital in Mansfield (Mass.), where he and his wife, Edna, made heir home in recent years, was allowman-pioneer in many phases. The archives know him as a pioneer vaudeville entrepreneur with the Rolfe & Lasky flash acts, in the yesteryear era of vaudeville, sually focused around femme mutations of the recent generation identifies Rolfe with the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard the arrly stages of the Lucky Strike bard that all Lucky Strike bard thempos be projected in a quick-step oompah-oompah style.

The Palais d'Or, in time, gave way to sundry policies. At one time it was bringing Harlem to Broadway, thus making it easy for the nordurnal wayfarers. (The Kit Kat Club and one or two other sepia joints also were clicking in middown.) Even Paul Whiteman espayed a shortlived renaissance of the Palais Royale policy (back to its old title) and the spot has enjoyed its most consistent recent secs as Lou Walters' Latin 1930s. when no no of those was an ame band in the late 1920s and 1930s. when no of those was a series of the palais Royale policies. At one the palais Royale policies at one that production of a themposity to sundry policies. At one that production of a themposity of the Palais d'Or, in time, gave way to sundry policies. At one that production of a themposity of the palais d'Or, in time, gave way to sundry policies. At one that production of a themposity of the palais d'Or, in time, gave way to sundry policies. At one the palais d'Or, in time, gave way to sundry policies. At one the palais d'Or, in time, gave way to sundry policies. At one the palais d'Or, in time, gave to sundry policies. At one the palais d'Or, in time, gave to sundry policies. At one the palais d'Or, in the hospital in Mansfield (Mass.), the hospital in Mansfield (Mass.), where he and his wife, Edna, made their home in recent years, was a showman-pioneer in many phases. The archives know him as a ploneer vaudeville entrepreneur with the Rolfe & Lasky flash acts, in the yesteryear era of vaudeville, usually focused around femme musicians — both he and Jesse L. Lasky were trumpet players—but a more but not too recent generation identifies Rolfe with the early stages of the Lucky Strike orchestra on radio.

To the in-person audiences who

orchestra on radio.

To the in-person audiences who converged on the Palais d'Or, an ornate chowmeinery on the Broadway and 48th St. site of the once renowned "lobster palace" known as the Palais Royale, Rolfe was a name band in the late 1920s and 1930s, when one of those waves which mark show business every so often asserted itself. This was known as "the yellow peril over Broadway," referring to the rash of chowmeineries which offered a full midday floorshow, with dance music, to a \$1.25 luncheon and a \$2 Oriental blueplate special at dinner.

dinner.

Because, somehow, this type of operation was able to attract the mass trade—stenos, clerks, et al.—the socalled "yellow peril" was cutting in on some of the trade of the more expensive niteries. (Late John Anderson, drama critic of the N. Y. Journal, intrigued by the term "nitery," the Variety-euphonism for a cabaret or night club, wanted to know. "In that case would a daytime cabaret like the Palais d'Or set a pattern for other Times Square chowmeineries which added floorshow trim-

eries which added floorshow trim-mings to their Celestial viands. The price was right; the kids got their kicks from a brash floorshow

DUDLEY MANNERS MUSIC

U S A RECORDINGS:

U S A RECORDINGS:
D-105—Mambo Anna (mambo)
D-106—Dream of Love (waltz)
D-107—Tell Me More (beguine)
D-108—Adorable One
(rock 'n' roll)
BENSON-PLUMBY OCTETTE
Andy Plerce—Vocalist
A Don Plumby Arrangement
LONDON, ENG. RECORDINGS:

ONDON, ENG. RECORDINGS:
D-109—Oriental Fantasy
(Instrumental)
D-110—Tango in Purple (tango)
D-111—Soon (Church Bells Will
Be Ringing) (foxtrot)
D-112—Humming an Old Love
Tune (waltz)

Ralph Elman and his Bohemlan Players (A BBC orchestra) Norman Percival: Arranger

Norman Percival: Arranger D-113—Memories of Days Gone By (beguine) THE LONDON KNIGHT SINGERS with THE SOHO QUINTETTE Ralph Elman, Conducting Arrangement by Peter Knight

D-114—Pirates Bold (marcato breve)

THE LONDON KNIGHT SINGERS
with THE SOHO QUINTETTE
Vocal Arr.: Johnny Watson
Orch Arr.: Peter Knight

Lyrics and Music by: DUDLEY MANNERS (ASCAP)



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success as Lou Walters' Latin Quarter.
When Rolfe & Lawky split, Jesse L. Lasky joined brother-in-law Adolph Zukor in Famous Players-Lasky, and B. A. Rolfe's Bluebird Productions was absorbed in the then swaddling Metro Pictures Corp., later to be merged with Samuel Goldwyn and Louis B. Mayer, under its still retained M-G-M identification.
Not unlike many a pioneer, B. A. Rolfe was not to taste the fullest fruits of his early adventuring. He was a workaday performer almost until the end, going from radio to vaudeville and band concert tours, and most latterly to municipal band batoning in the towns to which he retired.

DIG L. A. MUSICIAN CIRCLES FOR REDS

Hollywood, April 24.

A dozen or more names previous A dozen or more names previously fingered as Communist sympathizers were mentioned again
among a grand total of about 50
charged directly or by inuendo as
the House Un-American Activities
Committee last week paid another
visit to California. This time the
attention was mostly upon musicians and figures in the music biz.
Show biz was involved only secondarily. much of the probe centering arily, much of the probe centering on the Progressive Party of 1948.

on the Progressive Party of 1948. Six of the 30 witnesses here were cooperative, including composer-conductor Albert Glasser and his wife, Katherine, bassoon player Don Christlieb, songwriter Ramez Idriss, Lewis J. Eilas and William Don Waddilove.

2 'Unfriendly' Witnesses

2 'Unfriendly' Witnesses
Contempt citations will be
recommended against two of the
unfriendly witnesses, Sam Fordis,
and Henry Roth, whose angry
clashes with the four-man subcommittee were summarily cut off
by Rep. Morgan Moulder (D., Mo.),
who ordered them from the stand
and called recesses in the proceedings. Since the gavel fell before
they were able to include the protective Fifth Amendment in their
reasons for declining to answer
questions, they face possible congressional action.

Don Christlieb, a film studio bassoon player, recalled 20 persons
with whom he said he had been associated in the Communist Party
between 1941 and 1946, after having been recruited by Mischa Alt-

between 1941 and 1940, after nav-ing been recruited by Mischa Alt-man. One of those he named, Ra-mez Idriss, songwriter, later ap-peared as a voluntary witness and admitted membership between 1939

and 1946.

RETAIL SHEET BEST SELLERS

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VARIETY

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| This wk. | Last wk. | Title and Publisher | New | Boston- | Philac | San A | Chicago | Indianapo | Detroit | Minneapo | Kansas | St. Lo | Cleveland | Los A | Seattle | N T S |
| 1 | 1 | *People of Paris (Connelly) | 1 | 1 | | 1 | 2 | 1 | 6 | 3 | 3 | 1 | 1 | 2 | 1 | 109 |
| 2 | 3 | *Hot Diggity (Roncom) | 2 | 8 | 4 | 2 | 1 | 5 | 4 | 1 | 1 | 4 | 5 | 5 | 3 | 98 |
| 3 | 2 | *Lisbon Antigua (Southern) | 7 | 2 | | 3 | 7 | 2 | 5 | 6 | 6 | 3 | 2 | 3 | 4 | 82 |
| 4 | 4 | *Mr. Wonderful (Laurel) | 8 | 4 | 1 | 4 | • • | 4 | 1 | 2⋅ | | 7 | 7 | 6 | | 66 |
| 5 | 5 | †Rock & Roll Waltz (Sheldon) | 9 | | 7 | 8 | 3 | 3 | | | 7 | 2 | 3 | 1 | 2 | 65 |
| 6 | 7 | *Moritat (Harms) | 3 | | 8 | 10 | 8 | 8 | 2 | | 4 | 8 | | 4 | 9 | 46 |
| 7 | 9 | †Suede Shoes (Hi-Lo-H&R) | 6 | | 6 | 5 | 4 | 7 | | 8 | 8 | 5. | 9 | 7 | • • | 45 |
| 8 | 6 | *No, Not Much (Beaver) | | 5 | | 9 | | 10 | | 10 | 2 | 10 | 4 | 8 | 6 | 35 |
| 9 | 10 | †Heartbreak Hotel (Tree) | . 5 | ••• | | 6 | 5 | • • | | 4 | 9 | | 10 | | 7 | 31 |
| 10 | 12 | †Ivory Tower (Melrose) | 4 | 10 | | | 6 | 6 | 3 | ٠. | ٠. | | 8 | | ••• | 29 |
| 11A | 13 | †I'll Be Home (Arc) | • • | | ٠. | | | ٠. | ٠. | 7. | 5 | | ••• | | 10 | 11 |
| 11B | 8 | †He (Avas), | ••• | ••• | 5 | ``. | | | | • • • | | 6 | •• | | | 11 |
| 13 | • • | *Young to go Steady (Robbins) | | | 3 | •.• | ٠. | • • | | 9 | | • • | | | •• | 10 |
| 14A | 14 | †Eddie, My Love (Roosevelt). | ٠,٠ | | | | ٠. | | ٠ | | 10 | . 9 | | | 5 | 9 |
| 14B | 11 | †Why Do Fools Fall (Patricia) | •• | 5 | •• | | 10 | 9 | •• | ••• | •• | •• | ••• | •• | •• | 9 |
| | | | | -:- | | | | | | | | | | 7 | | |

On The Upbeat

New York

Peter De Rose Week being marked by the disk jockeys around the country April 23-30. Tunesmith died three years ago ... 20th-Fox tieing in with Jennie Dean-Jimmy Carroll waxing of "Man in the Gray Flannel Suit" on the Bell Label to promote its pic of the same name ... Tunesmith Irvin Graham has two songs in the forth-coming "New Faces." Directional Enterprises (Jerry Levy-Fred Amsel) has signed Bobby Scott to a personal management pact ... Mello-Larks into the Riviera Hotel, Las Vegas for four weeks starting May 9. died three years ago . . . 20th-Fox May 9.

Mello-Larks into the Riviera Hotel, Las Vegas for four weeks starting May 9.

Crew-Cuts set for a month's run at the Palmer House, Chicago, beginning June 11. Group then heads out on a flock of one-niters until they move into the Shamrock Hotel, Houston, for two weeks starting Oct. 11. . . Joe Augello replaces Don Evans as deejay at WOHO, Toledo . . Roseland Ballroom going into its 38th summer season with five orchs weekly. . . . Cathy Carr, who etched "Ivory Tower" on the indie Fraternity label, set for a month's personal appearance tour . Lucille Pfisterer, secretary to Joe Mathews at Capitol Records, to wed Jay Bollinger May 12 . . . Society bandleader Lester Lanin's first Epicalbum set for release about May 1 Vaughn Monroe into the Hilton Statler Hotel, Dallas, May 3 . . . Eydie Gorme currently at the Latin Casino, Philly.

Mel Davis, trumpeter with the Benny Goedman orch, cut an album for Epic Records . . Louis Bellson and Don Redmond will head up separate combos for the upcoming pic, "The Greenwich Village Story" . . . Composer Serge Walter currently at the keyboard in the cocktail lounge of the Hotel Sulgrave . . The Platters and The Coits will appear at the Jackson-ville, Fla., ballpark May 25 . . . Crooner Jack La Delle opens at El Morroco, Montreal, Friday (27). . . . Priscilla Wright on a deejay tour through Detroit and Milwaukee.

Hollywood

Art Mooney headed east over the weekend following windup of his role in Metro's "The Opposite Sex." Batoneer rejoins his 15-piece orch for a five-week stand at Frank Dailey's Meadowbrook . . Columbia has signed Al Hibbler to sing the title tune for "Nightfall,"

'Hit Parade' Lineup

(On April 21 NBC-TV Show)

1. Poor People Paris Connelly Lisbon Antigua...Southern 3. No, Not Much.....Beaver

4. Hot Diggity Roncom 5. Why Do Fools....Patricia 6. Rock & Roll Waltz Sheldon 7. Suede Shoes...Hi-Lo-H&R

Copa production starring Aldo Ray.

Pacific Jazz prexy Dick Bock off on a 30-day city sales and promotion tour . . Columbia may reissue the late Buddy Clark's "Two Loves Have I" to tie in with tune's reprise in the film "The Ambassador's Daughter" . . Victor Young and Mack David have penned "Take My Heart" for Yma Sumac to chirp in Paramount's "The Loves of Omar Khayyam" . Bobby Troup, current at the Castle Restaurant, to pen a tune for UI's "The Great Man."

Chicago

Chicago

George Shearing quintet into the Blue Note, Chi May 9-20... Meg Myles set for Chicago's Black Orchid, May 8... Dukes of Dixieland back at the Preview Lounge, Chicago, May 9... Benny Goodman currently one-niting it through the midwest; plays the Les Buzz ballroom, Spring Valley, Ill., Saturday (28)... Jimmy Palmer pacted for the Peabody Hotel, Memphis, June 25 for two... Betty Madigan into the Muehlebach Hotel, Kaycee, June 8 for two weeks ... Blue Barron does one-niters in the Chicago territory in June ... Count Basie back to Chicago's Blue Note, May 23-27. Bennie Sharpe Orch to be the house band at the Starlite Drivein, Chicago.

Scotland

Scotland

Benny Daniels orch, after being resident for two years in Glasgow, leaving to set up in London.

Dream Weavers, on Brunswick label, topping local top ten disks with "It's Almost To-Morrow"; Winifred Atwell in second slotting on Decca with "Poor People of Paris". Dickle Valentine, English disk singer, to Glasgow for vaude date. Michael Collins quit job as BBC Scot Variety Orch conductor to take over baton for musical show, "Wild Grows The Heather". Billy Eckstine now due at Glasgow in June . Bill Kenny will play Edinburgh as well as Glasgow on British tour.

Pittsburgh

Baron Elliott band signed for the Pittsburgh Models Club's an-nual Coronation Ball at the Longue Vue CC April 28... Johnny Smith foursbme went back into the Mid-way Lounge for a limited stay ... Bill Lee, trombonist, has joined the Tommy Carlyn band ... Lloyd Fatman orch held over at Rock 'n'

Roll Room, formerly the Carnival
... Sarah McLawlor trio staying
on at the Hotel Flamingo ... Bill
Bickel trio had its option picked
up at the Holiday House, where it
is alternating on the stand with
Luke Riley's outfit ... Marian
Vaux, organist, now playing the
Almono Club from 6 to 11, after
which the Johnny Lesessak orch
takes over ... Walter Hildebrand,
formerly with Tiny Wolfe combo
at the Copa, the new pianist for
Larry Faith band ... Karl Kritz,
associate conductor of the Pittsburgh Symphony, reappointed conductor of summer opera company
pit orch.



PROGRAM TO-DAY YESTERDAY'S

KITTY FROM KANSAS CITY

Music by **JESSE GREER**

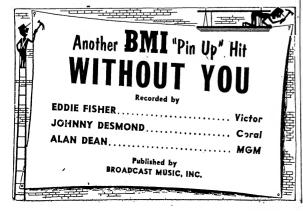
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JUST AS ONG AS I'M

PAT BOONE





GALE STORM

WHY DO **FOOLS FALI**

ALONE

DOT 15448

FONTANE SISTERS

EDDIE

YIIM

DOT 15450





The CLASSMATES

WHO'S GONNA TAKE YOU TO THE PROM

(Featuring Bernie Knee)

RETURN MY HEART (Featuring

Elise Bretton)

DOT 15460

MOLLY BEE

DOT 15453

FROM THE WRONG SIDE

OF TOWN

SWEET SHOPPE

SWEETHEART







Brand New Smash! THE FONTANE SISTERS

DOT 15462

i'm in LOVE AGAIN YOU ALWAYS HURT THE ONE YOU LOVE

His Biggest! MAC WISEMAN THE MEANEST BLUES BE IN THE GOOD WORLD Bary DOT 1282



66

Kansas City-(Katz Drug Co.)

St. Louis

Horowitz Heads Decca Longhairs

Is Horowitz joins Decca Records next week as director of classical repertoire. He replaces, Sy Rady, who exited Decca several weeks ago in a switchover to RCA Victor as European representative.

Rady has also helmed the kidisk division, but Horowitz will confine his activity to the longhair department. The kiddle department has not yet been assigned but it's expected that the post will go to Milt Gabler in addition to his pop artists & repertoire chief chores.

Horowitz, a Julliard School of Music grad, moves over to Decca from the music editor's desk at The Billboard.

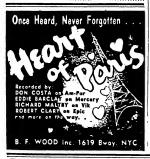
Majority of Decca's classical catalog is made up of foreign imports although the label does release occasional U. S. recorded product. The imports come through Decca's tieup with the German firm, Deutsche Grammaphon Gessellschaft (DGG).

Gross, Brit. Jazz DJ, · Also Cuts Longhairs

Also Cuts Longhairs
Sidney Gross, British disk jockey
currently on the ABC network here
and also jazz chief for Urania Records, is now expanding into the
longhair field. He's supervising a
Urania session for pianist Karl
Ulrich Schnabel, son of the late
Artur Schnabel. It'll be the first
Urania session since the company
entered the merger of the Allied
Inc. and S. G. Bart Co. into the
American Sound Co.
Gross, incidentally, started a new
jazz stanza over ABC last Saturday
night in addition to another series
on the same web and on New York's
WNYC. He's also giving a jazz
course at Columbia U.

Patrice Munsel, the Ames Bros., Florian Zabach, Alan King, Barry Sisters, Al Bernie, Tony Marie Dancers, Hal March and Tony Bruno orch have been inked for the seventh annual "Celebrities Night" for the benefit of the Jewish Memorial Hospital at Boston Garden here Sunday (29).





RETAIL DISK AND ALBUM BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports ob tained from leading stores in 19 cities and showing comparative sales rating for this and last-week.

National Rating This Last wk. wk.

. 3

13

9

8

10A

13

14

15

16

19

22B

25

17A 10

17B 15

10B 12

Artist, Label, Title

ELVIS PRESLEY (Victor)
"Heartbreak Hotel"
LES BAXTER (Capitol)
"Poor People of Paris"

PERRY COMO (Victor)

GEORGE CATES (Coral)

"Moonglow-Picnic Theme"

NELSON RIDDLE (Capitol)
"Lisbon Antigua"

MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"...
RICHARD MALTBY (Vik)
"Man With the Golden Arm"

PLATTERS (Mercury)

"Hot Diggity" CARL PERKINS (Sun) "Blue Suede Shoes". LONNIE DONEGAN (London) "Rock Island Line"

"Magic Touch"

'Moritat'

Mismi-(Spec's Record Shops) Ubany—(Van Curler Music Philadelphia-(John

Louisville—(Variety Record Shop San Antonio (Alamo Plano Co. Chicago - (Hudson-Ross

2 10

10

TEEN-AGERS (Gee)
"Why Do Fools Fall in Love" LITTLE RICHARD (Specialty)
"Long, Tall Sally" TERESA BREWER (Coral)
"A Tear Fell"

DICK JACOBS (Coral)
"Man With the Golden Arm DICK HYMAN TRIO (MGM) CATHY CARR (Fraternity)
"Ivory Tower"

PAT BOONE (Dot)
"I'll Be Home."... ELMER BERNSTEIN (Decca).
"Man With the Golden Arm".

PERRY COMO (Victor)
"Juke Box Baby"..... GEORGE DUNNING (Decca)
"Picnic Theme".

JOE TURNER (Atlantic) "Corine, Corina FOUR LADS (Columbia) "No, Not Much".... 22A 14

"Mo, Not Much"
"Happy Whistler"
"KAY STARR (Victor)
"Rock and Roll Waltz"
PEGGY LEE (Decca)
"Mr. Wonderful" 22 22

CAROUSEL ELVIS PRESLEY Film Soundtrack Capitol · W 694 ·

EDM 694

Elvis Presley Victor LPM 1254 **Broadway Cast** Columbia OL 5090

MY FAIR LADY MAN WITH THE GOLDEN ARM Film Soundtrack Decca DL 8257 ED 2335-6-7

SWINGING LOVERS Frank Sinatra Capitol W 653

MUSIC FOR

HARRY BELAFONTE Harry Belafent Victor

8 8

SERENADE Victor LPM 1150

ď

Mario Lanza LM 1996

been receiving from EMI matrices

of foreign-made recordings for re-

lease in the U.S. Already on the

lease in the U. S. Aiready on the market are albums that were recorded in Indla, South Africa, Argentina, Italy, Belfast and Egypt. According to Porges, it's still too early to evaluate the sales impact of the foreign-made recordings on the U. S. market but early reports from the field indicate that they will be accepted here.

Film Soundtrack Film Soundtrack Capitol SOA 595 FDM 1, 2-595

OKLAHOMAI

Lawrence Welk Decca DL 8320 ED 846 dling in sales and losing the battle

PICNIC

for existence all over the world. **Five Big Records**

BUBBLES IN

THE WINE

Coral

SERENADE

MARIO LANZA SLIM WHITMAN DAVID ROSE MARGARET WHITING RAY HEINDORF

HARMS, Inc.

Sun Never Sets on Cap Label

Continued from page 61

world Cap records are sold, the diskery retains its label imprint. Even the album covers are similar to those released in the U.S. and the liner notes stay in their original English form. Keeping the

to one Capitol spokesman, has a certain amount of snob appeal for the foreign disk buyer.

To keep its scattered affiliates in To keep its scattered affiliates in the know on the diskery's available product, Porges' international department sends out an international information bulletin which lists releases, reaction to new disks, marketing suggestions, etc.

European Delegate

European Delegate

In Europe, the diskery retains an on the spot delegate, Bobby Weiss, to keep up a live liaison with its affiliated manufacturers there. Headquartering in Paris, Weiss makes regular trips around the Continent to keep the affiliates posted on Cap's catalog and to advise them on various recording problems. problems.

Porges keeps in steady communication with the other affiliates around the world. Several of them make annual trips to the U. S. and Porges tries to make a global personal appearance trek at least once

with the entry of EMI into the Capitol picture, its disk biz has been put on a two-way street. In the past few months, the label has

will be accepted here.

"The record business is growing fast all over the world," Porges claims, "and it will grow faster with the advent of cheaper phonographs with better fidelity." Biggest overseas disk sales are for the extended play and longplay disks while the 78 rpm platter is dwin-THE HIT OF THE WEEK

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(The Little Red Fox)



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KAY MARTIN

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Circus B.O. Ahead of Last Year Despite Pickets, Sez North; AGVA Presses Drive

John Ringling North denies that business has been hurt by the American Guild of Variety Artists "organizing" move and said the Ringling Bros.-Barnum & Bailey Circus b.o. is ahead of last year. He decries the "propaganda" by Jackie Bright, union's national administrative secretary, and the AGVA echelon, such as "picketting has hurt"; that "the prices have been tilted," (it's the same \$6.50 top as last year).

North reiterates that (1), the rank- and-file circus performers want no part of AGVA; (2), it would mean something like \$165 diues from each, when (3), they already have re-signed for next year—some longer—and (4), they're "sure" of at least 39 weeks' work, North adds that AGVA is not nationally recognized by the American Federation of Labor' and has no jurisdiction. North states that he has often invited AGVA to go before the NLRB for certification as bargaining agent for circus performers but it has failed to do so. A legal dispute exists whether the circus comes under the NLRB jurisdiction or whether it comes under the N.Y. State Labor Relations Board.

North stated that the circus is considerably ahead of last year despite the fact that unlike last year, Easter and Passover, preceded the Garden opening. He said that the gross for the first 12 days of the gross for the first 12 days

Kelly on Museum Tour

Greensboro, N.C., April 24.
Emmett Kelly, the clown, joined the nationwide tour of the National Circus Museum at Charleston April 13. Kelly left the Ringling Bros.-Barnum & Bailey. Circus recently in N.Y., in a circus-AGVA dispute.

The museum is owned by the National Circus Foundation.

Setup With Jersey Spot

Frank Sennes is planning twocoast nitery operations. Operator
of the Moulin Rouge, Hollywood,
is coming east shortly in order to
case the Ritz Gardens, Atlantic
City, which has been dark for
some time. Spot is adjacent to the
Ritz Carlton Hotel.

Ritz Carlton Hotel.

Sennes could take over the operation if a stage can be built on the premises. Should Sennes go ahead with the venture, he's expected to install a policy similar to that of his Moulin Rouge. Shore spot, together with the 500 Club operated by Paul D'Amato, would give the resort town a bigtime nitery aura.

Season's Big Bills

The Steel Pler, Atlantic City, will resume regular full-week vaude shows June 15 and continue until after Labor Day. Lineup starts with Denise Lor and Wally Brown on top of the initial bill which will hold for eight days; Yaughn Monroe and Alan Carney go in June 23; Lillian Roth and Roger Ray, June 30 for eight days; Tony Bennett and Leo DeLyon, July 3; Four Mariners and Frank Fontaine, July 15; Carl Perkins and Jean Carroll, July 22; Pat Boone, Roxyettes, July 22; Four Lads, Will Mahoney, Aug. 5; Sarah Yaughan, Henny Youngman, Aug. 12; Bill Haley & Comets, Aug. 19; June Valll, Sept. 3, which will be, the finale for the season.

Al Rickard is booking the acts, while George Hamid, owner of the Pier, will book the bands through General Artists Corp.

Future of Vaude?

Chicago, April 24.

Chicago, April 24.
Suburban Starlite Drive-In, set to debut a big name vaude policy on the weekend of April 27, will try to lure young mothers ordinarily kept at home by infant offspring.
Starlite will furnish free diapers to all mothers so encumbered who care to bring baby to the ozoner.

'Ice Capades' Racks Up Fancy 96G in K. C. Stand; Sabotage Attempt Fails

Kansas City, April 24.

Kansas City, April 24.

Six-day stand of "Ice Capades of 1956" in Municipal, Auditorium which ended Sunday (22) racked up fancy \$96,000 in eight performances. Weekend biz was over-flowing, literally, as auditorium staff had to open up balcony sections not ordinarily used for shows of this type. Top price for the stand

this type. Top price for the stand was \$3.

Performance was marred by an incident of attempted sabotage which stopped the show, but without causing any injuries. A girl skater during the second act saw a nail on the ice and left the show to inform the management. Show was stopped and held up for about 10 minutes while the ice was cleaned.

About 25 3-inch nails were picked up, and figured they were tossed on the ice during one of the several blackouts of the act. Performers were upset over the incident, but agreed to go on with the show after the ice was cleaned. Police were stationed in the auditorium for the remaining shows to prevent recurrence of the incident.

Vegas Foldos of Last Season Slow Up Performer Bids for More Loot

Las Vegas hotel operators are showing considerably more resistance to talent agencies' price lists in the past few weeks. Although the battle for attractions is as keen as ever, the agencies have been getting considerably more turndowns to demands for increased salaries. Except for a few names that have proven their value in the area, the hassles for the inflated stipends are diminishing with the act being generally content to settle for the same salary as the last visit there.

One of the factors lies in the

One of the factors lies in the stiff scare given the entertainment industry during the past winter, when business in the greenfelt cap-

Walter Jacobs'

Miaml, April 24.
Walter Jacobs, who operated the
Lord Tarleton Hotel, Miami Beach,
for many years, reenteers the Florida hostelry picture as one of the
major developers of the DuPont
Plaza Center here, which among
other things will contain the DuPont Tarleton Hotel, to be operated
by Walter and Albert Jacobs. New
301-room inn will contain a 400seat cocktail lounge and a 750-seat
banquet hall, in addition to a swimming pool, roof garden, etc.

show after the ice was cleaned. Police were stationed in the auditorium for the remaining shows to prevent recurrence of the incident.

Lilo, Al Bernie Booked
In Eden Roc, Miami Bch.
Lilo, who wound up a four-week stand at the Cotillion Room of the Pierre, N.Y., Sunday (22) has been signed for a stand at the Eden Roc Hotel, Miami Beach, starting May 4.
Al Bernie will be on the bill with her.

of the Dunes, Royal Nevada and the Moulin Rouge has also given the talent end of the industry con-

g considerably more resistalent agencies' price lists past few weeks. Although the for attractions is as keen; the agencies have been considerably more turnto demands for increased. Except for a few names ave proven their value in 120, the hassles for the instipends are diminishing in each being generally consettle for the same salary last visit there.

of the factors lies in the re given the entertainment y during the past winter usiness in the greenfelt capture.

Miami, April 24.

Pr Jacobs, who operated the arleton Hotel, Miami Beach, ny years, reeitter's the Flortelry picture as one of the developers of the DuPont Center here, which among hings will contain the Duarleton Hotel, to be operated the and a 750-seat thall, in addition to a swimolo, roof garden, etc. I will be one of the majorn a development which will riple-purpose structure connerced one roof 100.000 sq.

The Operators looking for such tat this departure would be worth the try, especially in view of the sacrety of solid names.

Another factor buttressing talent buyers' increased resistance lies in the fact the lounge is becoming increasingly important. In some interaction, the operator regards the anteroom entertainment to be equally potent on the draw as the talent put into the main nitery room. Lounges have been enticated for longer periods.

Packrattes' Alumnage

Rockettes' Alumnae

The Radio City Music Hall (N.Y.) Rockettes have formed an alumnae association, purpose of which will be to aid charitable organizations. New group will hold a dinner dance at the Waldorf-Astoria, N.Y., June 15.

Proceeds will go to the Retarded Childrens Organization and the Rockettes Welfare Fund.

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Circus Tees Off Blackpool Season; Strong Summer Show Biz Lineup Due

The Blackpool Tower Circus, leading summer ring event, has teed off here, first of the holiday shows at this leading vacation resort. Charlie Cairoli, the Continental clown, heads a strong com-

James Brennan, local impresario, will present "The Brennan Show" at the Queen's Theatre May 12. The Beverley Sisters, English harmony threesome, and Derek Roy are set to top a strong layout. Show will have difficulty in beating last year's record-breaking run at same

Frankie Vaughan, English disk

randery.
Frankie Vaughan, English disk singer, tops the show for impresario Lawrence Wright at the North Pier pavilion, opening May 18. Jimmy Janes, North-of-England comedian, stars in the "1956 Summer Show" opening same night at the Central Pier.
Albert Modley and Edna Savage will be launched in "Summer Show Boat" at the Palace May 19. This is the first season that a resident production will have been staged at the Palace, which normally changes personnel each Monday. The two major productions open in June at the Opera House and Winter Gardens Pavilion. The Bernard Bros, and Eve Boswell star for George & Alfred Black at the former, opening June 23. Dave King, new English comedian, is featured with chirper Jill Day at the Winter Gardens Pavillon, which starts June 16.

featured with chirper Jill Day at the Winter Gardens Pavilion, which starts June 16.
Richard Hearne, English actor-comedian, is billed for title part in "Charley's Aunt." opening June 25 at Grand Theatre. Tessie O'Shea, Arthur Worsley, Nat Jackley and Sabrina are skedded for the Hip-

podrome.
Eartha Kitt will appear at two
Opera House concerts for Harold
Fielding May 20.
In addition, a name-band policy
will be launched at the Tower
Ballroom, The Joe Loss, Jack Parnell and Ken Mackintosh orchs are

lined up.

An indication of Blackpool's popularity with holiday crowds is

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WHEN IN BOSTON It's the

HOTEL AVERY

The Home of Show Folk Avery & Washington Sts. Radio in Every Room

shown in Easter weekend figures, just released. During the four-day vacation, 169,000 people went by rail and coach to the resort. Another 100,000 went by private car. More than 32,000 deck chairs were hired, and local tramway receipts, at \$51,000, were \$900 up on last year.

Blackpool draws on a vast in-dustrial belt in north and mid-England, and also from central Scotland. Its importance as a show biz town is increasing yearly.

Walter Jacobs

Continued from page 67

an additional 250 outdoors. In addition there will be parking facilities for 3,000 vehicles in adjoining lots.

lots.
Chairman of the executive group is Albert Jacobs, and Walter Jacobs is president of the development. Irving Somers is chairman of the board, and other board members include Clinton T. Wetzel, president of the Architects Bureau Bldg., Miamil, Charles C. Blake, of the J. Y. Gooch Co., builders; Perrine Palmer, former mayor of Miami; Frank H. Shuflin and John Edwin Peterson, latter two designers and architects for the DuPont Plaza Center. Massachusetts Life Insurance Co., Springfield, has written a \$4,000,000 mortgage on Insurance Co., Springfield, has written a \$4,000,000 mortgage on the project, so far the largest single transaction of this type in the south.

The Jacobs family have long been prominent in hotel and enterpeen prominent in hotel and enter-trainment circles. Their Tarleton Hotel, Miami Beach, until some years ago when they relinquished that property, was one of the ma-jor hostels in the area. In addition, for many years, the Jacobs have opera'ed the Lake Tarleton Hotel, Pike, N. H.

Emmett Kelly Pacted For Roxy, N.Y., Circus Show

Emmett Kelly has been signed for the next show at the Roxy Theatre, N. Y., date of which is still to be set. Deal had been on for Kelly to work the Hotel Waldorf-Astoria, but that's out now. Roxy stage show will carry a circus motif.

Kelly had been called out by the American Guild of Variety Artists from the Ringling Bros. & Barnum & Bailey Circus, currently at the Madison Square Garden, N. Y. AGVA together with the International Brotherhood of teamsters protectively gargier the Pit the striking against the Big top.

N. Y. CHARCOAL ROOM **LAUNCHING 'SECOND 18**

A new Club 18 in N.Y. is being attempted. Spot where comics such as Pat Harrington, Jack White, Jackie Gleason, Frankie Hyers, Roy Sedley and others instituted the double emcee system and constant stream of insults will be revived at Johnny Johnston's Charcoal Room. Cafe within that restaurant will be called the Second 18.

Pat Harrington, of the old Club 18, will headline the initial show. Booked with him so far are Hazel McNulty and Al Lamb. Spot preems Friday (27).

Sign Talent Importer For Role in Latino Pic

Carlos Montalban, who imports Latin talent for N.Y. presentation in Španish-speaking houses and a television performer, has been signed for a role in "Bambalinas" to be produced in Mexico by Emilio Tuero. Libertad Lamarque, who has the femme lead, was presented in N.Y. by Montalban some years ago.

He's the brother of filmster Ricardo Montalban.

Hollywood Janis Paige, current at Hilton-Statler, to make her local nitery debut with her new act as headliner at Cocoanut Grove, opening July 4... Danny Thomas planed to Chicago over the weekend for his first nitery engagement there since he began his "Make Room for Daddy" vidpix series three years ago. Thomas plays the Chez Paree for a two-week run... Steve Gibson's Red Caps and Damita Johave been set to follow the Treniers into the Melody Room May 4... Russ Morgan's orch holds over at the Cocoanut Grove for the Patti Page show which opens May 2... George Shearing Quintet set to play the U. of Missouri's Spring Prom May 1... Ray Malone named choreographer for the "Rosemary Clooney" tv show. Hollywood

Vaude, Cafe Dates

New York

New York

Jana Mason signed for the Copacabana, N. Y., May 17 on bill topped by Jimmy Durante... Chiquita & Johnson return May 9 to the Latin Guarter, N. Y... Marguerite Piazza tapped for the Ambassador, Los Angeles in October... Joey Bishop goes into the Elegante Brooklyn, May 3.

Jackie Kannon lined up for a series of dates including the Eden-Roc, Miamir Beach, tomorrow (Thurs.); Latin Casino, Philadelphia, May 7, and the Elmwood Casino, Windsor, Ont., May 28.

Dolores Hawkins new topper at the Biltmore Bowl, Los Angeles, starting May 3... Something Smith & Redheads to the Ankara, Pittsburgh, June 11. Greta Keller opens tomorrow (Thurs.) at the Monsignore, N. Y... Dick Haymes set for the Italian Village, San Francisco, Aug. 13. Meguire Sisters to the Michigan State Fair in September... Henny Youngman goes to the Alpine Village, Cleveland, May 7.

Chicago

Chicago

Sophie Tucker plays Chez Paree, Chicago, Sept. 21 for two frames.

Rita Raines opens at Horizon Room, Pittsburgh, Monday (30) for one week. De Mareo Sisters into Starlite Drive-In, Chi, May 18-20. Nelson Eddy set for Beverly Country Club, Covington, Ky., Nov. 9 for two frames. Arthur Ellen into Thunderbird, Las Vegas, July 12 for five weeks. Sonny Mars into El Cortez, Vegas, Aug. 9.

Ted Lewis plays Horizon Room, Pittsburgh, May 28-June 9.

Jodhmars set for Alary Club, St. Paul, May 24-June 6. Betty Lou & Zoe Quartet into Brown Suburban Motel, Louisville, opening Monday (30) for four.

Boston

At Stanley Blinstrub's big 1,700seater, current attraction is Alan
Dale, followed by Teddy King
opening Monday (30). Frankie
Laine comes in May 10 for 10 days.
Giselle MacKenzie inked by boniface Blinstrub for windup.
Eaker Sisters held over at Al
Taxier's Bradford Roof. Eileen
Rodgers and Kaytron Bros. current
at the Revere Frolic. Steuben's
opens a new show Thursday (26)
with Dolores Perry, Dick & Dot
Remy, Carlos & Linda with Don
Dennis, singing encee . Mae
Sagan is current at Guy Guarino's
Moulln Rouge in Hotel Vendome
... Charlie Locke's new El Morocco is set with a policy of imported
Egyptian dancers and oriental
orch. Freddie Hall is emcee at the
Mayfair where Doreen, Jackie Jay,
Pattie Wilkie and Joe Sherriff are
current . . . Four Esquires open
Sunday (29) at the Revere Frolic.
Chirp Liz Mulligan is holding at
the Rickshaw. Guy Marks heads
the show at Shamrock Village in
Charlestown. Roxy's New Choreo

Anolyn Arden has been named choreographer of the Roxy Theatre, N. Y., replacing Dolores Pallet, who resigned last week.

Miss. Arden is a one-time captain of the Roxy line and had assisted Gae Foster, for many years producer of the theatre's girl corps.

Inside Stuff—Vaudeville

A situation where a performer is sitting it out in a N. Y. nitery waiting to collect her paycheck is being enacted at the Cameo. Connie Anderson opened at that spot recently for a two-week stand at \$250. However, after her preem, the management found that she wasn't exactly what they wanted for the room and sought to have her take a powder after one week.

Miss Anderson, however, wanted to abide by the terms of her pact, Therefore, she's reporting for work nightly ready, able and willing to go on. Management booked Hazel Scott, and hence Miss Anderson is in the role of a standby performer until tomorrow (Thurs.) when her deal expires.

deal expires.

The list of industries show bizzers are investing in as a means of obtaining a tax writeoff continues to grow. One of the latest is the cattle and ranching business, which takes a lot of feed. Investing in that kind of enterprise are Harry Belafonte and his personal manager, Jay Richard Kennedy, who have formed a limited partnership with each investing \$550. Presently, there are a humber of cattle ranches throughout the country which take care of livestock on an arrangement that lends itself to tax writeoffs.

A dinner by the New York USO Committee thanking the entertainment and sports industries for their cooperation in entertaining servicemen will be held Friday (27) at Sardi's Restaurant. James Sauter, former president of USO-Camp Shows, is chairman of the Awards Committee. Working on the event are Nathan Skohnick, acting as executive director of the group, and Edward E. Spencer, chairman of the N. Y. City USO Committee.

Circus

-it's the same scale as last year; also that billposting has not been cut, adding that the suburban parening was increased. North also denies that picketing by AGVA and the International Brotherhood of Teamsters had hurt attendance.

AGVA Pulls Acts
AGVA, meantime, stepped up

AGVA, meantime, stepped up its organization campaign by pull-ing out the Fredonias, and Bap-tiste Schreiber, an elephant trainits Extrements, and Bapriets Schreiber, an elephant trainer. At the same time, union's administrative secretary Jackie Bright is attempting to hypo the campaign by utilizing the Takeo Usui fall, Monday (23) as a pegupon which to appeal to the performers to demand the Welfareplan, a feature of which is compulsory accident insurance for the acts. Under terms presented to North, president of the circus, compulsory accident insurance would be taken on all performers with premium to be paid by the employer.

iployer. Bright declared that with no insurance on Usui, it is fortunate for

surance on Usui, it is fortunate for the Japanese acrobat that the injury occurred in New York, where there is a possibility that he may be able to get in on the workman's compensation laws.

Pulling out of Schreiber and the Fredonias brings the total of employees taken out of the cast by the union to 10. Others are the clowns Emmett Kelly, Otto Griebling and Felix Adler, ringmaster and production singer Preston Lambert, and baton twirler Billie Mahoney.

Usui fell from the diagonal wire when taking his final slide Mon-

Usui fell from the diagonal wire when taking his final slide Monday afternoon. He apparently lost his balance in full view of the 8,000 customers at Monday's matinee. House lights went on and Usui was removed to St. Clare's Hospital, suffering from a slight brain concussion and contusions. Usui had been critically injured last year, while executing this dangerous assignment, and was out for several months.

Saranac Lake

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 24.

A tribute was paid to the late William Chapman White, author and writer, by Mrs. Stanley Worthington, librarian of the Saranac Lake Free Library. Her article appeared in the March-April issue of "Ad-i-ron-dack," publication of the Adirondack Mountain Club.

A birthday party was tossed to Elna Oliver, of Roxy Theatre, Clarksville, Tenn, Amelia McDonough acted as hostess.

Highlights concerning the new-comers and their progress during the past two months (good health sign for all of them), include Louise Zolner, whose son is a top staffer with RKO; Thomas Scotti, Metro staffer; Murray Geffner, Randforce Theatres, Brooklyn, George Martin, author and playwright; John Slems, oldime clown-magician; Sandra Capsis, Sally Frich, her son, Tommy Minor, is with IATSE in N. Y.; and George Meyers, manager of the Webster, Rochester, N. Y.

Frank (IATSE) Morsch trailwayed in for a weekend vacation with his wife, Ann, whose progress is 100% above par.

Write to those who are ill.

Elvis Presley's Sock 14G In Two San Antonio Shows: Mobbed by Teenagers

San Antonio, April 24. Elvis Presley, the 21-year-old Memphis boy who has become one of the hottest things in show biz since Frank Sinatra's best days. narrowly escaped being torn to pieces by a mob of some 3,000 fans who laid siege to the stagedoor of the Municipal Auditorium here when the singer appeared here at two performances, matinee and evening.

This occurred shortly after the This occurred shortly atter the first matinee with the total audience estimated at around 6,000. Presley brought in more than 6,000 fans at the night show, a few hundred more than in the matinee. Gross boxoffice was approximately \$14,300 for both performances, a local record for this type of show.



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Current ABC-Par Record Hit "LITTLE CHILD" CAB CALLOWAY

ANDRE'S TIC TOC SYRACUSE, N. Y.

Mgt. BILL MITTLER, 1619 Broadway, New York

Ambassador Hotel, L. A.

Los Angeles, April 19. Froman, Murio & Sheila, Morgan Orch (16); cover \$2, \$2.50.

The combination of song and dance at the Cocoanut Grove this fortnight adds up to a superior nightclub show—a 50-minute of-fering highlighted by Jane Froman's first Coast appearance in better than five years.

That her "First Lady of Song" billing is no mere ad-man's pipe dream is effectively demonstrated in her 40-minute stint. Undeniably one of the best voices on the bistro beat, Miss Froman also of-fers class and savvy to évoke constant palm-pounding in a solidly tuneful melange. A highlight is her Irving Berlin tribute, which uses a song story framework to sing the praises of the man who has provided the romance for "three generations of Jovers." It's a 15-minute medley that reaches way back to 1910 for a melange of Berlin ballads and it's larded with humor via reprises of the hat styles of the various eras.

via reprises of the hat styles of the various eras.

Another solid routine is her "Song in My Heart" medley and a poignant treatment of "Everybody's Got a Home But Me." She uses "I Believe" as a begoff bit.

Opener is a European dance team, Murio & Sheila, that's a cinch to become one of the top ballroom duos on the circuit. They rifle through a paso-doble, a bolero and a rhumba in six exciting minutes, utilizing routines that generate constant excitement. Paso-doble features some toreador-like handling of a cape that has an immediate impact on ringsiders and they wind up with a startling one-hand lift and spin and a new rinkle on the old whirl as Shella, suspended only in an oversized scarf, is spun around the floor. Russ Morgan orchestra does an

suspended of the state of the s

Blue Angel, N. Y.
Ronny Gaham, Maxene Andrews,
Teddy Reno, Ellen Hanley, Jimmy
Lyons Trio, Bart Howard, Otis Lyons Trio, Bart 1100. Clements; \$5 minimum.

The Blue Angel goes in for a wider than usual variety with this session. The Herbert Jacoby-Max Gordon spot has not only tapped the usual eastside faves but taken on a singer who has never been associated with this part of town. Maxene Andrews, one of the components of the former Andrews Sisters trio, is a prominent member of the assemblage. A brief is filed in New Aots.

Of the others on the bill the

of the others on the bill, the most prominent is Ronny Graham, a comedic with a strong steak of tanyism readily appreciated on the eastside. Strongpoint in Graham's repertore is a dissertation on jazz musicians, which sets the customers in an applause-giving mood. He also gets the measure of the audience with his exposition of theme songs based on film titles, and a take-off on "C'est La Vie." Off solidly.

Another newcomer of import-

Vie." Off solidly.

Another newcomer of importance is Teddy Reno, an Italian import, who has scored strongly in several midwest spots. His N. Y. bow is similarly impressive. He's skilled at linguistics, has an excellent histionic flair which aids his song values and frequently gives a sensitive projection. Reno is a charming lad, who gives out with a pleasant assortment of ballads and rhythm tunes in English, French and Italian. Barytone disker for Decca in the U. S. went off to a potent palm.

Other singer this session is Ellen

this huge room for her entire four-

this huge room for her entire fourweek run.

Miss Dandridge has gained considerably in poise and authority, which gives her more confidence and sophistication as a performer. She's still an outstanding looker and a skintight white gown is in handsome contrast to her dark fear tures. The first impact, therefore, is exciting and stimulating. First-night routine was overweighted with too many earthy, dramatic, downbeat tunes. Admittely they suit her personality and style, but are off balance when they come in quick succession. Y that's the main criticism that has been did not be valid for long. She has, after all, the requires the knowhow, personality and big-league name value to insure ultimate success.

Her best number is "Blow Out the Candle," which she introduced during her earlier London stint, and this time she delivers it with no make it the production highspot. Her best numbers which follow have something of an anti-climatic make it the production highspot. The two numbers which follow have something of an anti-climatic ration with the considerably more assurance, to make it the production highspot. The two numbers which follow have something of an anti-climatic ration with the card of the songstress should have no eproblems in holding her audience. She has a tendency to move

problems in holding her audience. She has the voice, but needs the microphone to fill the vast room. She has a tendency to move around on the big stage, but such gestures need to be kept for more intimate surroundings.

Marty Paich, who sits in at the piano with Ian Stewart's Savoy Orpheans, takes good care to insure precision backgrounding.

Myro.

Ritz Carlton, Montreal

Montreal, April 19.
Terri Stevens, Johnny Gallant,
Joe Settano Trio; \$1.50-\$2 cover.

Songstress Terri Stevens is some-thing new and refreshing for the Ritz Cafe, and the patrons of this attractive boite lost little time, on

Ritz Cafe, and the patrons of this attractive boite lost little time, on night caught, okaying her songalog and manner.

A handsome, well-groomed brunet, Miss Stevens mixes the ballad arrangements with her offbeat material in neat fashion that keeps interest going all the way. A rather shaky start (her only weak number) gives way to "Many-Splendored" for plaudits and a bit around the floor with a hand mike as she sings and tosses a posy to receptive male ringsiders bridges gap nicely between performer and payee. A calypso, "Married Man from Yucatan," is just risque enough to keep it amusing without being blue, and a reprise of her first AA platter, "Unsuspecting Heart" scores.

A rarity in this room is anything broadstict and selections and sold and such and a reprise of her first AA rarity in this room is anything broadstict and selections.

Heart" scores.

A rarity in this room is anything bordering on audience participation and this entertainment form is, as a rule, given little or no help from patrons but Miss Stevens proves the exception. Back for an encore, she goes through an analysis routine that involves any male willing to co-operate and come out on the floor. A patter-type song follows with strictly adult lyrics but Miss Stevens manages with plenty of personality to put over the gimmick and leave everybody happy. Idea is good but could be risky with an inexperienced song-bird. rısky bird.

The Settano Trio and house-pianist Johnny Gallant do the ac-comp music handily and then split dance interlude tunes between shows. Newt.

Chaudiere, Ottawa

Ottawa, April 17. Rowing Rollins & Bob Hannon, Bev & Sue, Lucky Girls (7); Harry Pozy Orch (8); \$1 admission.

Decca in the U. S. went off to a potent palm.

Other singer this session is Ellen Hanley (Mrs. Ronny Graham), who has a pleasant voice in the mezzo register and who sings a brace of times correctly albeit somewhat primly.

Backing is by the Jimmy Lyons Trio and Otis Clements at the plano, with Bart Howard emceening. Incidentally this marks the 14th anni of this East Side bistro.

Savoy Hotel, London London, April 17, Dorothy Dandridge (with Marty Paich): Ian Stewart & Savoy Orpheans, Francisco Cavez Orch; 55 minimum.

It's just about five years since Dorothy Dandridge, as a little known artist, played her first cafe date in London, where her talent was more conspicuous than her personal lure. Now she returns in rirumph as an 'international star to headline at this top hotel, and there's little doubt that she'll pack

Latin Quarter, N. Y.

Latin Quarter, N. Y. (FOLLOWUP)

Mae West, who came to New York last season and racked up a record-breaking bo. at the Latin Quarter, is making another attempt to perform a similar chore in her four-week stand at the Lou Walters spot. Miss West has returned with a song and dance crew, a couple of leading men and an octet of disciples of the late Bernarr Macfadden. It's essentially the same act that she toured with last year, but it's one that's still a lot of fun.

year, but its of fun.

Miss West has an act that retains the illusion that she built up a couple of decades ago, when she was the subject of more smoking than Marilyn Monroe and car jokes than Marilyn Monroe and Gina Lollobrigida are today, and

car jokes than Marilyn Monroe and Grina Lollobrigida are today, and she was the imaginary extra-curricular lovelife of the bulk of the male population of that era. Her past glory still holds over into the present. She's still the lusty, gusty and busty gal who indicates that she's ready for all comers.

The lines such as "I feel like a million tonight, but one at a time," and upon being told that the 400 are waiting to see her, her quip "I'm a little tired, one of them will have to go," still get the boffs as of yore. There's the touch of genteel and not so genteel ribbing of ail the femmes fatales rolled into one, that make Miss. West's act a funden frolic.

Miss West has again invested heavily in this turn. Probably it's one of the most populated singles on the boards. The act opens with a quintet of soing and dance men; there's a bit of chitchatwith Tito Coral, a singer who has decorated the circuits as a single for many years; Peter Paul Linder, who contributes more songs and conversation; a Negro maid, a conductor, and the group of musclemen who cause a bit of titillation when they ripple the sinews of their well-bulk frames.

ripple the sinews or then well.

As Miss West puts it, "It's somethin' for the girls." With this act a lot of customers who couldn't come up and see her during her previous stand at the Latin Quarter, will be doing so this turn, and business at the hospice should remain as potent as during her first turn.

For the present occasion, Walters has pared his show down to

remain as potent as during her first turn.

For the present occasion, Walters has pared his show down to essentials, not only to accommodate the longrunning time of Miss West's turn, but conceivably as a means of compensating the budget. Sole other act is Jack Kodell, a magico, further described 'under New Acts.

The Walters production rounds out the show and it's still a lush bit of programming. The Metropolitan Sextet, singing operatic bits, also aid in the production work. Jo Lombardi provides razor-stlarp musical backing, and Buddy Harlow does the relief. Jose.

sion there is the spice in "Honey in the Honeycomb."
Spacing the Dunham-Roth turns, the Saharem Dancers whirl a waltz medley. Cee Davidson's musicmen ably play the scores of this longplay edition, with an assist from Dave Fleischmann who keyboards and conducts for Miss Roth.

Will.

Fontainebleau, M. B'ch Miami Beach, April 20. Diahann Carroll, Rowan & Mar-tin, The Duanos (2), Sacasas Orch; \$2.50-\$4.50 minimum.

Diahann time Last time Diahann Carroll worked the LaRonde in this plushery it was in the supporting-act slot; after several months hiatus, she's been brought back as top-liner and holds down the assignent in capable manner, a much improved performer since last seen here

improved performer since last seen here.

The Negro thrush is a highly attractive lass with a sultry appeal that enhances the torchants and upbeat tempos which comprise her book. Delivery is fluid and phrasing intriguingly shaded in the workout of her sometimes intricate arrangements. The tendency to battle the tablers for attention still happens however. Once she devotes full time to working on her intelligently blended array of blues. rhythmics and ballads, Miss Carroll winds into a winning session overall reaction buttressed by slick gowning and looks.

Rowan & Martin, young comedy team, need more polishing before they realize the potentials contained in their offbeat inventions. There's need for freshening of lines in some spots, updating that would sharpen two basically sock bits a lampooning on medics which could become sock in the zany idiom once the straight man of the duo learns to guide the lead lines into more disciplined channels; and a routine on a drunk heckling a Shakespearean fugitive Which is head of the could become disciplined channels; and a routine on a drunk heckling.

into more disciplined channels; and a routine on a drunk heekling a Shakespearean fugitive Which again indicates need for more work on timing by both. Addition of a stronger opening gambit to build faster aud impact would add to what at present is an acthat garners hefty bellows in the stronger segments.

The Duanos are a vet pair of ballroomogists who purvey standard lifts and spins to okay palm payoffs. Sacasas and his orch mark up a high score on the backgrounding meter.

Palmer House, Thi

Chicago, April 19. Johnny Puleo & Harmonica Gang (6), Betty Madigan, Francois Szony & Pa ti. Charlie Fisk Orch with Lee Charmel; \$2 cover.

Cameo, N. Y.

Hazel Scott with John Simmons & Kenny Clark; Roger Steele Trio:

Hazel Scott came into the Cameo on a hurried booking. Opening with a bass and drum behind her, Miss Scott indicates that the small rooms are her metier. She was recently at the Latin Quarter where she had to extend herself, but in a small room Miss Scott can play, and therein lies the essential differences in her choice of spots.

Miss Scott has a fascinating way

and therein lies the essential differences in her choice of spots.

Miss Scott has a fascinating way
of doodling on the ivories. A sense
of humor and a solid sense of musicianship are manifested. This is
reflected in a lengthy dissertation
of "Tea for Two" in which counterpoint is constantly woven into the
theme. Overall result is an arrestening display of technique that frequently brings applause in the
middle of the piece. This is one of
her showler numbers, but the rest
of her turn begets a lot of attention. Miss Scott's vocals are similarly in an applause-getting mould,
and once the effects of the quirk
opening are worn off, she should
spell some business around this
spot.

spot.

Miss Scott came on following a brilliant display of pianistic technique by the Roger Steele Trio, who do a solid job of entertaining between the main event. With two piano leads, she has to dip into the ivory aspect of her act with care. This is accomplished in short order and she starts riding handliy on her own. on her own.

El Rancho, Las Vegas

Las Vegas, April 24.

Joe E. Lewis with Austin Mack,
Lili St. Cyr, Wanda Smith Cover
Girls (9), Ted Fio Rito Orch (11); 2 minimum.

Weather is clear, track fast for Joe E. Lewis in the coming two months at this spa. With Lili St. Cyr on the bill, this is no longshot for peak crowds. They'll murder maitre-de Albert's velvet ropes.

maitre-de Albert's velvet ropes.

There is no change in Lewis' routine of work-for-the-laughs-are coming, in spite of the recent operation. There are, it is noted, only two "post-times" per show-nerhaps an alltime record. If he accept in his standards among the natter, there are also many new sprody and ditty unveilings—"Great Protender," "A ut um n. Leaves," "Tonsils on Tv," "Peace-time Energy," and "Oldest Profession." A ustin Mack is the keyboard and routining bulwark giving every Lewisian ramble its proper emphasis. proper emphasis.

ing every Lewisian rande to proper emphasis.

Lili St. Cyr goes topical with her brief "Royal Wedding" divestiture. There is a backdrop of the hay of Monte Carlo to further the heme, but the intérior set is much the same. She enters wearing a white camisole complete with hinestone crown, to eschew these for play in the usual tub, and some exxy gyrations with a towel in ront of a fireplace. During her donning of a filmy blue negligee, he set turns revealing an ornate bed. She tests the sorings, finds hem almost wanting, but stretches out on the silk coverlet quite alone as the curtain closes.

Will.

bit of programming. The Metropolitan Sextet, singing operation its, also aid in the production sharp musical backing, and Buddy Harlow does the relief. Jose.

Saharra, Las Vegas

Las Vegas, April 24.

Lilliam Roth, Katherine Dunham, & Co. (15), Scharem Dunham, both dynamic in their separate spheres, was a challenge to producer Stan Irwin, successfully met. Everything comes with the separate spheres, was a challenge of producer Stan Irwin, successfully met. Everything comes with the next three frames.

Miss Roth, sided by reception of her tome and its film counterparts in the next three frames.

Miss Roth, sided by reception of her tome and its film counterparts in the servence of the servence

New Acts

MAXINE ANDREWS Songs 11 Mins.

MAXINE ANDREWS
Songs
In Mins.
Blue Angel, N. Y.
Maxine Andrews, one of the Andrew Sisters when it was a trio, worked under that tag when it shrunk to a duo after Patty Andrews went into business for herself. The soeurs are now fragmentized into three singles, and Maxine is showcasing at the Blue Angel, eastside intimery.

Miss Andrews' current date shows an unfamiliarity on two points, working solo and in a small room, but she indicates that once she attains a little more authority on both scores she'll be able to set up shop in virtually any pop vocar situation.

She has come equipped with standards and special material, which serve her needs well. Her exit tune is a rib on Bridey Murphy which has strong qualities, and there's another on not wanting a high wedding—"just a wedding"—that also hits it excellently with the crowd. Current catalog puts a stress on personality.

Miss Andrews handles her tunes well, despite the fact that she's on unfamiliar ground. Her pops hit he mark and, at this point, she passes muster. However, she should gather strength with each succeeding engagement.

Jose.

NANCY SHELDON

NANCY SHELDON

NANCY SHELDON
Songs
15 Mins.
John Walsh's 881, Hollywood
A likely candidate for the botte belt is Nanty Sheldon, an attractive and listenable singer who's making her how at John Walsh's westside intimety. A former nitery and occasional show singer, she's returning to work after an absence of five years—and employment shouldn't be hard to get.
Technically, her vocal equipment is only average. But she knows how to use it to good effect and she heightens a smoky quality witu slightly offbeat arrangements of such standards as "Comes Love," "Gotta Right to Sing the Blues and "S'Wonderful." It's cleverly intermixed with things like "Shadow Woman" and "Something Cool" that are particularly effective for intime audiences. A titian looker, she has strong audience appeal and should click.

JACK KODELL

JACK KODELL

JACK KODELL
Magic

11 Mins.
Latin Quarter, N. Y.
Jack Kodell, a magleo, who has been abroad for some time, impresses as personable fodder for the U. S. nitery circuits. Kodell has some unusual magic arrangements including some deft manipulation of birds, and a series of rope tricks winding up with an unusual interpretation of the Indian version wherein a strand becomes sufficiently stiff to allow a bird to walk up.

Kodell is unusually garbed in a maroon full dress suit. His gait is more attuned to a dance step than a walk, but it provides him with a couple of unusual pegs. His chatter is okay, but it's the good sleight of hand that puts him on the plus side of audiences.

HORLER TWINS

side of audiences. Jose.

HORLER TWINS
Dancing
7 Mins.
Empire, Glasgow
Brightly garbed in striking red
dresses, two identical lookers dance
smartly in an okay curtain-raiser
that has the makings of a good
vaude and video act.
Gals open with "Make Love To
Me," then swing into a nifty dance
routine. Segue by divesting their
skirts to reveal shapely gams and
donning red tophats for another
dance. Switch to wearing black
college mortar-boards for a dance
impression of two professors reading a classbook, this being an original touch. Exit to good mitting.
Rhythm-in-duplicate idea, cashing-in on identical looks and
height, is useful base for act that
has strong showgirl appeal.

Gord.

THE ROXBYS (2)

THE ROXBYS (2)
Rollerskating 8 Mins.
Palace, N.Y.
Young rollerskating duo needs a snappler routine to impress. Boygirl team perform a succession of whirling stunts which do not have sufficient variety. They have a good windun bit however when sufficient variety. They have a good windup bit, however, when the girl is flung around with some intricate flips added.

A solo dance by the girl is a stage wait that should be scrapped.

the luminesce help matters.

ROBERTA SHERWOOD

Songs 35 Mins

Songs
35 Mins
Eden Roc, Miami Beach
This New Act review on Roberta
Sherwood is for the record, the
fortyish songstress having hit the
on-the-way up trail via rediscovery
last winter by VARIETY, national
columnists, tv luminaries wintering
here and top show biz personalities, most of whom made her home
base, Murray Franklin's Lounge
(opposite the Roney-Plaza) a nightly must-stop while in the area. End
result has been a Decca recording
contract; four shots on the Gleason
"Stage Show" (two coming up in
May); a Las Vegas date in summer
and offers from every top talent
management outfit to handle her
affairs.
The current date in the Eden

affairs.

The current date in the Eden Roc's Cafe Pompeii is her first in a big room and marks her as a solid bet for key niteries of any size. Impact is as strong in a plush biggery as in the intimate confines of a small bistro such as Franklin's.

plush biggery as in the intimate confines of a small bistro such as Franklin's.

Miss Sherwood's years of klcking around in local neighborhood spots, prior to that roadshows, carnivals and early work in theatres as part of a sister act, have imparted an ease and assurance that is quickly revealed in her standup delivery of a diverse talent that takes up any type of tune for a strong sale. As staged, she makes entrance midway in the room, sans mike, projecting her theme to all corners of the room. It makes for strong audience attention-grabber and she holds them all the way once onstage for her session at the mike. The vitality contained in her vocalistics is deftly applied to fast tempos, then switched to a ballading with ease, the lyric line always clear, her phrasing leading into trick breaks that add colorful shadings. The catalog includes her first waxing, "I Got Lost In His Arms," the Berlin tune from "Annie Gry Me A River" and "I Never Knew," through a driving version of "Lazy River." For most of her arnangements, she takes up a beatup cymbal for rhythmic self-accomps that add a free-wheeling air to spark continued palm-poundings.

The style, as noted, is very much

to spark continued palm-poundings.

The style, as noted, is very much her own, a combination of the modern and throwback to the heyday of vaude and its great femme singing singles, hitting the oldsters as well as the younger auditors with equal impact. Miss Sherwood's attractively mature looks, warm personality and down-to-earth approach is in strong contrast to the many over-glammed, over-staged orioles currently in the top thrush league. Overall, her stint is stamped with a class touch, adding to impression that here is one of the best vocal acts seen in this show-jaded town's upper-crust cafes. In sum, Miss Sherwood's different, refreshing and should prove a winner in any situation.

SAM VINE Hypnotist 30 Mins. Vogue Terrace, Pittsburgh

Vogue Terrace, Pittsburgh

Hypnotists have been enjoying in-and-out vogues in the niteries for years, but Bridey Murphy has restored them to the green pastures. Sam Vine is a young Canadian who is not only an expert craftsman but also a smart showman. When he comes out on the stage, Vine goes into an intelligent spiel on hypnotism, gets a little comedy into it, and has himsen ingratiated solidly with the audience by the tme he asks for volunteers. They march up in droves and since his debut here and the word-of-mouth, the droves are growing bigger all the time.

responding to the professors reading a calcastook, this being an original touch. Exit to good mitting a calcastook, this being an original touch. Exit to good mitting a calcastook, this being an original touch. Exit to good mitting a cash-thin in dientical looks and gets right down to business. He creates a friendly subjects, and gets right down to business. He creates a friendly rapport immediately with those who want to be put to sleep, wins their confidence and then goes to work. The things Vine puts them through are aimed strictly at comic values, without causing any embarrassment, and his trick of relauding sleep time and again after subject has apparently been fictient variety. They have a going stunts which do not have fictient variety. They have a do windup bit, however, when eight is figure at mass crowd appeal and the howls they generate are proof in lings added. A solo dance by the girl is a ge wait that should be scrapped in matters.

**Nine loses no time in weeding arrowing bigger all the time.

**Vine loses no time in weeding out those he considers unlikely subjects, and gets right down to business. He creates a friendly rapport immediately with those who want to be put to sleep, wins their confidence and then goes to work. The things Vine puts them through are international in the U. S. A lot of films, by their yer nature are international time the U. S. A lot of films, by their yers nature are international film the U. S. A lot of films, by their yers nature are international film the U. S. A lot of films, by their yers nature are international in the U. S. A lot of films, by their yers nature are international film the U. S. A lot of films, by their yers nature are international film the U. S. A lot of films, but they are international film few nature in the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the U. S. A lot of films, but the

ELIMAR Juggler 7 Mins. Palace, N.Y.

Palace, N.Y.

An Australian import, Elimar scores as a skillful performer who can fit into any spot calling for a juggler. Works with numerous hoops and balls and clicks strongly with a tennis racquet stunt.

Flash finale has him performing a couple of juggling feats while he's balanced on a slack wire.

Herm.

LES MALLINI (2) Comedy acrobatics 8 Mins

8 Mins
Empire, Glasgow
Given a costume framework that
would get away from the patterned
idea of being garbed in sailors'
uniform, these two Continental
performers would stand out more
from the general run-of-mill acroslapstick acts.

slapstick acts.

As is, two males have promise for future vaude work. Open by routine acro chores, such as over-and-under twists and back-to-back slapstick. Show acro dexterity by having the one stand directly on head of t'other.

naving the one stand directly on head of t'other.

Other routines, majority laff-raisers, include false runs towards garners a few laffs. A drooping fall with one partner perched atop other's shoulders. Silent comedy is not so successful, although partner's mock-kicking of his comfere garners a few laffs. A droping fall to ground, with subsequent revival by foot-pump, also brings smiles. Act works up to fast climax, and is a proposition for vaude in most situations.

'Peace Treaty'

Continued from page 7

stimulus to local producers to make more native pix for showing in the increased number of local theatres springing up to handle stepped-up imports.

Admire Our Honesty

Taking a sideswipe at those who are afraid of showing certain U. S. pix abroad, Hetzel said foreign au-diences are aware of the fact that 'we're not all cowboys and gangsters" and "rather admire our hons'ers" and "rather admire our non-esty when we send a picture like 'Blackboard Jungle' outside the country." He cited critical reac-tion in a number of French news-papers, ranging from the right to the extreme leftwing press, uni-formly favorable to the pic and "its honesty." Hetzel stated that "after all we're making pictures for entertainment not propagada, and "after all we're making pictures for entertainment, not propaganda, and we can't always depict ourselves as perfect and God-like. Overseas audiences know we are not beyond human error and can view unflattering pictures about us with some degree of affectionate understanding."

He continued: "Our pictures get He continued: "Our pictures get extraordinary acceptance all over the world, which shows how great a similarity in emotions, ideas and aspirations exists between all people everywhere. The significance of American pictures is that they serve as a bridge between us and people all over the world. One of the troubles with the French and Italian producers is that they have not learned to make a universal appeal to common elements."

When asked if the increasing

not learned to make a universal appeal to common elements."

When asked if the increasing importance of foreign grosses to U. S. producers who, in some cases get over 50% of their revenue from overseas rentals, will have an adverse influence on the pictures' domestic consumption values, Hetzel replied: "As a practical matter, films will increasingly be produced for a worldwide audience, but I don't think it will significantly affect their entertainment value in the U. S. A lot of films, by their very nature are international in their appeal and I'm sure indigenously American stories will not be distorted." Citing such examples as the international casting of United Artists' "Alexander the Great," Hetzel went on to say, "It's a new trend and it's bound to grow."

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week
Létter in parentheses indicates circuit: (i) Independent; (L) Loew; (M) Moss)
(P) Paramount; (R) RKO; (S) Stoli; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (R) 26
Corps de Ballet
Rockettes
Glee Club
3 Parisi \$1
Les Charlivels
Alcetty

Palace (P) 26
6 Antonetts
Teddy Hale
B & G Lambart
Douglas & Dori
Goetschi Bro.
Caveliers
Roger Ray
Manuela de Cadiz

AUSTRALIA

MELBOURNE Tivoli (T) 30 MELBOUNE
Tivoii (T) 36
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PERTH
Majesty's (T) 36
Bill Finch
Billy Banks
3 Gypsys

Brox & Myrna
Vitch & Partner
Vitch & Partner
Joe Church
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Ken Littlewood
Frank Ward
Nolloy
J's'p'n'e NEEY
Tivoli (T) 30
Hite & Stanley
Frank Marlowe
Billy Russelts
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Darryl Stewart
Terry Scanlon
June Salter

BI ACKPOOL Palace (1) 23
Morton Fraser's Co.
Ronnie Carroll
Kay & Kimhērley
Buckmasters Pup'ts
Winston Foxwell
Felix Bowness
A & B Vanstrattan
Hill Billy Polecats

BIRMINGHAM Hippodrome (M) 23
Don Cornell
6 Blue Orchids
M & B Winters
Kordas Kordas Hassani Troupe Sonny Roy Sid Plummer Rosinas BRADFORD

BRADFORD
Alhambra (M) 23
Ronnie Hilton
Kazan & Katz
Bill Waddington
Grossetto & Gaston
Fred Atkins
The Furres
Sharpe & Iris
Gold & Cordell BRIGHTON

BRIGHTON
Hippodrome (M) 23
Joan Turner
Westway Girls
James & Co,
Botandos
Ken Dodd
Devine & King
Dennis Spicer
Eddie Parker

Eddie Parkton
Empress (I) 23
Des Balwin
Hone Balwin
Margie Castle
2 Peters
Joy Marlow
John Casus
Japue Chellese
Palace (I) 23
Jimmy Gay
Iris Poliakova
Prince Sisters
Le White & Simone
Dyllic diadwin
Ron DilLeon
Galvin Rungins
Sim Ingram
Honey Dupes
CARDIFF
New (M) 23
Slim Whitman
Henderson & Kemp
Davy Kaye
Tattersall & Jerry
Russell & Susie
Rene Dymott
CHISWICK

CHISWICK

Empire (M) 23
Robert Earl
Ken Frith
Group one.
Michael Holliday Gruminaei Michaei Kitza Kazacos Desmond Lane Mundy & Earle Jimmy Parkinson Ron Rewlands 3 Vogues PERBY

3 Vogues

Hispoerdome (M) 23

Jat Herod
Jat Herod
Jo Line (M) 23

See P Kaye
Medlock & Marlowe
Waithon & Dorraine
J & J Bantiey

EAST , HAM

Falace (I) 23

Arrique
Co
Gay Bachelors
Fred Sloan
Charles & Partner
Johnny Clayton
Doreen
Doreen
Wynette Lovelies
EDINBURGH

Wynette Lovelies
EDINBURGH
Empire (M) 23
Jimmy Young
Horler 2
Peter Cavanagh
Frances Duncan
Burdon Co.
Bobbie Kimber
A & B Black

BRITAIN

ASTON Hippodrome (i) 23 Eric Williams Mary Harkness Fancy Girls

Stuthard
De Vel & P't'n'r
GLASGOW
Empire (M) 23
Billy Daniels
Clarkson & Leslie
Stan Stennett
Maurice French
George Martin
Lizzet & Eddie
Scott's Sea Lions

Lizzet & Eddie
Scott's Sea. Lions
ELIVERPOM. 21
Normalie (M) 23
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E & J Slack
King Bros.
George Carden Ders
Pelladium
George Carden Ders
Pelladium
James Young
Jack Hudson
D & S Stephens
Frank Murphy
Marie Cunningham
Joan Calmont
Jimmy Kennedy
May McGyoner
Moxon Young Co.
Morlands
LEUESTER

BRIXTON

Moxon Young Co.
Moxon Young Co.
Morlands
LEICESTER
Palace (M) 23
GHY Miller
Flaros & Marin
Billy Baxter
Mackell (2)
Johnny Silver
Pertwee & Marin
A MANCHESTER
Hippodrome (M) 22
Rubby Murray
3 Monarches
Bobby 'Limbs
Bobby 'Limbs
Ravic & Babs
Tommy Locky
Carlson & Tosca
Francois & Zandra
MEWCASTLE

Erancois & Zandra
NEWCASTLE
Empire (M) 23
Eddie Calvert
Westway Cavalettes
Don Lang
Londonaling

Vadios Bro
NOTTINGHAM
New (1) 23
Terry Cantor
Pauline Penny
Hal Swain
Andres Allen
Red Preston
Susan Scot
Gabrielie Susan Scot
Gabrielle
Brian Seymour
Kenny Cantor
Jackie Foy
6 Saucy Sirens

6 Saucy Sirens
NORTHAMPTON
Sinth Bro
Jimmy Paige
Crochet
Brazilianos
Dunn & Grant
Nick Nissen
Buster Fiddess

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Buster Fiddess
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Phyla Dimen (f) 23
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Anton & value Hai Garner Hai Garner Hackford & Boyle Alber Silves Marthys VORK Empire (I) 21 Issy Bonn Noberti Fey Jover Edwin & Rachelle Bay Alan Stan Van Silva & Audrey

Cabaret Bills

NEW YORK CITY Alan Logan Ore Stanley Melba Ore Hotel Roosevelt Guy, Lombardo Ore Hotel Statier T & Jobseph Ore Vincent Lopez Ore Hotel Statier Vincent Lopez Ore Hotel St. Regis Genevieve Mitt Shaw Ore Ray Bahr Ore Ray Bahr Ore Ray Bahr Ore Ray Lombardi Orc B Harlowe Orc B Harlowe Orc B Harlowe Orc B Harlowe Orc Le Ruban Bleu Le Ruban Bleu Le Ruban Bleu Le Ruban Bleu Le Ruban Bleu Le Ruban Bleu Paguila Orc Paguila Orc Paguila Orc Paguila Orc Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Le Le Le Core Rud Carpet Dave Roders*

NEW Y
Areiers
Irving Grossman
Carolyn Carpenter
Mal Lawrence
Van Rormes
Van Rormes
Van Rormes
Hach Orre
Beverly
Beverly
Beyerly
Beyerly
Markoff
Gypsy Markoff
Gypsy Markoff
Gypsy Markoff
Ben Hule
Maxene Andrews
Bart Howard
Jimmy Lyons
Otts Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Scott
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Red Carpet

Red Carpet

Dave Rogers

Red Benson

Two Guitars

Olga Karpis

Eugene & Sonia

Andrei Hamshau

Misha Usdanoff

Kdysta Poliansky

Orc oversalites
Bill Shirley
Betty Benee
Pat Turner
Carmen Alvarez
Larry Daniels
Noile Actores
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Ore
Zalvatore Gioe Ore
Wienness Lantern

Anny Rapitanny
Chařeau Madrid
Malagon Sisters
Curro Annaya
Diego Amaya
Pancho Orc
Ralph Font
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Mischa Borr Grc
Village Vanguard
Joey Carter
Johnny Mathis
C Williams Trio CHICAGO

Salvatore die Ore Panchito Orc Viennese Lantern Vicky Autier Strad Spielman Ernest Schoen Orc Harold Sandler Paul Mann Frank Keetannta Sophie Parket Larry McMahon Duke Marvin Ore Danny Davis Orc Ray Bolger Nat Brandwynne Orc Mischa Born O

Black Orchid
Jimmy Ames
Day, Dawn & Dusk
Jen Blue Angel
Calypso Caravan''
Luis Torzens
J. McCleverty
Calypso Band
Carl McCleverty
Medile Note
Shorty Rogers 5
Modern Jazz 4
Danny Chez Paree Ad'rb's
Brus Klessen Band
Chez Paree Ad'rb's
Brian Farnon Orc
Cloister Inn
Ent Medical Hongan
Lurlean Hunter

Dick Marx
Johnny Frigo
Conrad Hilton
Tearnous
Michael Mechan
Dave Park
Boy Foon & Mimi
Boulevat-Dons
F. Masters Orc
Liondon House
Boulevat-Dons
F. Masters Orc
Liondon House
Betty Madigan
Johnny Pules &
Gang
F. Szony & Patty
Charille Fisk Orc

LOS ANGELES

Ambassador Hetei
Jane Fromania
Russ Kordan Orc
Bar of Music
Arthur Blake
Marge Rayburn
Zulasvelvy Hillion
Horace Hedit Revue
Billimore Hotei
Sue Carson
Sue Carson
Whyte Bas. (3)
Hal Derwin Ors
Maurice Chevalier
Dock Stalie

Dick Hazard Orch Macaye Lili St. Cyr Isabella Campo Frankie D'Amore Dante Varela Trio Mecambe
"Be My Guest" Rev
Reno Rene Trio
Paul Hebert Ore Paul Hebert Oro
Meulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Frolliett Chariton
Eddie O'Neal Ore
Statler Hetel
Dorothy Lamour
Bick Twins
Eddy Bergman Ore

LAS VEGAS Giselle Szony Cabots Dorben Ducrs Garwood Van Ore Ben Blue Patti Moore Ben Lessy Dorben Ducrs Ray Sinatra Ore Sahara

Desert inn
Johnnie Ray
Paul Gilbert
Art Johnson Dners
Cart Johnson Dners
Darion Hayes Ore
El Cortes
Stuart Allen
Diane Catian
Bherman Hayes Ore
El Ranche Vesas
Joe E. Lewis
Lill St. Orb
Tellings Margaret Whiting
Dick Continued
To Rice Ore
Flaminge
Margaret Whiting
Dick Continued
To Rice Ore
Eddide Bush
Jig Adams Band
Son of Golden
New Frontier
Hooray For Lite"
Jack Carson
Cass Daley
(Continued

Dorben Daces
Ray Sinatax Ore
Lillian Roth Co.
Saharen Dancers
Cee Dands
Vic Dannon
Beachcombers
Jack Bunch
Copa Girls
A. Morelli
Joaquid Garey
Gla
Mike Werner Ore
Silver Silper
Sally Rand
on page 79

(Continued on page 79)

A & B Black
FINSBURY PARK
Empire (M) 23
Billy Eckstine
The Edorics
Norman & Ladd
The Dernos
Des O'Connor
Les Telliols

itti/) i

Playwrights Clean Up on 'Cat,' 'Seed'; 'Ponder' Dubious, 'Lovers' Coming Up

The Playwrights Co., with fourshows running on Broadway and the road, is still mopping up on two of them, "Cat on a Hot Tin Roof" and "Bad Seed." Another, "Ponder Heart," appears a questionable payoff prospect, while the fourth, "Lovers," is currently breaking in out-of-town as a coproduction venture with Gayle Stine.

Both "Cat," written by Tennessee Williams, and "Heart," adapted by Joseph Fields and Jerome Chodorov from a short story by Eudora Welty, are in the Broadway lineup. The former, in its 58th week at the Morgsco Theatre, has been a steady sell-out, while the latter, in its 11th week at the Music Box, has been earning a modest, operating profit, but still has over \$90,000 to recoup on a \$102,000 investment. Unless "Heart," which stars David Wayne, is sold for filmization, chances of it hitting paydirt seem dubious. That's based on business thus far, with the weekly profit varying from a low of \$1,719 on a \$21,428 gross; to a high of sac overed in a separate piece leaded Show Finances.)

"Cat," costarring Barbara Bel Geddes and Thomas Gomez, is nearing the 400% profit mark on

"Cat," costarring Barbara Bel Geddes and Thomas Gomez, is nearing the 400% profit mark on a \$102,000 investment. "Seed," a Broadway money-maker, is ditto-ing on the road. The Maxwell An-derson adaptation of William March's novel, starring Nancy Kelly, has gone over the 360% profit mark on a \$78,000 invest-

"Lovers," written by Leslie Stevens, is currently in the second (Continued on page 73)

Off-B'way Makes Good; N.Y. News Unbends In Cocktail Party Pitch

Cocktail Party Pitch
Off-Broadway is finally being
recognized by the N.Y. News. Of
the seven N.Y. dailies, the tabloid
has been the only paper virtually
ignoring off-the-Stem legit.
Under the new policy, the
paper is now going after offBroadway advertising. It's also beginning to expand its coverage of
plays outside the Times Square
area to more than the Phoenix
Theatre productions.
However, the News' firststringer,
John Chapman, is still shying
away from the off-Broadway offerings. It's understood the reason
for his standoff attitude is that he
feels he might be too rough on
the shows, since his critical standards are geared for Broadway
product. He's said to have no objection to other members of the
drama staff covering off-Broadway
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HARRIMAN SIGNS BILL FOR ANTA TAX WAIYER

Albany, April 24.

Gov. Averell 'Harriman signed without comment last Friday (20) the Mitchell-Farrell bill to give tax exemption to real estate owned by non-profit corporations organized under federal law to stimulate interest in the theatre. Maximum exemption is \$1,500,000.

The measure, sponsored by Sen. MacNeil Mitchell, Republican representing the Times Square district, and Assemblyman John H. Farrell, Manhattan Democrat, is designed

and Assemblyman John H. Farren, Manhattan Democrat, is designed to benefit the ANTA Theatre, New York. It had been cleared with Mayor Robert F. Wagner.

May Lop 'Stockings' For **Smaller London House**

London, April 24

London, April 24.

Prior to checking out for a 10day trip to Paris last week, Arthur
Lewis, representing Broadway producers of Cy Feuer & Ernest H.
Martin, had preliminary confabs
with Prince Littler in regard to
setting up a deal for a London production of "Silk Stockings." A
firm decision is expected when
Lewis returns to town next week.
In view of the acute theatre

Lewis returns to town next week.

In view of the acute theatre shortage in the West End, the Broadway musical may be modified and put into a smaller house. There appears to be no prospect of its presentation at either the Dryfry Lane or Coliseum, the traditional London homes for the major Broadway tuners.

Before flying book to No.

Before flying back to New York next week, Lewis will pay checkup visits to "Guys and Dolls" and "Can-Can," which are touring the provinces.

London 'Garden' May Recoup N.Y.

Garden" may enable the original New York production of the Enid New York production of the Enid Bagnold comedy to recoup the balance of it's investment. Irene Mayer Selznick, producer of the Broadway edition, is about to make a 75% return of the \$100,000 investment. With the Wost End version expected to run about two years, the share of the profits from that source, plus royalties from the two scheduled strawhat packages and the preliminary interest in the amateur market, the venture is figured likely to pay off.

The \$75,000 recouped thus far represents operating profits from the 181-performance Broadway run, plus the show's share of the pre-production sale of the film rights to Paramount.

rights to Paramount.

Incidentally, Peggy Ashcroft, costarred with Edith Evans in the H. M. Tennent presentation of the play in London, is due to withdraw from the cast in August, and Pamela Brown has been engaged to succeed her in the role of the governess and ex-convict.

governess and ex-convict.

Mrs. Selznick, who went to England to attend the West End opening of the show, is due back in the U. S. in the next couple of weeks. She has nothing set for future Broadway production, but is said to be actively considering two scripts of undisclosed title and authorship.

PLAN STOCK COMPANY FOR STUDEBAKER. CHI

FOR STUDEBAKER, CHI

Chicago, April 24.

A new stock company, with a name policy, is planned for the Studebaker Theatre here. A group of local investors has taken a fiveyear lease on the house.

Bernard Sahlins, Theodore Rossman, Lewis Manilow, and Andre Gabor, heading the group, have obtained working capital from 63 Chicagoans and hope to open in October with 10 plays, each to run four weeks. It's planned to offer classic and contemporary works, with "Chalk Garden," "View From a Bridge," "Uncl." "View From a Bridge," "Uncl." a Wiew," and "Three Penny Opera," being sought. The management also figures on producing occasional new script.

A basic Equity company will be recruited, and various stars are being approached to guest in plays with which they have been previously identified or which they may have a yen to try.

Goal of the backers is 20,000 subscriptions before the start of the first season. The 1246-seat Studebaker, under lease as an NBC-TV studio for the past five years, was dropped from the Shubert holdings last fall. Danny Goldberg, who has produced summer theatre and legit road companies, is general manager of the new outfit, and Danny Newman is pressagent.

TSR Theatre Co. has lined up two new plays thus far for its ini-tial season of off-Broadway pro-duction. The organization, recent. y formed by Bill Whiting, Dick Nel-son and Bob Murphy, is taking over the Provincetown Playhouse over the Provincetown Playnous for 21 weeks, beginning Mry 21. The initial offering, which will be presented as a co-production venture with Carolyn Phillips, will be the preem of Sara Reavin's "Ivory Reach".

That'll be followed by a June 11 debut of Doug Cramer's "Call of Duty." TSR plans to give each of its productions a three-week

ATPAM Scuttles Sheaffer By-Law; Abraham As Prez

The objectionable restrictions in the Assn of Theatrical Press Agents & Managers by-law to the Sheaffer amendment have been lifted. The appendage has been "rephrased" and was approved at week's overall membership meet in New York.

As passed, the revised ruling permits entrants under the Sheaffer amendment to apply for overall membership after five years as either a pressagent or manager restriction holds for ATPAM members.

The original by-law limited membership to either one of the two chapters. The revised ruling requires applicants who qualify under the amendment to put in their bids for membership within three years after the termination of their reversible or employment. This cities the second of their contractor or or or the cities. newspaper employment. This stipulation, however, does not affect applications already submitted.

pilications already submitted.

Another attempt to put a gag on the release of ATPAM news was made at the meet via a motion by the roadagents that only officers and board members be permitted to issue releases on union affairs. The move was tabled. The board of governors had recently been pressured into revoking a similar by-law.

Nominations for officers and board of governors to run in the June 11 election were also made at last week's meet. The officer slate all uncontested, includes Saul Aball uncontested, includes Saul Ab-raham, president, to succeed in-cumbent Abel Enkelwitz; Francis Robinson, veepee; Milton Wein-traub, secretary-treasurer; Hal Ol-ver, business agent; and Fred De-Bondy, sergeant-at-arms.

Enkelwitz was re-nominated, but Abraham. Robinson, incumbent veepee, also declined nomination do president, while Sol Jacobson declined a nomination as veepee. The other nominees are all incumbents.

other nominees are all incumbents. The 10 nominees to the board of governors include Ben Boyar, Walter Fried, Mike Goldreyer and Charles Stewart (managers), Jacobson and Dawe Lipsky (N. Y. pressagents), Sam Stratton and James Hughes (advance agents), and Joe Burstin and William Rolland (Yiddish group). All, but Boyar, Jacobson, Lipsky and Hughes are incumbent board members.

Balloting on the election of

members.

Balloting on the election of pressagent chapter officers also took place last week, with the results as follows: Merle Debusky, chairman, Marty Schwartz, vice chairman; Betty Lee Hunt, secretary, and Reginald Dennenholz, treasurer. The only contest was in the vice chairman category, with Bob Ullman losing out.

Ahead of His Time

Chicago, April 24.

Joe Flynn, pressagent for the touring company of "Inherit the Wind," is displaying a medal which Dr. Preston Bradley, of Peoples Church, had made for him. Medal carries the profile of St. John, whom it describes as the "original adyance man."

TSR Theatre Sets Tvory Branch' Metro Entering B'way Production; and 'Call of Duty' for Provincetown **Phillips to Stress Legit Values**

'Dancing' on the Shelf. Starcke Eves 2 Others

With plans for a re-production of John van Druten's "Dancing in the Chequered Shade" at a standstill pending the casting of the femme lead, producer Walter Starcke left for the Coast last Friday (20) to discuss possible deals for two other scripts. He declined to reveal the titles or identify the authors.

Starcke says that van Druten Starcke says that van Druten has done a complete rewrite of "Dancing" and that several of the show's backers have approved the new version and are willing to wait indefinitely for it to be done. There is enough coin left from last fall's abortive tryout tour to put the comedy on again without refinancing, according to the producer

ducer.

The femme lead is figured the The remme lead is ngured me vital element in the show, and Starcke says he intends to wait ûntil just the right ingenue is avauable before trying to go ahead. The only ones he knows of who would be suitable are now in other shows, he says.

\$1,500,000 Net On 'Game,' 'Yankees

both produced by Frederick Brisson-Robert E. Griffith-Harold S. Prince, are nearing a combined \$1,500,000 payoff. That's figured on the net registered by both musicals as of a March 31 accounting, plus estimated profit for the ensuing three weeks.

The take, split 50-50 between the backers and producers, represents profit from the Broadway runs of the two tuners, plus the national company of "Pajama." The recently-forfned road edition of "Yankees" hasn't yet recovered its \$122.067 production cost. The Brisson-Robert E.

national company of "Pajama."
The recently-forfied road edition of "Yankees" hasn't yet recovered its \$122,067 production cost. The tourer, starring Bobby Clark, was financed from profits from the original company.

It's understood that "Yankees" has been sold to Warner Bros, for \$750,000, plus 50% of the film profits. On the basis of the basic deal, that would give the production an additional \$300,000, representing its 40% cut (less commission and fees). The terms were substantially the same on a prior sale of "Pajama" to WB. Partial payment has already been made by the film studio on that purchase.

The Broadway production of "Pajama" currently in its 103d week, stars John Raitt, Eddie Foy Ir., and Helen Gallagher. The road company stars Fran Warren, Larry Douglas and Buster West. Gwen Verdon stars in the New York presentation of "Yankees," currently in its 52d week.

Highlights from the March 31 audits follow:

"Pajama Game"
Investment, \$250,000.

Net profit, \$1,182,421.

"Pajama Game"
Investment, \$250,000.
Net profit, \$1,182,421.
Distributed profit, \$1,100,000.
"Damn Yankees"
Investment, \$250,000.
Net profit, \$235,069.
Distributed profit, \$100,000.
(Note: Another \$50,000 was distributed April 6.)

PARIS STAGE IN A RUT, SAYS FRENCH AUTHOR

Montreal, April 24.

The Parisian theatre is on the skids. Its glories of the period from 1920 through 1950 are a thing of the past. So says Gabriel Marcel, French playwright here for a series of lectures on philosophy and drama.

The British and American stage, Marcel declares, have interesting possibilities and in some individual cases have been excellent. He mentions the notable successes of American dramatists in Paris, particularly Arthur Miller and Tennessee Williams.

Marcel, who has written more

Marcel, who has written more than 25 plays, is a contributor to the Nouvelles Literaires in Paris and is a member of the French In-

Metro-Goldwyn-Mayer 15, re-en-tering the legit production field, but on a more direct basis than in 'he mid-1930's. The studio plans to produce plays, and possibly musi-cals, on Broadway not only to develop potential screen properties and talent, but as a direct money-making venture.

making venture.

Although details have not been set, tentative plans are for Sidney Phillips, the company's eastern story and play representative to be in charge of the new operation. It's expected that he will work closely with Howard Dietz publicity- ad veepee and a veteran Broadway lyricist, and Kenneth McKenna, Coast s'ory head.

Linder the projected setup Phil.

na, Coast s'ory head.

Under the projected setup, Philips will not only look for scripts suitable for Broadway production, but will follow the prevailing procedure of scouting for story material and even characters with a potential for legit dramatization. If the resultant scripts prove suitable for filmization, that will be a welcome angle, but it's noted that the prime consideration will be the legit production itself.

The studio will supply the hank-

legit production itself.

The studio will supply the bankroll for the legit productions, plus
the office s'aff and any casting and
production assistance or advice that
may be useful. Phillips expects to
hire company manager, pressagent
and other necessary legit aides as
needed for specific ven'ures. It's
not revealed whether the story rep. serving as producer, will get a straight salary or a share of the potential profits.

Phillips, who reaches retirement age next March, had planned to resign at that time and go into Broadway produc'ion, probably in partnership with an established manager. If he fails to work out a sat-(Continued on page 73)

Higher B.O. for 'Bubble' May Even London Scale On Musicals and Plays

On Musicals and Plays

London, April 24.

A move towards increased ticket prices for West End theatres is being made with the opening of Noel Coward's comedy, "South Sea Bubble," starring Vivien Leigh, at the Lyric tomorrow (Wed.).

Prices for orchestra stalls are being hiked approximately half a dollar to \$52.80, bringing the level up to the amount asked for the top imported Broadway musicals. "Bubble" is a straight play.

Until Drury Lane prices were increased to a top of \$2.80 a few years back, admission prices for musicals were more or less the same as for straight plays. The Drury Lane policy was subsequently followed by other managements, but the new Tennent presentation is the first to seek parily between straight plays and tuners.

If the experiment succeeds, it is expected to be followed by other managements, initially for top productions.

'LUNATICS' PAYS \$5,000 FOR 85G TOTAL DIVVY

"Luna'ics and Lovers." a 336-performance hit of last season, earned \$85,119 net profit on a \$100,000 investment, according to the latest audit on the venture. The

the latest audit on the venture. The revenue includes profit on the New York stand, plus a \$5,000 down payment for the touring righ's and \$1,668 in royalties from a Coast production.

A new dividend of \$5,000 was recently paid on the Sidney Kingsley comedy, bringing the total distribution to date to \$85,000, split evenly between the backers and producer May Kirshner. The film righ's have not been sold.

Subs as 'Witness' Lead, Then Leaves for Film

Will Hare, who regularly plays the court stenographer in "Witness for the Prosecution," at the Henry Miller Theatre, N. Y., is subbing this week for Gene Lyons in the role of the defendant. Lyons is on leave to costar in a tv show.

Hale will exit the Agatha Christie whodunit in a few weeks to go to the Coast for a part in the film, "The Man's Man."

Shows on Broadway

Waiting for Godot

LEGITIMATE

WALLING IOP COGOTO

Michael Myerberg, by arrangement with
Independent Plays Ltd., production of
comeeted the production of comeeted the production of comeeted the production of comeeted the production of the pr

ng). Bert Lahr
E. G. Marshall
Alvin Epstein
Kurt Kasznar
Luchino Solito de Solis

Imagine a sort of revue sketch, of full two-act length, consisting entirely of shaggy-dog dialog. That may suggest something of the surrealist quality of "Waiting for Godot."

What this allegorical curlo is supposed to mean, except in the most general sense, is a poser. Although there have been plenty of though there have been plenty of interpretations from those who saw the Samuel Beckett play in London, this is apparently one of those cases like "Cocktail Party," about which author T. S. Eliot was quoted as saying. "It means whatever you think it does."

Producer Michael Myerherg ad-

quoted as saying, it means whatever you think it does."

Producer Michael Myerberg advanced-tagged "Godot" for a limited four-week engagement, which could conceivably be face-saver insurance. With the provocative what's-it-all-about critical notices and controversial word-of-mouth, plus intellectual snob-appeal, the show should be able to stick for at least the advertised four weeks. But even with artificial stimuli, it's not a dish for general popularity.

This theatrical whatsit, written

But even with artificial stimuli, It's not a dish for general popularity. This theatrical whatsit, written by an Irish-born, Paris-resident and former secretary to doubletalk genius James Joyce, has been around for several years. Herbert Berghof was using it (or portions of it—probably one portion would be just as good as another) as an exercise for his acting classes. He was ordered to desist when Myerberg obtained the U. S. rights and then, after the unsuccessful stock tryout in Florida last winter, was engaged to redirect the Broadway production.

The show was done at an arty private theatre in London last season and on the strength of critical whoopdedoo in some of the British intelligentsia journals, was transferred to the West End for a moderately successful commercial run. That's when it became an international theatrical conversation piece.

There is no story and no action ("Godot." A coule of bums loll

That's when it became an international theatrical conversation piece. There is no story and no action to "Godot." A couple of bums loll around for two acts waiting for some joker named Godot. Presumably like Odets' "Waiting For Lefty" he represents man's perennial hope that things are going fo be better, if not today, then tomorrow or perhaps the next day, or possibly the day after, or maybe the day after that. Anyway, Godot Thever appears. Nor did Lefty.

To find explicit meaning in any specific bit of dialog is like trying to make sense of the disconnected palaver of a couple- of maudin souses. The lines are undeniably funny at times, at least as read with comic brilliance by Bert Lahr and E. G. Marshall as the two derelicts. But only a clairvoyant could perceive meaning in it.

Besides several vulgarisms relating to bodily functions, there's a succession of little exchanges of semi-coherent small talk. For example, "I wasn't doing anything."

Or, "Well, that passed the time."

"It would have nassed anway."

returns in the second act as a blind man, and Alvin Epstein gives a sharply etched portrayal of the abject slave who fights off freedom and bursts into jibberish when ordered to perform. Both these and the role of the cryptic emissary from Godot, simply played by a youngster named Luchino Solito de Solis, presumably are portentious symbols of something or other.

Berghof's staging keeps the talk-

other.

Berghof's staging keeps the talkfest in seeming motion, Louis Kennel's scenery is eloquently stark and Stanley Simmons' costumes are a ragtag asset. On the whole, "Godot" is magnified and lopsided, as exaggerated and tantalizing as a dream—and about as comprehensible.

Hobe.

The King and I

The King and-I

N. Y. City Center Light Opera Co. (William Hammerstein, general director) (revival of musical drama in two acts. Musical Grama in the Musical Grama Grama in Grama Gram Marion, Jinisa At N. Y., Stitt, Center of Marion, Jinisa At N. Y., Stitt, Center of Marion, Jinisa At N. Y., Stitt, Center of Marion, Jinisa At N. Y., Stitt, Center of Marion, Jinisa At N. Y., Stitt, Center of Marion, Jinisa At N. Y., Stitt, Center of Marion, Jan Clayton Interpreter John George Kralahome Leonard Graves King Zachary Scott Phra Alack Hubert Bland Lun Tha Philip Wentworth Tuptim Zachary Scott Phra Alack Hubert Bland Lun Tha Philip Wentworth Tuptim Christine Mathews Trince Chullongkom Muriel Smithe Princess Ying Yoawalak Lynn Kiluchi Sir Edward Ramsay Ben Lackland Princes and Princesses: Linda Campano, Louis Hernandez, Susan Kikuchi, Barbara Norman, Antonio Obregon, Valentine Obregon, Judith Ramsay, Fatricia Ramsay, Ronald Harvey, Fatricia Ramsay, Ronald Harvey, Fatricia Ramsay, Ronald Harvey, Tony Sievens, Bergstrom, Annita Beryll, Hazel Chung, Bettiina Dearborn, Dorothy Etheridge, Marion Jim, Norma Kaiser, Wonci Lui, Julie Oser, Nadine Revene, Joan Sandes, Tao Strong, Alice Uchida, Dusty Worrall, Yuriko, Rosemary Zinner, Riubert Bland, John George, Singer Princes McMillan, Amazons, Slavech Doris Galiber, Jean Maggio, Rose Rosett. Jeanctte Scovotti, Rita Shay, Yolanda Vasquez, John Kellin, Robert Reim, Sherman Sneed.

For the initial production of its third spring season, the N.Y. City Center Light Opera Co. is offering a superlative revival of a beautiful show, "The King and I." This is one of the big-four Rodgers and Hammeristein musicals (with "Oklahoma," "Carousel" and "South Pacific") and in this fine performance it's strong enough to be a hit all over again.

If other productions ("Kiss Me.

all over again.

If other productions ("Kiss Me, Kate" and "Carmen Jones") weren't committed to follow, "King" would be a candidate to continue beyond its scheduled three weeks. As it is, the show should be a boxoffice cleanup and a word-of-mouth come-on for the following two entries and, on a long range basis, for the City Center musical comedy setup.

With Jan Clayton the unforget-

specific bit of dalog is like trying to make sense of the disconnected palaver of a couple. of maudiling to make sense of the disconnected palaver of a couple. of maudiling to make sense of the disconnected palaver of a couple. of maudiling to make sense of the disconnected palaver of a couple. of maudiling the source of the manufacture of the manufactu

HARVARD ARTS REPORT OUTLINES LEGIT PLAN

Harvard U. has just published a 155-page report on the teaching of visual arts in American universities, with a series of recommendations. While most of these visual arts in American universities, with a series of recommendations. While most of these relate to architecture, painting and similar subjects, there are proposals with respect to Harvard expanding its own study of the the-

ater.

Special curriculum would be organized in connection with the new Harvard Theatre, proposed for adjacency to the Fogg Art Museum in Cambridge. An endowed chair for a professorship in dramatic arts is envisioned, along with another professorship for a designer-technician to insure high technical quality of Harvard drama.

Proposed Harvard Theatre would

Proposed Harvard Theatre would Proposed Harvard Theatre would be a home for foreign language societies, various undergraduate activities like Hasty Pudding, Pi Eta musicaes and Harvard Dra-matic Club. Tie-ins-with Harvard's Theatre Collection, lectures on drama and selected moving pic-tures is also part of the blueprint.

Actors Merely Puppets, Technicians Rule Legit, Sez Henry Hull Sadly

Des Moines, April 24.

Henry Hull, here for a dramatic reading, "An Afternoon With Mark Twain" before the Des Moines Women's Club, declared, that the "subordination of the actor to the set designer, costume designer and lighting expert" is the most dam-

set designer, costume designer and lighting expert" is the most damaging change he has observed during his 45 years in the theatre.

"The theatre is essentially teamwork," the film-legit actor said. "In the course of development, when each team starts playing its own game as suits it best, it becomes a little trying." He described to-day's actor as a "pup-et" who is told how to say his lines, what scenery to stand against and what to wear.

scenery to stand against and what to wear.

Hull blamed "unionization" of of the theatre staff for bringing about such conditions, which, he said, do not even permit a playwright to choose his own set designer, and scenery.

Such conditions, he said, drove him from Broadway. The actor added, however, "If something is offered me and I get a compulsion neurosis—something I've got to do—I will go back to the theatre with all its difficulties. I will not go back just for the sake of acting."

On the brighter side, Hull as serted that the smaller and archi-

serted that the smaller and archi-tecturally better theatres of today do not require actors to "rant and shout" in order to be heard.

Show Finances

PONDER HEART

| Production costs | 71,128 |
|---|-----------|
| Loss, six-week tryout | 33.937 |
| Pre-opening expenses | 6.252 |
| Cost to open on Broadway | 111,317 |
| Operating profit, first seven weeks on B'way | 10,805 |
| Unrecouped costs, as above date | 100.512 |
| Weekly Operating Budget | |
| Theatre share | the gross |
| Cast payroll (excludes 10% of the gross to star David ' | |
| Wayne | \$3,854 |
| Crew | 1,460 |
| Stage managers | . 375 |
| Company & general managers | 475 |
| | |
| Pressagents | 250 |
| Wardrobe and dressers | 177 |
| Extra stagehands | 102 |
| Author royalty | 10%: |
| Director royalty | 11/2% |
| Designer royalty | 1/3% |
| Ad-publicity (approx.) | \$75 |
| Departmental & rentals (approx.) | 450 |
| Office charge | 250 |
| Gross necessary to break even (approx.) | 17.800 |
| (Note: The Playwrights Co. production opened Feb. 16, ' | |
| Music Roy N V) | , |

Shows Out of Town

Shangri-La

New Haven, April 21.

Robert Fryer & Lawrence Carr production of musical drama, based on James Hilton's novel, 'Lost Rorizon,' in two Green, Harold Lang, features Jack Cassidy, Alice Ghostley, Joan Holloway, Berry-Kroeger, Carol Lawrence, Robert Cohan, Susan Cabot, Music, Harry Warr Cohan, Susan Cabot, Music, Harry Warr Cohan, Susan Cabot, Music, Harry Warr Robert E. Lee, James Hilton, scenery, Peter Larkin; costumes, Irene Sharaff, musical direction, choral arrangements and musical continuity, Lehman Engelf-musical direction, choral arrangements, and musical continuity, Lehman Engelf-rangements, Philip J. Lang; ballet music composed and arranged by Genevieve Pitot; additional dance arrangements, John Morris; production manager, Robert Staged by Donald Saddler; entire production directed by Marshall Jamison. At Shubert, New Haven, April 21, '56; 35 top. Robert Henderson Harold Lang Rita Erintiow And Harold Lang Rita Erintiow And Charles Mallinson Lock Cassidy Hugh Conway Lew Ayres Pitot Chung Lum Chang Martyn Greet Susan Cabot Lorfsen Susan Cabot Arana Carol Lawrence Till Edwin Kim Ying Lettle One Lettle Goege Lenz Doctor G. Wood

worthy. Richness of color and materials makes costuming eye-filling. As it now stands. "Shangri-La offers appeal to seekers of quality in production and presentation. "Popular" acceptance, however, will depend on revisions. Bone.

What's the Rush?

Pittsburgh, April 18.

Pittsburgh, April 18.

Pittsburgh, April 18.

Pittsburgh Playhouse production of revue in two acts (23 scenes), by Charles Scenes, by Charles States and Mike Stewart's Charles States and Mike Stewart's Charles States and

Bagh Conway
Chang Martyn Green
Rimshi Edward
Rennes
Rimshi Edwin Kim Ying
Rimshi Edward
Rennes
Rimshi Edward
Rennes
Rimshi Edwin Kim Ying
Rimshi Edward
Rennes
Rimshi Edward
Rennes
Rimshi Edwin Kim Ying
Right Lama Berry Kroeger
Bancer Perrault
Robert Cohan
Roter Veaver
Rome July Junne Sica, John Smolko and
Carlo Weaver.

"What's the Rush?" continues
the spring tradition for bright, coriginal musicals at Pittsburgh's
community theatre. Over the years,
the Playhouse has gone in mainly,
for new revues, and occasionally
falling back on items like "Best
Root Forward" and collections
from previous Broadway hits. Origination of the Pittsburgh's
core which Hellen Perrault
Root Forward and collections
from previous Broadway hits. Origination of the Pittsburgh's
core which Hellen Perrault
Root Forward and cocasionally
falling back on items like "Best
Root Forward" and collections
from previous Broadway hits. Origination of the Pittsburgh's
core which falling broad there
from your evenues, and occasionally
falling back on items like "Best
Root Forward" and collections
from previous Broadway and later dropped.
The new show is by Charles
Strouse, Lee Adams and Mike
Strouse Friends, 'the latter optioned
and after dropped.
The new show is by Charles
Strouse, Lee Adams and Mike
Strouse it a classy production
in it good enough to qualify for
any professional revue. Playhouse
has given it a classy production
in it good enough to qualify for
any professional revue. Playhouse

Duties of a Stage Manager

The following code of the duties of a legit stage manager was worked out by a committee of Broadway stage managers headed by John Cornell, and was approved by the council of Actors' Equity:

"A stage manager under Actors' Equity contract is, or shall be, obligated to perform at least the following duties for the production for which he is engaged, and by performing them is hereby defined as the stage manager.

"1) He shall be responsible for the calling of all rehearsals, whether before or after opening.

"2) He shall assemble and maintain the prompt book, which is defined as the accurate playing text and stage business, together with such cue sheets, plots, daily records, etc., as are necessary for the actual technical and artistic operation of the production.

"3) He shall work with the director and the heads of all other departments, during rehearsal and after opening, schedule rehearsal and outside calls in accordance with Equity's regulations.

"4) Assume active responsibility for the form and discipline of rehearsal and performance, and by the executive instrument in the technical running of each performance.

"5) Maintain the artistic intentions of the director and the producer after opening, to the best of his ability, including calling correctional rehearsals of the company when necessary, and preparation of the understudies, replacements, extras and supers, when and if the director and/or the producer declines this prerogative.

"6) Keep such records as are necessary to advise the producer on matters of attendance, time, welfare benefits, or other matters relating to the rights of Equity members.

"7) Impose discipline, as provided in the Equity constitution and by-laws, where required, appealable in every case to Equity.

"8) The council shall have the power from time to time to define the meaning of the word 'stage manager' and may alter, change or modify the meaning of stage manager as hereinabove defined."

Howard-Beadle Will Run

as stager at Newport, with Beadle as general manager. A 10-week season is planned.

> **Metro Into Legit** Continued from page 71

isfactory deal with Metro, he would presumably go through with that plan. In the meanwhile, he would at least set up the legit producing unit for the company anticipatory to retirement next spring.

to retirement next spring.
Under the setup tentatively agreed upon, Phillips will submit any scripts or properties he likes for studio approval. The company will have the option of going ahead with the production of any such entries it likes. However, Phillips will have the right to go ahead independently with any entries the studio nixes.

In the mid-1930's Metro supports

studio nixes.

In the mid-1930's, Metro supplied the entire backing for a number of Broadway shows, notably productions of Max Gordon and the late Sam H. Harris. Paramount was also active in the field. Both companies withdrew in the late '30's, following a dispute with the Dramatists Guild over the split of the proceeds from film sales of legit scripts.

Phillips have been an investor.

Morehouse in 'Wind' Job: Union Status Uncertain

Ward Morehouse, whose application for membership in the Assn. of
Theatrical Press Agents & Mangers is pending, is working in an
"advisory capacity" as publicist
for "Inherit the Wind." That was
disclosed last week by the show's
producer, Herman Shumlin.

producer, Herman Shumlin.

A report that the former drama columnist for the N. Y. World-Telegram is in line to become p.a. for the Broadway edition of "Inherit" was discounted by the producer with the statement that "there's nothing definite about that at present." Gerald Goode is now p.a. for the Jerome Lawrence-Robert E. Lee drama, having succeeded Leo Freedman, who followed Arthur Cantor on the assignment. signment.

Meanwhile, there appears to be some uncertainty about Morehouse's eligibility for admission to ATPAM. Although he applied some weeks ago under the so-called Sheaffer amendment, an official ruling last week by Sidney Cohn, was that the recently-enacted measure applies only to unemployed newspaper men with 10 years' experience in the legit field. Morehouse is currently with the North American Newspaper Alliance, but the unemployed-only stipulation of the Sheaffer amendment may not apply in this case, since the application was made prior to Cohn's interpretive ruling.

prior to Cohn's interpretive ruling.
Incidentally, as a member of the
N. Y. Drama Critics Circle (dating
from the time when he was criticcolumnist for the old N. Y. Sun),
Morehouse recently voted for "Inherit" as the best play of the current Broadway season. However,
"Diary of Anne Frank" won the
reviewer group's selection, getting
11 votes, five more than "Inherit."

Stock Items

"Dark Angel," a whodunit by Ouida Rathbone, is slated for a strawhat tryout tour this summer. Basil Rathbone, the playmright's husband, will costar in the production which Signe Hasso and Daniel Levin will stage.

tion which Signe Hasso and Daniel Levin will stage.

Elitch's Gardens, Denver, begins its 66th summer season June 17. The operation is run by John Gurtler and his "brother, Arnold Jr., with Luther Kennett as resident director.

The Georg Kaiser-Kurt Meilimusical, The Silver Lake," titled "Zilber Zee" in its original German version, will be given its American preem this summer at the Green Mansions Theatre, Warrensburg, N. Y.

"Rocky Road" will be the opening bill of the season at the Hill-top Theatre, Lutherville, Md., beginning May 29.

Cyril Simon will be director at the Wagon Wheel Theatre, Bockton, Ill., rurrently presenting "Venus Observed," will continue through the summer presenting a different play every two weeks.

Barnard L. Sacket will reopen his Gateway Music-Gb-Round Playhouse, Somers Point, N. J., near Atlantic City, June 26 for a 10-week season.

Joan Castle in 'Golden,' Set for Dublin Tryout

London, April 24.

American actress Joan Castle, who has been in London for some months, has been signed for the lead in "The Golden Link," by Edward Lindsay-Hogg, which opens a tryout May 22 at the Gate Theatre Dublin atre. Dublin.

The production, being presented by Lord Longford and staged by Sheila Richards, may then trans-fer to the West End.

Chas. MacArthur, Playwright, 60

Charles MacArthur, 60, playwright, scenarist, former newspaand husband of Helen Hayes, died last Saturday (21). He typified the color and excitement a bygone era, not only in his writing, but in his personal life. He was a product of '20s and maintained the fast and strenuous pace of that period throughout his ca-

reer.

MacArthur grew up in the hardboiled Chicago school of journalism as a rewrite man and reporter
from 1914-23. He served in 'he
army during the Mexican border
campaign of 1916 and with the
Rainbow Division in World War I. Casino Theatre, Newport Michael Howard and Spofford Beadle will take over the operation of the Newport (R. I.) Casino Theatre-this summer. Sara Stamm, who ran the barn for the past 14 years, has tempörarily withdrawn from production because of ill health. Howard, director of the Woodstock (N. Y.) Playhouse for the past three seasons, will double as stager at Newport, with Beadle as stager at Newport, with Beadle

Rainbow Division in World War I.

In 1923 he moved to New York
with aspirations of becoming a
playwright, and in 1926 scored with
"Lulu Belle," written in collaboration with Edward Sheldon. His
novel, "War Bugs," was published
that year and in 1927 he had an
other play going, "Salvation," written with Sidney Howard.

It was in 1928, though, that Mac-Arthur made his most notable mark as a playwright. The prop-erty was "Front Page," the first of a number of successful collabora-tions with Ben Heest, another Chi-cago newspaper alumnus.

cago newspaper alumnus.

As collaborators, Hecht and MacArtiur clicked with such Broadway entries as "Twentieth Century" and "Jumbo" and in pictures were represented by several films, including "Crime Without Passion," "The Scoundrel," "Gunga Din" and "Wuthering Heights."

On his own MacArthur, wrote

wutnering theights."

On his own, MacArthur wrote the play, "Johnny on a Spot" and the film, "The Sin of Madelon Claudet." The latter starred Miss Hayes, whom he married in 1928. A prior marriage to Carol Frink, a Chicago newspaperwoman, ended in divorce. in divorce.

in divorce. "Claudet" marked Miss Hayes' film debut, and it won her the Oscar for that year.

Off-Broadway Shows

T. Edward Hambleton & Norris Houghton (in association with Lincoln Kirstein) presentation of "Sideshow No. 6," an opera in two acts by Virgil Thomson and Gorar in two acts by Virgil Thomson and Gorar in two acts by Virgil Thomson and Gorar in two acts by Virgil Thomson and Gorar in two acts by Fill Butter, and the Company of the Compa

There's much to be said for a theatre that can offer "A Month in the Country" six nights a week and "The Mother of Us All' on the seventh. The latter, the sixth of Phoenix 1955-56 "Sideshows." is the first all-professional production of the Virgil Thomson-Gertrude Stein opera, a'though the piece debuted at Columbia U, in May, 1947, and has since been semi-pro'd around the country.

There is no story to "Mother," only a thin thread of theme about 19th century America's growth to greatness, the single tie Joing Susan B. Anthony's impassioned fight for women's rights.

In maladroit hands this could

greatness, the single tie being Susan B. Anthony's impassioned fight for women's rights.

In maladroit hands this could become pompous pageantry of the worst sort and, as it is, there is sentimentality to spare, but it is sentimentality to spare, but it is sentimentality to spare, but it is sentimentality to spare, but it is sentiment indigenous to the American dream. Composer-conductor Thomson is no stranger to the sounds, songs and voices of the not-so-new world, and his musical evocation is both nostalgic and amusing.

It would seem, however, that he wants this music drama to be a Gertrude Stein memorial, letting his contribution serve and under-score the satiric, sometimes hilarious, libretto which she created just before her death. There is acid for the pompous, compassion for the thumble, admiration for the courageous, and running throughout a brightly wicked wit.

Of the colorful figures. Shirlee Emmons' singing of Susan B. Anthony is most prominent, by virtue of importance and Miss Emmons' command. Although visibly nervous at times (who wouldn't be, for example, singing an entire scene atop a pedestal?) she nicely eschews traditional devices.

Among the company's many in dividual moments, especially sound are Elaine Bonazzi as Gertrude S., Joseph Sopher as Jo the Loiterer. Jan McArt as beloved of John Adams and Marianne Weltman as Daniel Webster's dream girl, although Leon Lishner seems in uncomfortable voice as Webster.

Bill Butler, late of Phoenix director's showcase, has staged pleasantly, managing to have singers where Thomson took bows prior to the second act, some philistinic boos mingled with the accolade, but his deprecatingly bland smile proved to be the last word.

The Beautiful People

a misorce. "Claudet" marked Miss Seenes, Buller doesn't let important moments get blurred. As Thomson took bows prior to the Second act, some phillisting bows might be colored the colored for the second act, some phillisting bows might be will be second act, some phillisting bows might will be second act, some phillisting bows might be but his deprecatingly bland smile statement, "I wish they were emerify a distance of the statement, "I wish they were entered and the statement." I wish they were entered and the statement of the statement, "I wish they were peanuts."

"MacArthur recently completed a serve play, "Glory Be," in collaboration with Ani'a Loos, Miss Hayes are with the second with the words of the statement of the chief of the Chemical Warfare Service in Washington.

"He was an incurable prankster, and dyell the will have to go out to go to the chief of the Chemical Warfare Service in Washington.

"He was an incurable prankster, and dyell the second act, some phillisting words with the second act, some phillisting season two lessers with the second act, some phillisting season the season was a season of the second act, some phillisting season was a season of the statement, "I wish they were peanuts."

"The Beautiful People Hunt-King Production revival of complete the with Ani'a Loos, Miss Hayes are play." I was been scheduled to star in it. From 1948-50, MacArthur was ediled to the chief of the Chemical Warfare Service in Washington.

"He was an incurable prankster, and there is no telling, ever, what he follows, so far as I can discover, and there is no telling, ever, what in 1930, Miss Hayes gave birth to a daughter, Mary, who died of pollo in 1949, while in the early stake but seen advantage of a 1953 city bill which permits theatres in resident and there is no telling, ever, what is a season with the promise the promise of the will be promised the promise of the season with the promise of the will be promised the promise of the season will be promised the promise of the season will be promised the

that way, for the over-sentimental-ization is constant. Richard Kronold, for example, as the idle father and collector of a deceased's insurance checks, gives a direct but cloying performance. As his son, Mark Fleischman is in a con-tinuous glow, although Mathilda Fills as the deathers.

son, Mark Fleischman is in a continuous glow, although Mathilda Hills, as the daughter, St. Agnes of the Mice, occasionally restrains her breathy wonder.

Karl Williams as a bewildered investigator and Robin Flynn as the parish priest don't get carried away in syrupy excesses, and their scenes are welcome respites. But it would be a lift if one of Saroyan's people were not quite so beautiful.

Eastward in Eden

Phillips, Margie Owens, Richard Woods, Fredi Nacamee, Joel Thomas, Don Wag-Roner, Wayne Wilson.

During the 1947-48 season, there were some who thought Dorothy Gardner's "Eastward In Eden" got short shrift. One theatre historian, in fact, included the 15-performance Emily Dickinson biography in a "best play" category.

There's nothing in O'Brien & Cone's revival at the Actor's Playhouse to justify such veneration. The study of the Amherst poetess seems talky, stilted and static.

Neyer an easy form, stage biography requires either a subject of compelling interest or expert treatment of a lesser figure. Miss Gardner has dealt sketchily with Dickinson, the poet, squandering two long acts instead on Emily's frustrated passion for a Philadelphia clergyman.

There is an inordinate amount of chitchat and it would be helpful, if the actors in this revival were on the qui vive speechwise. Mostly, however, it's an immature company that bogs down in verbiage, exhibits uneasiness in mid-19th century manners, and is generally remote. Stager Edward Ludlum has permitted the play to meander.

As Emily, Maggie Owens has difficulty conveying the poet's drive, although what can an actress do with a character who says her chief want is "a state of being"? Joel Thomas is rather too honey-voiced as her clergyman love, while Richard Woods brings a little more truth to the part of Emily's father, and Alice Beardsley is good as a maid.

Geor.

Heartbreak House

Equity Library Theatre revival of com ly-drama in three acts, by George Ber urd Shaw. Staged by M. F. Robel; set ags. Murray Sherman; lighting, Barbarr chier. At Lenox Hill, N.Y., April 18

Playwrights

Phillips have been an investor in a number of Broadway shows, and has arranged various Metro film buys, including pre-production deals.

Continued from page 71

toninued from page 71

stanza of a three-week stand at the Harris Theatre, Chicago. A prior two-week break-in at the Cass Theatre, Detroit, played to disappointing business.

Highlights from March 31 accountings on "Cat" and "Seed" follow:

Shows Abroad

The Chalk Garden

London, April 14. H. M. Tennent Production presentation of a drama in three acts by Enid Barnold, Stars Edith Evans, Peggy Andrews Felix Are Edith Evans, Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Ashroft Maitland George Rose 2d Applicant Ruth Lodge 3d Applicant Janet Burnell Start Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Andrews Peggy Rose Rose 1 Peggy Andrews Peggy Rose Peggy Andrews Peggy Rose Peggy Andrews Peggy Rose Peggy

It appears to have become Tennent Productions practice to give exceptional star qualities to its Haymarket Theatre presentations

The big-name policy, which payed off so handsomely with "Waters of the Moon" and "A Day By the Sea" (both written by N. C. Hunter), has been continued with Enid Bagnold's "The Chalk Garden" and there is no question but this, too, will return handsome dividends. The star trio of Edith Evans, Peggy Ashcroft and Felix Aylmer will pack this theatre for months to come.

To make doubly sure, John Giel-To make doubly sure, John Gielgud was recruited to direct the play, and his subtle staging gives it the elegance and poise it deserves. In a persuasive but unobtrusive way he has succeeded in extracting the human emotional qualities of the principal characters, yet retaining the right degree of eccentricity.

As entertainment "Challe Care

As entertainment "Chalk Garden" has exceptional qualities. It is far from being great theatre, but it displays remarkable understanding and a satisfying measure of integrity. Which is all the more remarkable seeing that the principal characters are far from normal as seen by everyday standards. Indeed, they resemble casebook personalities, with only an analagous resemblance to ordinary people.

analagous resemblance to ordinary people.

There is a deal of subtlety in Miss Bagnold's writing, which more than compensates for any obscurity in-plot construction. The ranalogy between the plants that refuse to flower in the chalky subsoil of her garden, and the young granddaughter, who becomes a subject for Freudian analysis in the odd surroundings of her grandmother's home, is comparatively obvious. So, too, is the Incident revolving around the hired companion, who is recognized by a visiting judge as the girl he sentenced to death for murder. This, notwithstanding, the play remains a moving and tender entertainment.

ment.

Possibly, without the exceptional cast, much of the less obvious qualities of the play would not be too apparent, but with Miss Ashcroft as the hired nanny, Miss Evans as the grandmother and Aylmer as the judge, it is given an exceptional lift. Their performances could hardly be better. None misses an opportunity and they impress with their unmistakable sincerity.

Despite the outstanding stellar contribution, praise is also due for a remarkable performance by Judith Stott as the 16-year-old grand-child who sought to secure the limelight after her mother had decided to re-marry. Rachel Gurney, as the mother, and George Rose, as a manservant, help to maintain the unusually high acting standard.

standard.

The single set designed by Reece Pemberton captures the eccentric atmosphere of the home with just the right suggestion of the chalk garden outside. It's an adroit piece of design.

Myro.

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Free Exchange

Glasgow, April 18.

H. M. Tennent Ltd. and Peter Glenville presentation of farce in three acts by the control of the control o At k'na's Theatre, Glasgow,
56; \$1.20 top.
Alec Gulnness
Martita Bunt
Frace Petringell
Kenneth Williams
Billie Whitelaw
Douglas Byng
Cyril Wheeler, John Grant.
Michael Malnick, Leslie Kyle,
Thomas Bille Kyle,
Michael Malnick, Leslie Kyle,
Michael Malnick,
Especial Cyril Wheeler, John Salew
Ann Warren
e Alanna Boyce
'Virginia Holt
Ronald Radd
Phyllichael Butes
Phyllichael Butes
Ononess
Special Michael Malnick
Special Michael Malnick
Special Montel Malnick
Cyril Wheeler, John Salew ctor John S Cyril Wheeler, John G Michael Malnick, Leslie

Policemen Cyril Wheeler. John Grunt. Michael Malnick, Leslie Kyle

"Free Exchange," soon to be retitled "Hotel Paradiso," marks the first stage farce appearange for Alec Guinness. His part is a meek Paris builder who turns brave and goes off for a night at a city hotel with the wife of his architect friend. Farce suits the thesping prowess the star, who has pliable mien and wide acting range. His timing is also immaculate.

Play's tempo is fast and furious, building up from leisurely opening to scampers and hideaways in the shabby Paris Potel to which the couple comes in order not to be seen by friends.

Guinness, as a henpecked husband, selzes his chance when his domineering wife. played by Martita Hunt, goes off for a night to a sick sister. The architect friend has just quarrelled with his wife, and also goes off. However, the brave-for-a-night little builder doesn't reckon with the sabotaging of his plans through the arrival of all and sundry at the Hotel Paradiso.

Also in farce for the first itme, all and sundry Paradiso.

aradiso. Also in farce for the first itme, cene Worth gives a spirited per-ormance the temporary adven-Irene Worth gives a spirited performance the temporary advenuress who finds the night so full of misadventures that she regrets her move. Frank Pettingell is suitably lordly and superior as the architect and Miss Hunt is prim and domineering as the hero's wife.

and domineering as the hero's wife.

Douglas Byng impresses as a talkative widower with four children. Billie Whitelaw and Ronald Radd register in bit roles as a French maid and a hoteller, while Michael Bates shows a flair for comedy as a yokel-minded page. Douglas Stewart is eloquently silent in a minor part. Kenneth Williams is a capable yock-raiser as the passion-studying nephew who has an affair with the maid.

Peter Glenville has lost little of the native wit in his English adaptation. His direction is sure and keeps the necessary speed. Osbert Lancaster has designed a spacious sunny set for the builder's home, and stairway, reception desk and side bedrooms of the dingy Paris hotel.

Gigi

Glasgow, April 20.

Donald Albery, for Donmar Productions Ltd., in association with Alexander Ince. Exist Section 20.

Editor of Donmar Productions Ltd., in association with Alexander Ince. Exist Section 20.

Editor of Comment of C

Leslie Caron, in from Hollywood and concentrating on a career as actress rather than dancer, turns in a skilful and charming job as the growing-up tomboy Gigi in this London-aimed adaptation by Anita Loos of Colette's turn-of-the-century novel. This is the play that lifted Audrey Hepburn to Broadway stardom several years ago. Miss Caron pouts and sparkles as Gigi, daughter of a family which has not gone in for marriage, puzzled and unhappy as her aunt and grandmother prepare to train her for a courtesan's life. In black stockings and high-button shoes she rebels against the plan, and destroys the hopes of her family that she will eventually out-cocotte them all.

The actress offers a mamorable

The actress offers a memorable

portrayal as the awkward mamselle who finds true love with the rich playboy, and the stint should be useful for her upcoming film chore in same role at Metro next winter. Estelle Winwood scores as the sophisticated aunt living on past memories and a jewel box that recalls treasured amours. Ena Burrill is suitably self-assured and stately as the grandmother, while Kathleen Michael registers in occasional appearances as Gigi's mother, a disappointed opera singer.

Tony Britton exudes youthful charm and the confidence of wealth as the rich playboy. Esme Percy plays a manservant quietly but with effect, and Jessie Evans has comedy moments as a maid handling a telephone for the first time.

Scenery and costumes are of impressive quality, particularly the sturdy set representing the aunt's boudoir and Peter Hall has directed with sure and imaginative flair.

Romanoff and Juliet

Romanoff and Juliet

Romanoff and Juliet

Edinburgh April 18.

Linnit & Dunfee Lid, Presentation of comedy in three acts, by Peter Ustinov. Stars Ustinov, Frederick Valk, Hartley Power. Staged by Denis Carey; scenery and costumes, Jean Denis Maicley; songs at Lyccum Theatre, Edinburgh, April 9, 58; 51.20 top.

Soldiers. Joe Gibbons, David Lodge General Moulsworth. Peter Ustinov Vadim Romanoff. Frederick Valk Igor Romanoff. Michael David Igor Romanoff. Michael David Logen Start Start Vall Spot Michael David Device Start Vall Spot Michael David Devokies Romanoff. Marlanne Deeming Jr. Capt. Zlotochienki. Delphi Lawrence Freddie Vandersutt. William Greene Archbishop Edward Alenza

The smallest country in Europe, setting for this clever new comedy by Peter Ustinov, seems to have come right out of comic opera. The main characters, cardboard types without much depth, are quaint, colorful and amusing, and the three-acter pokes great good fun at the old-fashioned diplomacy.

The comedy is not without serial country of the comedy is not without serial country of the comedy is not without serial country.

at the old-fashioned diplomacy. The comedy is not without serious moments. It is an entertaining blend of satire, revue and political commentary, with sound acting by the cast, headed by the author. Plot, based on the Romeo and Juliet theme, concerns a set of lovers whose parents are divided politically. The girl is the daughter of the American ambassador, and the boy is the son of the Soviet ambassador. ssador. Action takes place on a cunning

bassador.

Action takes place on a cunningly-devised set, revealing the interior of the two rival embassies on each side of the small main square. Each house revolves to disclose either its own interior or to close up to show the composite main-street set.

Ustinov, with eyeglasses, bright costuming and quaint salutes, struts pompously around as the military, head of the Ruritanian land, and registers strongly throughout, with comical aid from two soldiers played by Joe Gibbons and David Lodge.

Katy Vail is good as the American Juliet, and Michael David proves a serious-minded dogmaspouting Romanoff, Frederick Valk, as the Russian envoy, has a long powerful speech on the October Revolution, which he handles with skill. Hartley Power is suitably American as the U. S. diplomat, and the ambassadorial wives are adequately played by Marianne Deeming and Josephine Barrington.

Other competent portrayals are

Deeming and Josephine Barrington.

Other competent portrayals are by William Greene as the slim young American, Delphi Lawrence as a Russian girl captain of a trawler, and David Hurst as a spy who turns monk. Edward Atienza, in the most brilliant of robes, conveys frailty as an Archbishop.

Apart from the bright writing, credit goes to Jean Denis Malcles for the originality of the set. Play will have appeal to sophisticated tastes, and a potential for N. Y. Gord.

SCHEDULED N. Y. OPENINGS (Theatres indicated if set)

Wake Up Darling, Barrymore (5.2), Most Happy Fella, Imperial (5.3), Kiss Me Kate, City Center (5-9). Lovers' (5-9). Lovers' (5-9), Zlegfeld Folles, Winf. Gard. (5-26), Carmen Jones, City Center (5-31), Shangri-La (6-6).

OFF-BROADWAY

OFF-BKOADWA1
Absalom, Harleguin (5-7),
Doll's House, Greenwich Mews (5-7),
Loman Cometh, Circle in Square (5-8),
Man Golden Arm, Cherry Lane (5-21),
Urry Branch, Provincetown (5-22),
Littlest Revue, Phoenix (5-22),
Call of Duly, Provincetown (6-11),

Inside Stuff Legit

Unprogrammed highlight of third annual Shakespeare birthday awards last Sunday (22) at American Shakspeare Festival Theatre & Academy, Stratford, Conn., was the announcement by Joseph Verner Reed, president, that a plaque and bust of Lawrence Langner, who fathered the project and is now chairman of the board, will become a permanent lobby fixture. In his acceptance Langner revealed tentative plans for a Shakespeare museum near the theatre.

Legit Bits

Claudia Cassidy, legit and music critic for the Chicago Tribune, is due in New York next Monday (30) and remaining through May 4 to see the new crop of Broadway shows. Her schedule includes "The Lark," "My Fair Lady," "Mister Johnson," "No Time for Sergeants," "Time Limit," "Waiting for Godot" and "Dlary of Anne Frank."

Mrs. Tom Patterson, president

Mrs. Tom Patterson, president of Canadian Players, and Laurel Crosby, publicity rep for the touring repertory troupe, are currently motoring to the Canadian northwest to arrange bookings for the group's tour next season. They recently returned from a trip through the maritime provinces.

through the maritime provinces.
Richard Newton will play the novelist, Keefer, in the London production of "Caine Mutiny Court Martial." He and Lloyd Nolan, who will stage the show and repeat his original role of Capt. Queeg, will be the only Americans in the cast.

Richard Torigi, who regularly

Americans in the cast.

Richard Torigi, who regularly
plays a small role in "Most Happy
Fella." took over the leading role
last Wednesday and Thursday (1819) in Philadelphia, where the musical is playing a tryout stand.
Robert Weede, star of the show,
was out of the cast for the three
performances to get a rest.

Joseph Schildkrant, costar of 'Diary of Anne Frank," wants it recorded that production stage manager Walter Neal, as on-the-spot representative for stager Garson Kanin, is an important element in the up-to-snuff quality of the show's performance. In last week's issue, a letter from producer Kermit Bloomgarden gave Kanin sole credit. A recent Legit Followup in Variety, noting the excellent performance, mentioned that "there's plenty of credit to go around."

around."

Vinton Freedley has been elected treasurer of the Council of the Living Theatre, succeeding Herman Shumlin, who withdrew. Other Council officers are Herman Levin, president; Howard Lindsay, veepee; Warren Caro, secretary, and James F. Reilly, assistant treasurer.

David Lawlor Jr. has taken over as company manager of the "Desk Set," succeeding Ben Stein, who has moved over to a similar stint on "Shangri-La."

on Shangri-La."

The Theatre Guild has sold its present N. Y. building to the Museum of Modern Art, which adjoins it, and is moving to quarters next door.

Costumer Helene Pons planes to Rome next Sunday (29) for a two-month visit with her daughter.

Muriel Rahn will have the lead in "Ivory Branch," slated to preem May 21 at the Provincetown Play-house, N. Y.

house, N. Y.

Peggie Dear, British producer,
director and stage manager, will
stage the off-Broadway production
of "Mrs. Warren's Profession,"
skedded for a May 29 opening at
the Davenport Theatre, with Frances Adler starred.

Claborae Fester is congriging

sheuteu for a may 29 opening at the Davenport Theatre, with Frances Adler starred.

Claiborne Foster is emerging from retirement to succeed Mindred Dunnock in a feature role in "Cat on a Hot Tin Roof" beginning next Friday (27).

The National Theatre, Oslo, will be brought to Broadway next February by S. Hurok for a two-week presentation of "Peer Gynt." The company will make the 'N. Y. visit under the patronage of King Haakon VH of Norway.

Judy Holliday, has been signed to star in the musical, "The Bells Are Ringing," slated for Theatre Guild production next November. The 192-seat Chanin Auditorium, on the 50th floor of New York's Chanin Bullding, will resume as a legit showcase May 23, with the Walt Witcover-Douglas Lutz production of "Three Times Three," comprising a trio of one-acters by Shaw ("How He Lied to Her Husband"), John Maddison Morton ("Box and Cox") and John Heywood ("A Merrye Playe").

"Sentimental Guy" is the new tag for the Irving Berlin-S. N. Behrman musicalization of Alva Johnston's book, "The Legendary Mizners."

Meade Roberts' "A Palm Tree in a Rose Garden"

Johnston's Dook, "The Legendary Mizners"

Meade Roberts' "A Palm Tree in a Rose Garden," which tried out on the strawhat circuit last summer, has now been tagged for a Coast-to-Broadway presentation by former talent agent Robert Lavin, in association with Alan Ericksen.

by former
Lavin, in association with Alan
Ericksen.
Actor Curt Conway plans to produce and direct Steven Hill's "A
Question of Marriage" next fall.
The author is also an actor.
Morton DaCosta will direct the
Jerome Lawrence-Robert E. Lee
dramatization of "Auntie Mame,"
skedded for Broadway production
next season by Robert Fryer &

Andy Griffith, who plays the lead role of Will Stockdale in "No Time for Sergeants," will take a leave of absence from the comedy beginning July 30 to appear in a "orthcoming film, "A Face in the Crowd."

Crowd."

Most of the cast of "Bus Stop," which closed on Broadway last Saturday (21), will appear in a two-week run of the play at the Cocoanut Grove (Fla.) Playhouse beginning next Monday (30).

Yayir A Lottie president of City.

ning next Monday (30).

Louis A. Lotito, president of City
Playhouses, and managing director
of the Martin Beck Theatre, N. Y.,
celebrates his 40th anni in the theatre today (Wed.).

Peggy Ann Garner, featured femme lead in the touring "Bus Stop," said in Toronto last week that she'll be married July 13 to Albert Salmi, who was the cowboy lead in the William Inge play on Broadway and for a time on the

Lawrence Langner and Armina Marshall (Mrs. Langner), co-administrators of the Theatre Guild, plane to Europe tomorrow (Tues.) to catch the London shows and visit Madrid and Gibraltar. They'll be gone three weeks.

visit Madrid and Gibraltar, They'll be gone three weeks.

Frances Sternhagen, of the off-Broadway revival of Shaw's-"Admirable Bashville." and Gerald Hiken, in the off-the-Stem edition of Chekov's "Uncle Vanya," are the winners of the annual Clarence Derwent Awards for the best supporting performances of the New York season. The awards carry cash payments of \$500 eath. Runners-up were Olga Bielinska, of "A Month in the Country," and James Maloñey, of "Inherit the Wind." The award jury includes Brooks Atkinson, Walter F. Kerr, Gilbert Miller, Herman Shumlin, Ward Moréhouse and Derwent.

Híram Sherman will be mc. at the second annual luncheon of the Actors Fund of America, May 3 at the Hotel Sheraton Astor, N. Y.

Broadway actress Helen Waren testers "Onesin a Lifetime" to

Actors Fund of America, May 3 at the Hotel Sheraton Astor, N. Y.

Broadway actress Helen Waren is staging "Once in a Lifetime," to be presented May 4-5 by the South Shore Drama Group at Hessel Hall, Woodmere (N. Y.) Academy.

The first Lambs (Club) Cup Awards for "noteworthy, overall contributions to the theatre" were presented last Saturday (21) at the Waldorf-Astoria, N. Y., to Andy Griffith, Patricia Jessel, Alfred Lunt, Lynn Fontanne, Paul Muni, Edward G. Robinson, Susan Strasberg and Gwen Verdon: Special awards were made to Josephine Hull and theatre owner Robert W. Dowling, who's also board chairman of the American National Theatre & Academy. A scheduled NBC telecast of the proceedings was cancelled, with the allotted time devoted to a speech by President Eisenhower and other public affairs programming.

Frank Tait Visits N. Y., Shops Legit for Aussie

Frank Tait, managing director of the Australian legit firm, J. C. Williamson Theatres, arrived in New York last Friday (20) for about a month's visit to catch the Broadway shows and line up properties for future production Down Under Under.

Under.
Current Aussie shows under the Williamson management include "Can-Can," "Boy Friend," "Teahouse of the August Moon," a troupe headed by London actress Googie Withers, "Sailor Beware" (the current British farce, not to be confused with the old Kenyon Nicholson-Charles Robinson play), "Reluctant Debutante" and the Roprayansky Ballet. "Reluctant Debutante" and the Borevansky Ballet. Williamson's U.S. representative is Peggy Tait.

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opening, BOX V-423-56, VARIETY, 154 W. 46th St., New York 36

Hub Hot; 'Teahouse' Record \$40,222, 'Follies' \$56,000, 'Darling' \$15,000 (7)

Hoston, April 24.
Local legit keeps on popping. Three shows were on the boards here last week, and more entries are on the way.
Another development over the weekend, was the arrangement to bring the Chicago company of "Teahouse of the August Moon" to the Colonial here May 22 for three weeks to pick up the smash run completed at the house last Saturday night (21) by the New York edition of the John Patrick-Vern Sneider comedy.
Estimates for Last Week Teahouse of the August Moon, Colonial (C) (3d wk) (\$4.95-\$4.40; 1,500; \$39,950) (Eli Wallach, Gene Blakely). For the third straight week the tourer set a new house record; \$40,222, moved out to continue tour.
Wake Up. Darling, Plymouth (C)

Blakely). For the third straight week the tourer set a new house record; \$40,222, moved out to continue tour.

Wake Up, Darling, Plymouth (C) (1st wk) (\$3.85-\$3.30; 1,200; \$29,728) (Barbara Britton, Barry Nelson, Russell Nype). Tryout opened its local stay last Tuesday (17) to two favorable notices (Maloney, Traveler; Döyle, Record-American), three pans (Durgin, Globe; Norton, Post; Nordell, Monitor) and one no-opinion (Hughes, Herald); grossed a passable \$15,000 for the first seven performances; continues this week.

Ziegfeld Follies, Shubert (R) (1st wk) (\$6.25-\$4.95; 1,717; \$56.179) (Tallulah Bankhead). Tryout opened Monday night (16) to letdown notices, including one affirmative (Adams, Globe) and five pans (Hughes, Herald; Doyle, Record-American, Norton, Post; Maloney, Traveler; Melvin, Monitor); despite the critics, the show pulled about capacity, \$56,000; continues this week.

'Yankees' Okay \$37,000 Third Week in Cleve.

Cleveland, April 24.
Third round of "Damn Yankees," starring Bobby Clark, rang up a satisfactory \$37,000 last week at the Hanna which has a potential of \$47,000 for this \$6 scale.
Musical, set for a four-week run, has been building solidly, although seats for the first half of each week are not moving as rapidly as those in second half.

'Pajama' Snazzy \$43,000 In Midwest Split-Week

In Midwest Split-Week
Madison, Wis., April 24.

"Paj / 1 Game," starring Fran
Warren, Larry Douglas and Buster
West, grossed a big \$43,000 last
week in eight performances split
evenly between the Orpheum,
Davenport, and the Orpheum here.
The musical took in \$20,000 at the
former locale Monday - Tuesday
(16-18) and \$23,000 in its local
stand Thursday-Saturday (19-21).
The tourer is at the Shubert
Theatre, Detroit, this week.

Touring Shows

naf (28); Victoria, K., C. (29-1); Geary, F. (4-5).

ad Seed (Nancy Kelly)—Pabst, Milkkee (23-28); Harris, Chi (30-5); Geary, F.

Silven — Schuler (100, 23-5); Geary, F.

Silven — Schuler (23-5); Geary, F.

S

ost Happy Felia (tryout)—Shubert, lly (23-28) (Reviewed in VARIETY, ch 21. '56)

en 21, '56),
slama Game (2d Co) (Fran Warren,
ry Douglas, Buster West)—Shubert,
(23-5)

23-5).

n and Fancy—Aud., Hershey, Pa.; Nixon, Pitt (30-5).

gri-La (tryout) (Lew Ayres, Martyn Harold Lang)—Shubert. New 42-28); Shubert. Boston (30-5) (Re-14-28); Shubert. Boston (30-5) (Re-14-28); Charles (Don Ameche)—Curran. (23-5).

anckings (Don Ameche)—Curran.

3. Man, Sins (Harry Belafonte)—

10. Pitt. (23); Constitution Hall,

11. (24-25); Acad. of Music, Philly

21. Bushnell Memorial Aud., Heri
(29); Acad. of Music, Philly

22. Bushnell Memorial Aud., Heri
(29); Acad. of Music, Pilyan, N. Y.

10. Silvential Hall, Columbus (20);

10. Silvential Hall, Columbus (20);

10. Land Symathy (Maria Riva-Alan

10. Land Symathy (

buse of the August Moon (2d Co.) Bracken, Hugh Reilly)—Erlanger,

Ch. Ca. Stacken, Hugh Reilly Edanger,
-eahouse of the August Moon (3d Co.)
(1. rry Parks)—American, St. Louis (2329): Orpheum, Davenport (30-20): KRNT,
Dex Moines (3-5).
Parks Up. Darling (tryout) (Barry NelStack Up. Darling (tryout) (Barry NelStack Up. Darling (tryout) (Barry NelPlymouth Boshiton (1972) (Reviewed in
VARIETY, April 18, '58).
Ziegfeid Feilies (tryout) (Tallulah BankHerd)—Shubert, Boston (23-26): Shubert
Phill (30-5) (Reviewed in VARIETY,
April 16, '59).

'FIGURE' INERT \$11,000, WALTZ' OK \$13,900, S.F.

San Francisco, April 24,
Despite an improved take approaching its \$11,000 break-even point, "Reclining Figure" bowed out of the Geary after two weeks, "Anniversary Waltz" took a slight upswing in its 23d frame at the Alcazar last week.
"Silk Stockings" opened at the Curran last night (Mon.).
Estimates for Last Week
Reclining Figure, Geary (\$3.85; 1,550; \$32,400) (2d wk) (Gene Lockhart). Recumbant \$10,000; vamoosed Saturday (21).
Anniversary Waltz, Alcazar \$3.85; 1,147; \$27,341) (23d wk) (Marjorie Lord, Andrew Duggan). Nice \$13,900.

'Fella' Hot 50G, Philly Holdover

Philadelphia, April 24.
Despite mixed audience reaction,
"Most Happy Fella" continues to
do peak business at the Shubert.
American Theatre Society-Theatre
Guild subscription cut into the
gross slightly, as the Frank Loesser
musical was vietually SRO every
evening.

musical was vietually SRO every evening.

"Teahouse of the August Moon" made its local bow last night (Mon.) at the Forrest for a four-week stand. Final booking of the season will be the tryout of "Shangri-La," due May 22 at the Forrest for two weeks.

weeks.

Estimate for Last Week

Most Happy Fella, Shubert (MD)
(2d wk) (\$5.40; 1,870; \$55,250).

Frank Loesser tuner is one of sock
musical grossers of the season; got
\$50,000 last week; previous week
was overquoted, correct figure having been \$45,404.

'Boy' Unfriendly \$17,100 For 6 Shows, Columbus

Columbus, April 24.

"Boy Friend," with a \$4.95 top, grossed a glum \$17,100 during a six-performance stay at the 1,634-seat Hartman last Wednesday-Saturday (18-21).

The musical may be the last entry of the local season.

\$6,000 in 2, Bloomington
Bloomington, Ind., April 24.
"Boy Friend" grossed over \$6,000 last week in two performances
Monday-Tuesday (16-17) at Indiana U. here.

British Shows

.(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53)
Chalk Garden, Hogham's (12-1-53)
Chalk Garden, Hogham's (12-1-54)
Comedy of Errors, Arts (3:29-56),
Commemoration Ball, Piccadilly (4-24-56)
Crarks, St. Martin's (3:1-56),
Crarks Gang, Vic. Pal. (12-16-54),
Dry Rot, Witchall (4-31-54),
Dry Rot, Witchall (4-31-54),
Dry Rot, Witchall (4-31-54),
Kismet, Stoll (4-20-50, 12-6-50),
Kismet, Stoll (4-20-50, 12-6-50),
Morning's at 7, Wistm'str (2-7-56),
Palman Game, Coliseum (10-1-3-55),
Paris by Night, Prince Wales (4-9-55),
Palin & Fancy, Drury Lane (1-25-56),
Plume de ma Tante, Garrick (11-3-55),
Plume de ma Tante, Garrick (11-3-55),
Plume de ma Tante, Garrick (11-3-55),
Sailor Beware, Strand (2-16-55),
Submer Song, Princes (2-16-56),
Submission (12-14-55),
Summer Song, Princes (2-16-56),
Tachouse Aug., Moon, Her Maj. (4-22-54)
Technouse Aug., Moon, Her Maj. (4-22-56),
Miller Toreadors, Criterion (3-27-56),
Interruption (2-27-56),
South Sea Bubble, Lyric (4-22-56),
South Sea Bubble, Lyric (4-22-56),

valit of foredgrift, Criterion (3.27.3 "interrupted run.

SCHEDUE OPENINGS

South Sea Bubble, Lyric (4.25.56),

Silver Whistle, Duchess (5.1-56),

Hotel Faradise, Wint, Gard. (5.2-56),

Wild Grows English (1.25.56),

Wild Grows English (1.25.56),

Ring for Catty, Lyric (2.14-56),

Tabitha, Duchess (3-4-56),

bertine by Moonlight Albertine by Mooelight
Can-Can
Charley's Aunt
Devil's Disciple
Free Exchange
Girl Cailed Sadie
Jubilee Girl
King and I
Kiniech Players
Ladies for Hire
Love in a Mist
Mr. Kettle and Mrs. Moon
Mrs. Wille
Refer: Girl
Rin for Catly
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Rin for Catly
Rin for Catl 'Joy Ride' Slow \$10,500,

Continuing Run in L. A.

"Joy Ride" had another bumpy, time here last week, registering a loss again in its 13th session at the Huntington Hartford Theatre. Revue continues, however.

Town got another legiter last night (Mon.) with the opening of "White Sheep of the Family," starring Edward Everett Horton, at the Carthay Circle Theatre.

Estimate for Last Week

Joy Ride, Huntington Hartford (13th wk) (\$4.95; 1,032) (\$32,000). In the red again with only \$10,500 for the frame.

'Inherit' \$27,100, "Teahouse' \$25,300, 'Lovers' 14½G, Chi

Chicago, April 24.

Loop legit biz perked moderately last week although the two longrunners are down considerably from previous levels.

"Bad Seed" arrives at the Harris next Monday (30) for a run on subscription, and Harry Belafonte's "Sing, Man, Sing" is due May 14 at the Shubert for two weeks, enroute to Broadway in the fall.

Estimates for Last Week Inherit the Wind, Blackstone (11th wk) (\$5, 1,450; \$37,038) (Melvyn Douglas). Nearly \$27,100 (previous week, \$24,700); vacates town June 2.

Teahouse of the August Moon, Erlanger (32d wk) (\$5, 1,335; \$35,495) (Eddie Bracken, Hugh Reilly). Almost \$25,300 (previous week, \$23,800); leaves town May 19.

Lovers Great Northern (1st wk) (\$4,40; 1,500; \$34,579). Nearly \$14,500 for first eight performances on subscription; ends its pre-Broadway breakin here May 12.

'PLAIN' SPEEDY \$40,700 ON 3D WEEK IN WASH.

Washington, April 24.
Third and final week of "Plain and Fancy" at the National Theatre was at over \$40,700, compared to a potential capacity of \$44,590. Biz built strongly in the final stanza, with Friday night (20) and both Saturday shows (21) going clean and even hitting the fire law limit on standing room.

The 1,677-seat house was scaled to \$4.95. National is dark for two weeks, but reopens May 7 with a return engagement of "Can-Can."

'Bus' Flagged at \$12,300, Solo Week in Toronto

Toronto, Åpril 24.
The touring "Bus Stop," with Peggy Ann Garner, Dick York and Glenn Anders, ran into a red light at the 1.525-seat Royal Alexandra Theatre here last week for a disappointing \$12.300 at a \$3.85 top. Potential capacity at the scale was \$26.000.

Piece is current at Her Majesty's, Montreal, and folds a week later.

Good 'Seed' at \$22,300, 7 Performances in Mpls.

Minneapolis, April 24. Minneapolis, April 24.
As the fourth of the five promised subscription season offerings, "Bad Seed," starring Nancy Kelly, grossed a nifty \$22,300 for seven performances at the 1,850-seat Lyceum at \$4.40 top last Tuesday-Saturday (17-21). Potential gross was about \$34,000 at the scale. Show is current in Milwaukee.'
Next on the local list is "Boy Friend," May 7-13, to be followed by "Teahouse of the August Moon," May 14-23, to round out the subscription season.

'Anastasia' 17G, St. Loo

St. Louis, April 24.

"Anastasia," starring Viveca Lindfors and Eugenie Leontovich, was only so-so at under \$17,000 last week at a \$3.92 top in the 1,513-seat American Theatre here. House had been dark four weeks. The third company of "Teahouse of the August Moon," starring Larry Parks, opened at the American last night (Mon.) for a week's stand with a \$4.48 top.

oy Ride' Slow \$10,500, Continuing Run in L. A. B'way Uneven; 'Godot' \$10,000 in 4, 'Wonderful' \$55,700, Center \$41,100, Robinson \$36,500, 'Johnson' \$18,500

Business on Broadway was spotty dast week. Some shows registered moderate to substantial increases, while other dipped. Only capacity entries were "Damn Yankees," "My Fair Lady" and "No Time for Sergeants."

Sole closing was "Bus Stop." There were two preems, "Waiting for Godot" and "King and I" at the City Center. This week's lone opener is "Goodbye Again."

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Operat), OP (Opretta), Other parenthetic designations

other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Affair of Honor, Barrymore (C) (3d wk; 19; \$5.75-\$4.60; 1,077; \$27,-811) (Dennis King). Closing next Saturday (28). Previous week, \$8,-300; last week, almost \$9,000 on subscription.

300; last week, almost \$9,000 on subscription.

Cat on a Hot Tin Roof, Morosco (D) (57th wk; 452; \$6.90; 946; \$31,-000) (Barbara Bel Geddes, Thomas Gomez). Previous week, nearly \$31,500; last week, over \$30,700.

Damn Yankees 46th St. (MC) (51st wk; 404; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, over \$50,700; last week, same.

Desk Set, Broadhurst (C) (26th wk; 208; \$5,75-\$4.60; 1,182; \$31,-500) (Shirley Booth). Previous week, nearly \$18,900; last week, almost \$23,300 on twofers.

Diary of Anne Frank, Cort (D) (29th wk; 229; \$5.75; 1,036; \$28,-6364) (Joseph Schildkraut, Susan Strasberg). Previous week, \$27,-500, last week, over \$27,000.

Fallen Angels, Playhouse (C) (14th wk; 111; \$5.75-\$4.60; 942; \$27,251) (Nancy Walker, Margaret Phillips). Previous week, \$13,200; last week, almost \$15,200.

Fanny, Majestic (MD) (77th wk; 612; \$7,50; 1,625; 62,968) (Ezio Pinza, Walter Slezak). Previous week, \$40,300; last week, nearly \$43,300.

Great Sebastians, Coronet (C) (16th wk; 1215; \$6,90; 998; \$34,500)

\$43.300 Great Sebastians, Coronet (C) (16th wk; 125; \$6.90; 998; \$34.500) (Alfred Lumt, Lynn Fontanne). Previous week, \$29.00; last week, over \$29,400. Hatful of Rain, Lyceum (D) (24th wk; 189; \$5.75-\$4.60; 995; \$23,339) (Shelley Winters, Ben Gazzara). Previous week, \$21,000; last week, parly \$20,500

Gazzara). Previous week, \$21,000; last week, nearly \$20,500. Inherit the Wind, National (D) (51st wk; 405; \$5.75-\$4.60; 1.162; \$31,300) (Paul Muni). Previous week, \$31,300; last week, almost \$30,900. Janus, Plymouth (C) (22d wl-170; \$5.75-\$4.60; 1,062; \$32,70.8 (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, \$22,500; last week, over, \$22,600. King and I. City Center (MD)

week, \$42,000; last week, over. \$22,600.

King and I, City Center (MD) (1st wk; 8; \$3.80; 3,090; \$60,000). Opened last Wednesday (18) to unanimous raves (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly \$41,100 for first eight performances.

ances.
Lark, Longacre (D) (23d wk;
180; \$5.75; 1,101; \$29,378) (Julie
Harris, Boris Karloff). Previous
week, \$22,500; last week, over

week, \$22,500; last week, over \$22,000.

Matchmaker, Royale (C) (20th wk; 160; \$5.75; 1,050; \$31,000 (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$27,300: last week, over \$27,200.

Middle of the Night, ANTA Theatre (D) (11th wk; 35; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$36,700; last week, over \$36,500.

Mister Johnson, Martin Beck (D) (4th wk; 28; \$5.75-\$4.60; 1,214; \$32,985). Previous week, \$18,100; last week, over \$18,500.

Mr. Wonderful, Broadway (MC) (5th wk; 36; \$7.50-\$6.90; 1,900; last week, over \$55,700.

My Fair Lady, Hellinger (MC) (6th wk: 44; \$7.50; 1,551; \$64,240) (Rex Harrison, Julie Andrews). Previous week, same.

No Time for Sergeants, Alvin

Helen Gallagher). Previous week, \$43,000 last week, almost \$44.300. Pipe Dream, Shubert (MD) (21st wk; 165; \$7.50; 1.453; \$55,039) (Helen Traubel, William Johnson). Previous week, \$47,100; last week, nearly \$44.200. Ponder Heart, Music Box (C) (10th wk; 76; \$5.75; 1.010; \$30,000) (David Wayne). Previous week, \$25.100; last week over \$25,000. Time Limit, Booth (D) (13th wk; 103; \$5.75-\$5.20; 766; \$24,330) (Arthur Kennedy). Previous week, \$25.100; last week over \$16,200. Waiting for Godot, Golden (CD) (1st wk; 4; \$5.75-\$4.60; 800; \$24.000) (Bert Lahr). Opened last Thursday (19) to three favorable reviews (Hawkins, World-Telegram; McClain, Journal-American; Watts, Post), two unfavorable (Chapman, News; Coleman, Mirror) and two inconclusive (Atkinson, Times; Kerr. Herald Tribune); nearly \$10,000 for first four performances.
Will Success Spoil Rock Hunter, Belasco (C) (28th wk; 220; \$5.75; 1.037; \$31,582). Previous week, \$19.100; last week, over \$19,000. Witness for the Prosecution, Miller (D) (71st wk; 564; \$5.75-\$4.60; 946; \$23,248). Closes June 30, to tour. Previous week, \$17,600; last week, over \$17,800. Miscellaneous Month in the Country, Phoenix Month in the Country, Phoenix (19,24).

Month in the Country, Phoenix (C) (3d wk; 24; \$3.45; 1,150; \$24,-067). Limited run ends May 13. Previous week, \$19,000, last week, almost \$20,000

amost \$20,000:

Closed Last Week
Bus Siop, Winter Garden (CD)
(60th wk; 478; \$5.75.\$4.60; 1.494;
\$43,000). Previous week, \$12,200;
last week, nearly \$13,000. Closed
last Saturday (21) at an approximate \$350,000 Broadway and national company profit on a \$60,000
investment; road production is still
touring.

investment; road production is still touring.

Opening This Week
Goodbye Again, Helen Hayes (C)
(\$5.75-\$4.60; 1.039; \$28.000 (Donald Cook). Play by Allan Scott and George Haight, presented by Shepard Traube and J. H. Del Bondio; production financed at \$40.000; cost about \$30.000 to open last night (Tues) without out-of-town tryout: can break even at around \$13,500 gross.

OFF-BROADWAY

Admirable Bashville, Cherry
Lane (2-20-56); closes May 13.
Anna Lucasta, Temple (4-4-56).
Beautiful People, Theatre East
(4-10-56): closes tonipht (Wed.).
Candida, Downtown (2-23-56);
Closes April 22.
Cradle Song, Circle in Square
(12-1-55): closes April 29.
Man of Destiny, Downtown (4-25-56).

Mary Stuart, Guild Hall (4-6-56). Private Life Master Race, Open Stage (1-30-56). Romeo & Juliet, Jan Hus (2-23-

56). Threepenny Opera, de Lys (9-

Threepenny Opera, de Lys (9-20-56). Uncle Vanya, 4th St. (1-31-56). Closed Last Week Plough and Stars, Barbizon Plaza (4-5-56).

3D 'TEAHOUSE' \$38.300 FOR REPEAT IN CINCY

"Teahouse of the August Moon," starring Larry Parks, grossed almost \$38,300 last week in the 2,000-seat Shubert, at \$4.52 top. That's plenty strong in view of the house and Cincy records made by the non-musical three months ago with a \$51,326 take. It was the touring road show here since mid-February.

Current at the Shubert is "Boy Friend," for a two-week stay at \$4.95 top.

'Can-Can' Nabs \$32,700 In Rochester-Hartford

last week at a \$3.39 top in the 1,513-seat American Theatre here House had been dark four weeks. The third company of "Teahouse of the August Moon," starring Larry Parks, opened at the American last night (Mon.) for a week's stand with a \$4.48 top.

| Light Shows | Capril 23-May 6 |
| Autumn Garden-Lenox Hill Playhouse, N.Y. (24.29) |
| Once in a Lifetime-Lenox Hill Playhouse, N.Y. (25.29).
| Autumn Carden-Lenox Hill Playhouse, N.Y. (25.29).
| Lifetime-Lenox Hill Playhouse, N.Y. (25.29).
| Autumn Carden-Lenox Hill Playhouse, N.Y. (26.29).
| Autumn Carden-Lenox Hill Playhouse, N.Y. (27.29).
| Autumn Carden-Lenox Hill Playhouse, N.Y. (27.29).
| Autumn Carden-Lenox Hill Playhouse, N.Y. (2

Ringwall Out at Cleve. Orch in Spate Of Name-Calling; Kid Prgms. 'Trash'?

Cleveland, April 24.

Final appearance April 15 of associate conductor Rudolph Ringwall at the season's last twilight concert of the Cleveland Orchestra has brought temporary peace to the local music scene after more than six weeks of charges, countercharges, resignations, firings and greatly expirement. tercharges, resignations and general excitement.

Ringwall, assistant maestro for 30 years under three different conductors, was dismissed from his post early in the year. Vet leader made it clear that he was not "resigning." That was only the start,

made it clear that he was not 'resigning." That was only the start. Jim Frankel, music-art editor of the Cleveland Press, stated that Lillian Baldwin, in charge of children's concert programs for public schools, had resigned, claiming that with Ringwall out, it would be difficult to work with George Szell and Robert Shaw, named as Ringwall's successor. Miss Baldwin, national authority on children's music, felt she would lose control, of program making. Frankel also declared that Szell, the orch's conductor and musical director, had called the Baldwin-Ringwall-devised children's programs "trash." Result was a schoolboard investigation still in progress that threatens continuation of the school programs, which have been part of the symphony operation more than 25 years. Both Ringwall and the programs have been very popular.

At one of the board sessions, fred Benesch, board veep, said fred Benesch, board veep, said of Szell, "Like Truman and Liberace, Szell's just a piano player."

The Ringwall dismissal has stirred dissension on the symph board, with Szell termed a "czar." It's known the conductor has tried

Doard, with Szell termed a "czar."
It's known the conductor has tried to dictate larger policy matters, including finances, and has had hassles with the orchestra's manager, william McKelvy Martin, formerly of Pittsburgh.

In the trade, Szell is known as a controversial figure. There have been tales of his runins with top soloists and musicians. Two years ago, he hit the front pages when he walked out of his contract to direct Wagnerian performances at the Metropolitan Opera. In midst of all the squabbling, Szell got a new three-year contract in Cleveland and goes to Prague this summer for a "behind the Iron Curtain" guest stint.

Ringwall will continue his classical disk jockey stint over station WHK and is reported choosing from a number of offers that have come his way since his firing. After his final concert (15), he was given a scroll, signed by all the members of the orch, exec staff, etc. Even Szell, who's regarded as responsible for the Ringwall axing, signed it.

DENVER OP'S AL FRESCO SETUP AT RACE TRACK

Denver, April 24. Because the Denver Symphony monopolizing the theatre at Red Rocks for the summer, Denver im-presario Hazel M. Oberfelder has signed for a season of outdoor at-tractions at Centennial Park, local

tractions at Centennial Park, local race track.
She plans to book only big ensembles, no single attractions, starting July 14 with Liberace & Co. A Louis Armstrong jazz unit is also listed, along with longhair events. Turf club will provide stage, lighting, parking space and covered stands for threatening weather.

Cleve, Music Critic Gets Grant to Write Concerto

Cleveland, April 24. Herbert Elwell, composer and critic for the Cleveland Plain Dealcritic for the Cleveland Plain Dealer, is composing a violin concerto for the Louisville Philharmonic Orchestra under a commission financed by a Rockefeller Foundation grant. Number will be preemed next January by Sidney Harth, the ensemble's violinist-concertmaster.

Coincidentally, both Harth and his wife Teresa, assistant concertmaster, were Elwell's students at the Cleveland Institute of Music when they played here before moving to Kentucky.

Texas School Date

San Angelo, Tex., April 24. Lily Pons, booked for a single stand at San Angelo College here, for April 19, was asked to repeat her date because of the advance sellout. She played a duplicate date two days previously, and date similarly sold out.

College had a healthy concert season and indications point to a good repeat next year. Weldon Surber, prexy of the San Angelo College Entertainment Assn., has already signed Eugene Ori for a double-date at \$13,000. Ormandy

Metop in 337G **Red for '54-'55**

The Metropolitan Opera Assn., one of the few institutions that allows itself the luxury of issuing an annual statement of operations an annual statement of operations a year late, completed its 1954-55 season's statement a short time ago. (The current 1955-56 season wound up recently in N. Y., on April 14, and the company is now on tour). The '54-'55 statement shows a loss for the year of \$337, 377, as against a loss of \$218,223 for '53-'54.

377, as against a loss of \$218,223 for '53-'54.

Income for '54-'55 totaled \$4,600,608 (as against \$4,354,242 for '53-'54). Expenses, however, went up, to \$4,937,985 for '54-'55, as against \$4,572,465 for the season previous. The '54-'55 income included \$2,816,795 from N. Y. ticket sales; \$1,064,350 from a 7½-week spring tour, and \$521,757 from radio, tv, disk fees, rentals, etc. There were also contribs from the Met Opera Guild, National Council, etc., totaling \$197,706.

Expenses included salaries and wages of \$976,538 for artists, conductors, etc.; \$726,242 for orcheschestra; \$377,471, chorus; \$121,266, ballet; \$847,079, stage department; \$132,198, wardrobe and scenic; \$288,128, building operations; \$292,275, executive, boxoffice and clerical.

Accompanying statement of as sets and liabilities showed assets of \$2,193,008 as of May 31, 1955, and liabilities of \$1,508,066, for an excess of assets of \$684,942.

Andre Kostelanetz flies from N.Y. to London today (Wed.) to conduct the Royal Philharmonic over BBC-TV on May 3 and in Albert Hall May 6. He'll return May 25 for recording sessions, and spend June-July guest-conducting in Central and South America.

in Central and South America.

Mr. & Mrs Carleton H. Palmer holding a focktail party-reception at their River House, N.Y., apartment May 9 in honor of Erich Leinsdorf, recently-appointed head of the N.Y. City Opera Co. Invitees will include board members of the Met Opera, City Center, N.Y. Philharmonic and Juilliard School of Music.

Conductor Georg Solti has been set by Siegfried Hearst of the Herbert Barrett Mgt. for his first stint with the Chi Lyric Theatre, in October, handling German repertoire and others. He'll also baton at Chi's Ravinia Park in July.

Semi-annual meeting of the board of directors of the National Assn. of Concert Mgrs. is set for May 26 at Williamsburg, Va.

Sondra Lee will join Roland Petit's Ballets de Paris in June in

Birgit Nilsson, dramatic soprano of the Royal Opera House, Stockholm, and a member of the Vienna, State Opera, makes her American debut at the Hollywood Bowl Aug. 9. She's also scheduled to appear in the fall with the San Francisco Opera, Chicago Lvivic Theatre and New Orleans Opera.

N.Y.C. Ballet Grosses Hefty 160G in Chicago

VARIETY

Chicago, April 24. Chicago, April 24.

New York City Ballet ended its stand here Sunday night (22) at the Civic Opera with a hefty \$160,000 gross for three-week visit.

Company presented only one ballet, "The Nutcracker," during the run, with the 3,750-seat house scaled from a \$4.80 top.

ART BRONSON OF 'VARIETY' DIES AT 53

Arthur Bronson, the "longhatr" specialist on VARIETY, died suddenly of a heart attack when taken ill while in a taxicab last Saturday (21), two blocks from his home at 425 East 51st St., New York. His wife, Dorls, was with him.

When he complained of an acute shoulder pain, his wife directed the cab to the Midtown Hospital, where Bron was dead on arrival. Because death occurred in a public conveyance, the body was taken to the East 51st St. police station and some four hours of redtape and some four hours of redtape "paper work," further added to the sudden tragedy. Besides the widow, his parents, three brothers, two sisters and a half-brother, Harry Sions, senior editor of Holiday, survive.

survive.

Services were held Monday (23) afternoon in Philadelphia, and interment was in Montefiore cemetry there. Although born in Baltimore 53 years ago, Bron regarded Philly as his "home" town, having worked there on the old Record. He joined the latter sheet in 1937 and came to Variety in 1944.

and came to VARIETY IN 1944.

He was Harvard '24 and at the silver anniversary class reunion of 1949 such other show biz personalities as Ogden Nash, composer Walter Piston and choral director Wallace Woodworth were in attendance.

Bronson was partial to opera, concert and ballet, but had a well-rounded concept of show business. Even his "longhair" predilections were always leavened with awareness of boxoffice. In that respect he was authoritative and well-regarded in every phase of the business from the Metropolitan Opera, Hurok, Columbia Concerts and kindred fields into the longhair diskery belt. He was also the classical record reviewer for VARETY.

A significant story bearing on

nand liabilities of \$1,508,066, for an excess of assets of \$684,942.

Concert Bits

Doris Hering, associate editor of Dance mag, leaves May 15 for the Scandinavian peninsula to gander the Royal Danish Ballet in Copenhagen, the Swedish Ballet in Stockholm, and the Folk Dance Festival Andre Kartelevik Co. Annum-Symph, Opera and Bal-let Big Middlebrow Draw."

Bronson was consistent in his at-titude that once the lowbrows (masses) had been exposed to "middlebrow" tastes in ballet, opera and concert the inevitable opera and concert the inevitable next step was a further b. o. expansion of the so-called "tall forehead trade." He accented that in his show-wise reviews of legit and the "better" type of television programming in which fields he was an unusually discerning and competent critic. petent critic.

an unusually discerning and competent critic.

An added ironic note to the intra-Variery family is the knowledge that Bron and Doris, his wife, were planning to leave May 8 for their first European holiday. The itinerary was all set and it was to have had the same cultural accent, on his vacation, as was part of his professional preference—the opera and concert capitals abroad, from Salzburg and the Vienna Opera to La Scala, Milan.

Other than severe migraine headaches, which the youngest of the four Bronson brothers, Aaron, an attorney in Boston, explained "is a family heritage dating back to our grandmother," the deceased (Continued on page 79)

Creditors Move In on Chi's Lyric, Bringing Opera Assn. to Standstill

Munsel Bicycling From Club to Opera; S. F. Bow

Patrice Munsel will appear with the San Francisco Opera-for the first time next fall, singing in "Rigoletto," "Cosi fan "Autte," "Falstaff" and "Elisir d'Amore." Latter two operas are new roles for her. Sopraho rejoins the Met Opera afterwards for the title role in the Met's "La Perichole" preem.

Singer has a four-week Las Vegas nitery date, from June 18, at the New Frontier Hotel (where she debuted last September), followed by outdoor concert dates during the summer.

SF Opera Loss Down to 86G

San Francisco, April 24.

San Francisco, April 24.
The San Francisco Opera Company came close to breaking even in its Frisco-Los Angeles season last fall, according to figures made public last weekend by General Manager Howard K. Skinner. Total take in 43 performances last laws \$883,000, while total cost was \$969,000, leaving a deficit of only \$86,000.

Basic responsibility for the company of the company statement of the company of t

only \$86,000.

Basic responsibility for the company's improved fiscal showing was the upturn of the gross in Los Angeles. Los Angeles' 13 performances brought in only \$228,000 in 1954, but 14 performances in 1955 grossed \$316,000. In Frisco 25 Opera House performances took in \$458,000 last year against \$448,000 for 26 performances in 1954. An additional source of revenue was fixed guarantees for single performances in San Diego, Pasadena, Fresno and Sacramento.

Despite the improved take, the

Fresno and Sacramento.

Despite the improved take, the S. F. Opera decided to assess seat guarantors the full 100 per cent of their guarantees—this amounts to \$100 a box seat, \$50 for other seats. Total income from these assessments is not yet known, but income from the opera's first public fund drive was \$116,000, 16% over the goal. Guarantors who donated in the fund drive are not being stuck for their full guarantees, incidentally. Upshot is that the Frisco Opera should have a fairly healthy nest egg socked away in case it runs into trouble next season.

season.

The last of the money accumulated during World War II was paid out to overcome a whopping 1954 deficit (in the neighborhood of \$175,000), and feeling of Skinner, Opera President Robert Watt Miller and the opera's directors apparently is that a reserve must be built up. built up.
With Miller's report of the fund

With Miller's report of the fund drive's success came a second announcement to the effect that the Frisco Opera Guild had donated \$28.500 for two new productions and for new lighting equipment.

N. Y. Symph Prens Special Events for 115th Season

LYENTS for 115th Season
The N. Y. Philharmonic, America's oldest orch., will open its
115th season in N. Y. next Oct. 18,
under Dimitri Mitropoulos. Guest
conductors will comprise Igor
Stravinsky, in a week of programs
of his own works, including the
melodrama, "Persephone." in English, with Vera Zorina as narrator;
Paul Paray in his Philharmonic
bow; Leonard Bernstein, Guido
Cantelli, Bruno Walter, Max Rudolf and Andre Kostelanetz.
Special events, in addition to

dolf and Andre Kostelanetz.
Special events, in addition to
"Persephone," include. Handel's
"Messlah," directed, by Bernstein;
Mahler's Second Symphony, under
Brûno Walter, with Maria Stader,
and Kodaly's "Psalmus Hungaricus," led by Mitropoulos.
Sololsts making their first appearances with the orch include
Solomon, Clara Haskill, Glenn
Gould Bay Dudley and Betty Jean

Gould, Ray Dudley and Betty Jean

Paul Draper will dance in the jazz part of the Stratford (Ont.) Festival July 25 and 27, with the Cal Jackson Trio.

Chicago, April 24.
The ailing Lyric Theatre took a
turn for the worse last week. Trio
of creditors filed suit in Superior
Court describing the embattled
opera company as "insolvent" and
asking that it be placed in receivership.

Legal move has been expected Legal move has been expected since the formation several weeks back of the Opera Theatre Assn., which has offered to take over the Lyric's assets and liabilities in an attempt to resolve the latter's front office deadlock.

Feud between Lyric prez-general manager Carol Fox and managing director Lawrence V. Kelly and artistic director Nicola Rescigno has brought the company to a standstill.

If the creditors' petition for re-ceivership is successful it would undoubtedly mark finis for the Lyric corporate setup. Whether the OTA could move fast enough to the OTA could move tast enough to get a season launched this fall as planned by the Lyric is a question only time will tell. Presumably the new outfit would take over the artists' contracts already nego-tiated by the Lyric for its an-nounced five-week season slated to how Oct 10.

artists' contracts already negotiated by the Lyric for its announced five-week season slated to bow Oct. 10.

Plaintiffs are Theodore Vatz, who claims he holds a 90-day Lyric note for \$4,000; the Arthur Anderson accounting firm, which claims it's owed \$650 for auditing services, and Pericles P. Stathas, holding a \$5,000 note. Latter, a former Lyric guarantor, is a board member of the new opera association.

Suit states that as of Dec. 31 the Lyric had liabilities of \$114,508 and assets of \$41,760. Since then, it's claimed, the company has added deficits totaling more than \$75,000, including \$71,000 owed the Government for withholding taxes. Also, it mentions a \$19,000 claim from the City of Chicago for amusement tax. (Latter, it's understood, is being held in escrow by the Civic Opera house, pending a ruling on the Lyric's possible exemption from the city tax as a nonprofit setup.)

Suit cites the Lyric's ensnarled internal affairs has prevented the company to "operate or carry out its purpose."

Latest move apparently caught Kelly by surprise as it broke the day before he'd called a board meeting to "formalize" a basic administrative agreement he claims he'd reached earlier with Miss Fox. Kelly, who is also the Lyric's secretary-treasurer, said he knew of no grounds for the receivership action.

Longhair Disk Reviews

Janacek: Sinfonietta, Taras Bulba, Rhapsody (Vox). Attractive, varied Janacek, the narrative poem, "Taras Bulba," especially noteworthy. Pro Musica under Horenstein in glowing readings.

Schubert: Winterreise & Schumann: Liederkreis (Victor). Sombre but moving song cycles, artistically, persuasively sung by Dietrich Fischer Dieskau.

Brahms: Double Concerto (Columbia). Fiddler Isaac Stern, cellist Leonard Rose, and N. Y. Philharmonic under Bruno Walter, 'u a warm, glowing reading of the spaciotic masterwork.

Donizetti: La Favorita (London). Melodious opera in a bright, tuneful performance from a highgrade cast, including Glulletta Simionata, Gianni Poggi, Ettore Bastianiand Jerome Hines. Alberto Errede reins all forces well.

Brahms: Hungarian Dances (Vanguard). Fragrant mu sic, played with taste and refinement, as well. as color and warmth, by the Vienina State Opera Orch under Rossi.

der Rossi.
Vieuxtemps: Concerto No. 5 &
Chausson: Concerto in D (Victor).
Lyric Chausson and flashy, inventive Vieuxtemps well-played by
Yehudi Menuhin, backed securely

on both.

Bartok: Quartets No. 1 & 2 (Angel) Angel is recording the six Bartok string quartets with the estimable Vegh Quartet. First two here, both in A Minor, are contemplative, vigorous and rich, and get intense, polished playing.

Lecuona: Andalucia & Albeniz: Cantos de Espana (Capitol). Finely-contrasted Spanish rhythms, both pieces get flashing, arresting performances by planist Leonard Pennario.

Bron.

Literati

'Variety' Files As Is

Variety' Files As Is

researchers and, for that reason, there are a number of complete sets of the paper on file at the N. Y. Public Library main branch, 5th Ave. and 42d St., where it is also on microfilm. The bound files are still there and should not be confused with the fact that daily newspapers—with the exception of the N. Y. Times—have just been removed to the Library Annex, 137 West 25th St., where more than 1,000,000 issues, in bound volumes and on microfilm, will be permanently housed.

Once again it might be repeated

nently housed.
Once again it might be repeated that the Variety homeoffice has no facilities for researchers and browsers into the back issues, (1) because of space, and (2) for the more realistic reason that too many small shears and razorblades dis-covered in this paper's own files compelled shunting everything over to the N. Y. Public Library.

Pulitzer's Peak Slate
Winners of the 39th annual presentation of the Pulitzer awards will be disclosed May 7 in an announcement by Dr. Grayson Kirk, president of Columbia U. The 1956 prizes, incidentally, mark a record in the number of journalism entries. Some 718 have been submitted, eclipsing the previous high of 532, set in 1954.

Aside from the field of journals

of 532, set in 1954.

Aside from the field of journalism, awards will be made in letters, music and traveling scholarships. Under the letters category come prizes for "distinguished fiction published in book form during the year by an American author" and "for the original American play."

Fleet St. Gang-Up
The three biggest stories of the year, breaking simultaneously on one day, not only provided an embarrassment of riches for London's newspapers, but also created problems of presentation. Most of the national press gave pride of place to the Bulganin-Khrushchev visit, pushed the Grace Kelly-Rainier wedding to a lower position on the page, and relegated the Budget to an inside position. The socialist Daily Herald, however, was out of step with its competitors, leading their front page with the Monaco celebrations and putting the Bulganin-Krushchev headline lower down the page.

All the popular nationals gave

All the popular nationals gave exceptional picture coverage, both to the wedding and the Bulganin-Khrushchev arrival scenes.

Buff News' New Officers.

New officers of the Buffalo Evening News were elected this week following the death of Edward H. Butler, its editor and publisher since 1914. Mrs. Edward H. Butler becomes president with James H. Righter, vice-president, Alfred H. Kirchhofer, executive vice-president, Mrs. Kent S. McKinley, v.p., Clayton G. Underhill, treasurer, and Burt G. Weber, secretary.

A special meeting of the directors of Station WBEN Inc., owned by the News, resulted in the election of Kirchhofer as president to succeed Butler, and Underhill as treasurer.

Best Whodunits

Best mystery novel of 1955 is Margaret Millar's "Beast in View" (Random House) according to Mystery Writers of America who last week (19) handed out accolades at their annual Edgar Allan Poe Awards dinner in New York. Named "best first" mystery was Lane Kauffman's "The Perfectionist" (Lippincott).

Among other "Edgar" winners were Joseph Hayes for his script of Paramount's "Desperate Hours," adapted from his novel of the same name; Alvin Sapinsley Jr. for his tv script, "The Sting of Death," adapted from F. H. Heard's "A Taste for Honey," and the French film, "Diabolique," which rated a special award.

developed respect for the art, as recording techniques improved, is interestingly set forth. The discography, although complete, appears unnecessarily complex. There's also a well-written dissection of the fabulous Toscanin repertoire. All in all, a worthwhile book for-admirers of the maestro.

Crown Apologizes To Kelley
Because Crown Publishers issued
a retraction and an apology for
reference in the Jack Lait-Lee
Mortimer "U.S.A. Confidential" to
Pennsylvania Democrat Augustine
B. Kelley as "left-wing Congressman Kelley," the solon last weekdiscontinued a \$500,000 suit against
the publisher.
Crown's retraction called the
statement "unfortunate," but Mortimer and his late partner Lait's
estate both remain defendants in
the libel action.

the libel action.

Jim Bishop's Honor
Catholic Writers Guild of America presents its Golden Book Award tomorrow night (Thurs.) to Jim Bishop for "The Day Lincoln Was Shot," with the publisher, Harper & Bros., coming in for a Golden Scroll. Eddie Dowling will be top speaker at the session in N. Y's Hotel Biltmore. Co-sponsoring the Award is Fordham U. CWGA prexy William Fay will emcee.

Holt's Peak Profits

Henry Holt & Co. had the best of its 89 years in 1955, with consolidated net sales and operating revenues totalling \$10,429,166 as against \$8,097,812 the previous year. The net after taxes was up to \$568,824 last semester after a \$388,514 year in 1954 latest income paid \$1.96 for each of the 290,663 common shares outstanding.

Consolidated net working capital of Holt, which claims a rise in net sales of all its book divisions and most particularly in the textbook field and in record advertising-circulation take of Field & Stream, was \$2,430,058 last year, and \$1,867,391 the year before that.

Assets were ratioed over liabilities

kas \$2.40,058 last year, and \$1,867,391 the year before that. Assets were ratioed over liabilities at better than 2 to 1.

Last, year, the publisher added Popular Gardening mag to its prosperites.

prosperites.

Remember Georges Carpentier?
Georges Carpentier, who fought Jack Dempsey in 1921, admits he agreed to a fix the following year.
In "The Day I Fought Jack Dempsey" in Maclean's (28), he says he gave in to a scheme to let Siki, the battling Senegalese, last until the fifth and then to k.o. him gently, in a Paris match. Instead Carpentier hurt his right hand, whose thumb had been double-fractured early in the Dempsey fight, and was beaten in the sixth by what the referee called a foul but the French Boxing Federation didn't. Carpentier says Siki tripped him. Of Gene Tunney, whom he fought in 1924, Carpentier says, "There was nothing at all about Tunney, who was a stolid, stand-up fighter, comparable with that terrible-fighting machine that Dempsey was—or had been—in the ring."

Carpentier is expanding his piece into a book to be published in London by Hutchinson & Co.

No Strikeout This

Jimmy Cannon's "Who Struck
John?" (Dial; \$3.50) is a 10-strike
type of newspaperman's newspaper-style book. It has shrewd observation, good reportage, savvy
appraisal and skilliful writing. The
title is an author's whimsy, stemming as it does from an obscure
Prohibition era gag—as Cannon
explains it. But there's nothing
fuzzy in this anthology of the N. Y.
Post sports columnist's best pieces
from 1951 to date.

In actuality, while there is a
generous accent on sports, the
closeups on the colorful flora and
some-fauna-eh-kid? people, places
and things gives "John" wide appeal. Cannon is a close student of
yox pop and some of his observations should make some of his
passing paraders terriby selfconscious. This is a good \$3.50 worth
of some mighty fancy reportage.

New Pactry Landon-New York No Strikeout This
Cannon's "Who Struck

devoted entirely to poetry. New mag will concern itself solely with new work from both known and unknown writers.

unknown writers.

First issue (March-April) contains poems by Dylan Thomas, W. H. Auden, Babette Deutsch, Louise Bogan, E. E. Cummings, Diana Menuhin (the violinist's wife), Walter de la Mare, and many others, plus articles (one by Horace Gregory on de la Mare, and an article plus letters on Dylan Thomas), etc. Second issue (May-June) will contain, in addition to poems, articles by Harvey Breit on Robert Graves, by Babette Deutsch on Wallace Stevens, and others.

Wallace Stevens, and owner.

Good Pic Bet

Hjalmar Rutzebeck's "Mad Sea,
The Life and Loves of a Windjammer Sailor" (Greenberg; \$3.75),
covers 10 years Rutzebeck spent
aboard square-rigged schooners
and clipper ships. He went around
Cape Horn three times. His first
voyage to Greenland nearly ended
in his murder. His second carried
contraband. His third trip was
around the Horn and he jumped
ship when they reached Seattle.
By now he is settled on a small
ranch out of L. A. and a specialist
in, of all things, income tax returns. His "Mad Sea" though, is
for pictures.

Duse-d'Annunzio Saga
"Wingless Victory" by Frances
Winwar (Harper; \$5), is the dual
biography of the great Italian actress, Eleanora Duse, and her
lover, the soldier-poet, Gabriele
d'Annunzio. This book may well
be the best of its kind to appear
in English.

in English.

The author denies having produced a definitive study, but it is difficult to imagine that anyone will exceed her. Working much of the time in Italy, where she is no stranger, Miss Winwar has painstakingly researched material not before made public. She has woven the lives of her subjects into a brilliant, tragic tapestry. For once, the celebrated romance is free of the stardust other writers have scattered upon it.

There is no foolish attempt by the writer to make a total blackguard of d'Annunzio because of his eventual neglect and abandonment of Duse. The playwright's notable military career is fully traced, including his effect on Mussolini; but Miss Winwar shows clearly that while the guilt for fascism is sometimes placed at d'Annunzio's door because of the inspiration Mussolini derived from the poetpatriot in early days, d'Annunzio himself eschewed the Black Shirts, predicting that their cause would ruin Italy.

Duse's stage career is expertly

Duse's stage career is expertly treated. Her long-standing feud with Bernhardt is well-handled, often illumihated with penetrating humor. There is some fresh material on Duse's American visits. "Wingless Victory" is a true treasured. "Wingless Victory" is a true treasure in the theatre's storehouse.

Down.

CHATTER

Series pulled a 10% increase in newsstand sales on the first installment in the New York area. Total sales exceeded 100,000 copies.

Jan McMillan has resigned as pub director of Pocketbooks (Simon & Schuster) to marry Parker Gibert Montgomery with the N.Y. law firm of Dewey, Ballantine, Bushby, Palmer & Wood.

Hearst's Albany Times-Union

Hearst's Albany Times-Union published a centennial edition of 218 pages Sunday (22), with a tele-gram of congratulation and com-mendation from President Dwight D. Eisenhower.

Curtis Publishing Co. is shifting three advertising directors to New York June 1. They are Morton Bailey, Saturday Evening Post; Richard Zeisling Jr., Ladies Home Journal; and Peter E. Schruth, Holiday.

SCULLY'S SCRAPBOOK

+++++ Sy Frank Scully +++++++

Fanning with Jack Dempsey and Barney Gerard on the old champ's most recent visit to Palm Springs, we cleared up anyway one classic misquotation among us.

Asked if he had said before the first Tunney fight, "I'll knock the ig bookworm stiff!" Dempsey countered fast enough to knock us ver. "I never said it!," he snapped.

In fact, he shot his answer back so fast that he actually did dump Gerard. The partisan of clean burlesque is on the small side, so it's possible a puff of wind upset him rather than Dempsey's repartee, as there was a sandstorm blowing across the desert that day. Not a bad one. Not more than 90 m.p.h.

Barney, whose life is in my hands (if I ever can keep well long enough to write it), spiked a running gag concerning the old champ himself.

himself.

"Every time Jack introduces me, he adds that, 'There's the guy that could have had 50% of me and turned it down.' Once I called him aside and said, 'Listen, Jack, I didn't take the 50% because I didn't trust Jack Kearns, and now that you're suing him for \$500,000 it looks as if I knew what I was doing. I trusted you, but not Kearns, So what? The next time you and I meet in the lobby of a Broadway theatre you introduced me again as 'There's the guy who could have had 50% of me and turned it down.' So I said, 'Listen, Jack, I thought we settled that!''

Dempsey laughed. It was a cinch he didn't intend to drop it from his material.

had 50% of me and turned it down.' So I said, 'Listen, Jack, I thought we settled that!"

Dempsey laughed. It was a cinch he didn't intend to drop it from his material.

He told us about the Metro deal to film his life story. It's Rowland Barber's version, which Barber cooked up while working with Metro on Rocky Grazianc's 'Somebody Up There Likes Me.' The formula seems to be to tape-record a fighter's tale with all the fouls and foul language included, sell that as "literature" and then get the job of giving it a seven-rinse laundering for pix.

"I got 50% of it." admitted Dempsey.

As he has said that he wouldn't sell his life-story for pix for less than a \$1,000,000, this must mean a cut in the profits, because he surrounds himself with smart lawyers.

Or Burns Wilthout Allen

As for Doc Kearns, if they can't come to terms with him they'll simply write him out of the picture. This should be the trick of the week, like writing Dr. Jekyll out of Mr. Hyde. If it's a success, it will solve the invasion of privacy stickup and we may have a whole cycle of pix, like Mr. Gallagher without Mr. Shean, Conroy without LeMaire, the Bison City-Quartet without the buffaldes, Minsky's without the dirt, and Macy's with no reference to Gimbel's. It might not be history, but it may mean less work for the brief-writers.

Just what direction a Dempsey story can take without some of the most colorful features embalmed and buried, is hard to tell at this moment. Boxing is on a downbeat at the moment, with exposes and investigations all over the place, and the old Manassa Mauler admitted he wouldn't recommend boxing as a career to anybody today. Between Kramer's production of "The Champion," starring Kirk Douglas, and Columbia's version of Budd Schulberg's "The Harder They Fall," both directed by Mark Robson with block-busting realism, the field of the expose has been pretty well pre-emptied.

"Fall," starring Humphrey Bogart, Rod Steiger and Jan Sterling, has two authentic former heavyweight champions in the cast, one Max Baer, wh

of Dayshter. A content of the children, "Go over to Grandpa,"

Gerard was telling how he signed Dempsey as a special attraction for one of his burlesque shows several months before the Willard-Dempsey fight that hot July 4 day in 1919 which changed Dempsey from a road kid to a world's heavyweight champ.

Gerard found out that Dempsey and Kearns were holed up at Long Branch, N. J., in a fleabag which was below any possible classification. On the way, Barney spotted a typewriter for sale in, of all places, the window of a plumbing shop.

When he finally groped his way to the second floor of the fleabag and to the door where Dempsey and his manager were in residence, he overheard Kearns say that a check for \$200 had bounced and that the pain' really was up against it. Barney bounced in and with very little preliminaries asked how they would like to sign up for five weeks at \$1,000 a week in his show? They nearly choked him in rushing to an agreement.

Awards dimier in New York, servation, good reportage, savyys and the free of Paramounts' The Perfection of Paramounts' The Per

Broadway

Ginger Rogers off to Europe last week on the Queen Elizabeth. Bernard Bennett joined David O. Alber's publicity office as account exec.

Tom Fitzpatrick, vet vaud agent, out of Polyclinic Hospital after a bout with anemia.

Harry E. Gould back from the Coast this weekend following a biz quickle to Hollywood.

The Monaco returners drifting back this week now that "the wedding has taken place.

George Dembow (National Screen Service) to Europe for six weeks by air tomorrow (Thurs.).

Charles Boyer, Elsa Maxwell and William Periberg, sailing for Europe today (Wed.) on the S.S. United States.

The Lambs Club now has a general manager, George F. Trampler, ex-Rainbow Room, Elks Club and Commodore Hotel.

Hy Heller, maitre d' of Lindy's, yelept "the sturgeon king," marks his 60th natal day on May 12—46 of them on Broadway.

A typographical gremlin removed the name of Lori Taylor from the New Act description of the singer in last week's Variety.

Norman Elson, prez of Guild Enterprises, and chanteuse Jacqueline Francois in from Europe yesterday (Tues.) on the S.S. Liberte.

Robert Baral, onetime Variety staffer, is writing a book on the "Ziegfeld Follies" (1907-1931).

He's currently a Metro field rep.

League for Emotionally Disturbed Children is giving a testimonial for Sam Levenson Sunday (6) night at the Park Lane. Bess Myerson is chairing.

Joe Schoenfeld, editor of Daily Variety, is combining his European vocation with a look-in on the Cannes Film Festival and also a firstlime visit to Spain.

RCA v.p. Manle Sacks sailed back to the U.S. yesterday (Tues.) from London after attending the Grace Kelly-Prince dailing in Monaco last week.

Playwright Phil Dunning and his Frances celebrate their 38th anni at their Westport (Conn.) retreat tomorrow (Thurs.). And they said it wouldn't last!

Arthur Kober to the Coast on some pix-ty deals, also do a couply of Hollywood pieces for The New Yorker. He's house-guesting with Lee and Ira Gershwin.

Shellah Graham, Hollywood syndicated columnist, east for the mewspaper publisher

company reps and matependent producers in Paris, Rome and Madrid.

Samuel Goldwyn has donated four of his productions to the film library of New York's Museum of Modern-Art. They are "Stella Dallas" (1925), "The Night of Love" (1927), "Wuthering Heights" (1939) and "The Little Foxes" (1941).

Vet hotelier Walter Jacobs (Lord Tarleton, Miami Beach, etc.) utilized two guest columns, substituting for the vacationing George Bourke in the Miami Herald, to trailerize, the new Al & Walter Jacobs super-office-hotel building undertaking in downtown Miami. The Skeeters, informal social group founded by-Ted Husing, of which he is permanent president, at one of its periodic dinners at Toots Shor's last week, took the occasion to bow collective heads in one minute silent prayer for the recovery of the vet announcer who is seriously ill in N. Y. Hospital.

Mac ("21") Kriendler has stepped out as prez of the restaurant to

Mac ("21") Kriendler has stepped out as prez of the restaurant to join 21 Brands Inc., wholesale liquor house headed by Charles A. Berns, erstwhile Jack & Charlie's 21 Club original partner (with the late Jack Kriendler), who is board chairman. Frank Hunter is prez; Mac Kriendler is veepee, director and may assume other responsibilities. Brother Bob Kriendler is successor prez of 21 Club, along with Pete Kriendler, Jerry Berns (Charlie's brother) and Sheldon (Sonny) Tannen, a nephew.

German dialog for UA's "Man With Golden Arm."

Bing Crosby due over here this summer to visit his 22-year-old twins, Phillip and Dennis, now serving with the U.S. Infantry in nearby Schweinfurt.

American singer Helen Colbert, who-came to Europe with the troupe of "Porgy and Bess," scheduled for a service of concerts in Germany before her return to the U.S. Gotthard Doerschel named general manager of 20th-Fox in Germany, filling the job of Robert Krier who died last year. He was formerly chief of distribution for company in Germany. "Good Morning Miss Dove" (20th), retitled "Good Morning Miss Fink" here, won the "outstanding" appraisal of the Film Classification Board, making it eligible for tax reduction.

Anton Walbrook to play in May at Dusseldorf Schauspielhaus under the direction of Leo Mittler in Hugo von Hofmannsthal's play, "Schwierigen" (The Heavy). "Schwierigen" (The Heavy). "English on the BBC.
One of biggest recent space gatherers was "Picinic" (Col), which had a Hollywood-style preem for its German opening here. About 20 top German stars appeared under the kleig lights, for tv interviews in the lobby, and on stage for quickie introductions, where each was presented with a picnic basket. Trick was a new one in Germany.

By Gene Moskowitz (28 Rue Huchette; Odeon 4944)

(28 Rue Huchette; Odeon 4944)
Graham Greene's legiter, "Living Room," a hit last season, to be revived at the Theatre Montparnasse next month.
Fan mag Cinemonde devoted half the current issue to Grace Kelly on her career and marriage with her photo on the cover.

Otto Preminger and S. N. Berhman in to begin work on preparation of pic version of "Bonjour Tristesse" which will be made

tion of pic version of Bullour, Tristesse" which will be made here.

Genevleve Page, who was in Sheldon Reynold's "Foreign Intrigue" (UA), signed by RKO for a pic chore in "The Silken Affair," now shooting in London.

Constantin Nepo to head for Hollywood where he will be dance supervisor on Charles Vidor's pic "Nijinsky." Gallic dancer Jean Babilee will play the title role.

"Villa Jasmin," a musical by Anita Loos, Erik Charrel and Norbert Glansberg, which will be done in Munich and Berlin next October, will also get a Paris unveiling next season.

Sol Hurok arranged for presentation of the Jean-Louis Barrault-Madeleine Renaud legit company on Broadway next March and for 1958. He wants a return visit of the Comedie-Francaise.

Of the 10 top film grossers in Brussels last month only three were U.S. pix—"Helen of Troy" (WB), "Lady and the Tramp" (WJ), and "Summertime" (UA). Other topers were mostly Gallic.

Elvire Popesco has set her legit program for next year at her newly returbished Theatre De 'Paris. First will be an adaptation of Luigi Pirandello play, "Like Before, But Better" with Suzy Prim.

Miami Beach

By Lary Solloway

By Lary Solloway
Chandra Kaly, after years of
teaming with femme aides, going
it alone in this week's show at the
Fontainebleau's La Ronde.
New York company of "Bus
Stop" makes first stop on national
tour at Coconut Grove Playhouse
for two-week run beginning April.
Tennessee Williams working out
his new opus, "Sweet Bird of
Youth," while players of little theatre group here ("Studio M") try
out the changing scenes nightly.
Rita Constance, young thrush
who was runnerup on his Talent
Scouts show April 16, added to Arthur Godfrey's Wednesday night
emanation from his Kenilworth
Hotel.
Jack Low former manager of

VARIETY London

(Temple Bar 5041/9952)

Andre Kostelanetz fills a BBC-TV spot on May 3.

Marcel Le Bon featured in Dick Bentley's tv series "Young at

Marcel Le Bon featured in Dick Bentley's tw series "Young at Heart."

A kinescope of the Oscar award is to be featured by BBC-TV next Monday (30).

Valentina Cortesa came in from Rome for the Royal preem of "Magic Fire"

Portia Nelson opens a cabaret engagement at the Colony restaurant next week.

Winifred Atwell started her own tw series on ATV's commercial channel last Saturday (21).

Sigmund Miller, whose "One Bright Day" is now running at the Apollo, left for New York on the Mary.

Eartha Kitt, in town for her Cafe de Paris cabaret date, beginning next Monday (30), was g. of h. at a press reception last Monday.

Sir George Barnes, BBC-TV topper, sailed for New York last week on the Liberte and will be the guest of the Ford Foundation.

Indie film producer James Lawrie, former boss of the National Film Finance Corp., underwent surgery in a London hospital last week.

Fred Jackson, general manager of Mills Music, on a continental

surgery in a London hospital last week.

Fred Jackson, general manager of Mills Music, on a continental swing which includes visits to Radio Luxembourg, Amsterdam, Brussels and Hamburg.

Dorothy Dandridge, Roland Petit & Jeanmaire, Billy Eckstine, Billy Daniels and Howard Keel named as headliners in forthcoming editions of "Sunday Night at the London Palladium."

Sir Laurence Olivier named joint president with Noel Coward for this year's "Night of 100 Stars" midnight matinee, which is being staged at the London Palladium on June 28, in aid of the Actors' Orphanage,
Sir David E. Griffith and Frank Hill, president and general sectary respectively, of the Kinematograph Renters' Society, to Malta at the weekend to check on the operation of the Malta Film Corporation.

Washington

By Florence S. Lowe

By Florence S. Lowe

Johnny Desmond current at
Windsor Park Hotel nitery.
George Gobel due in May 9 to
highlight local preem of "Birds
and Bees."

VARIETY'S Washington bureau
chief Herman Lowe on committee
for National Music Week (May
6-13).

Joe Ricardel, who formerly directed the Sheraton-Carlton orch,
currently on bandstand of Mayflower Hotel Lounge.

Nat "King" Cole due for a one
nighter at National Guard Armory
with his "Record Star Parade of
1956" next Sunday (29).

Actress Billie Burke in to attend
wedding of grid star Ronald Waller and Marjorie Merriwether
Durant, granddaughter of General
Foods' heiress, Mrs. Merriwether
Post.

Tokyo

By Richard H. Larsh (Press Club 27-0161)

By Richard H. Larsh
(Press Club 27-0161)
Mr. and Mrs. Sam Goldwyn off for more preems of "Guys and Dolls" in southeast Asia after appearing in person (with Brando) at first international preem of pic at Tokyo's Yurakuza.

French director Christian Jacque and actress Martine Carol told Towa Film President Nagamsa Kawakita they will visit Japan in May. Kawakita's Towa specializes in import of French pix.

Total frozen yen accumulated by U.S. companies in Japan now stands at \$3,800,000 according to Japanese Finance Ministry. U.S. majors held \$2,500,000 as of last Dec. 31, the ministry says.

RKO's Japan office says it will release "Oklahoma" here in June or July in CinemaScope version no cut in running time. United Artists here says it will release "Oklahoma" here in June or July in CinemaScope version no cut in running time. United Artists here says it will release "Oklahoma" here in June or July in Commanse Ministry has extended for another year its policy of no tax on domestic color film production, with Fuji Film stepping up output with the report from Japanese Technology Committee that its color film equals other processes now being used.

Louis Calhern, Marlon Brando and Glenn Ford, all gathered in Kyoto to begin location work on Metro's "Teahouse of August Moon" Ed Lawrence, unit flack, forced to fly back to Hollywood after losing 15 pounds in first 10 days of assignment. Local bug to blame.

Jean Marais and Dantelle Darrieux arrived here to begin location work in Nagasaki on first Franco-Japanese co-purpolyticion. "Tirffre. thur Godfrey's Wednesday night thurst is prezy Mac Kriendler is veepee, director and may assume other responsibilities. Brother Bob Kriendler is successor prez of 21 Club, along forms and Sheld (Sanger of the Lord Tarleton hotel for the Lord Tarleton hot

gettable Moment." Shochiku of Japan and Cila Films of France are joining forces for filmed ver-sion of Tomas Raucat novel, "The Honorable Picnic." Japanese ac-tress Keiko Kishi also stars.

Belgrade

Belgrade

By Stojan Bralovic
(8, Ohridska; 41232)

Leopold Stokowski will conduct
in Zagreb May 25.

Romanian mezzo-soprano Zenaida Pali a great success at the
Belgrade State Opera in "Carmen," "Trubadour" and "Aida."

Leading Athens Opera tenor
Dino de Costa very successful in
Puccini's "Tosca" in Belgrade and
Zagreb opera houses. He sang in
Italian.

Young Bulgarian violinist, Juri
Bukov, won applause at Belgrade
People's University. Critics voted
him a "skilful master of the instrument."

him a "skilful master of the instrument."

The best Bulgaria's tenor, Dimitri Uzunov, first prize winner in an international singing competition in Paris last year, guested at Belgrade State Opera.

A significant musical concert, the music critics said, will be the concert of Chilean pianist Claudio Arrau, who ranks as "the third best pianist in the world," the music competent critic said here. The Yugoslav Opera will tour Western Germany in June this year. The Germans will return the visit in the fall. Yugo program will consist mainly of folklore and works of _domestic authors, while the Germans will present Mozart and Wagner.

Zagreb Film will soon start shooting "Bread and Salt." in co-production with Germany's Bavarian Film Kunst A.G. Action of the film takes place in the salt mines in the Istrian tourist resort Portoroz, and the shooting starts July 15. Filming will take 45 days.

Import of foreign feature films

July 15. Filming will take 45 days.

Import of foreign feature films into Yugoslavia is steadily increasing. In 1945 only 45 features of foreign production were imported, while in 1955 that number rose to 148—and this year the import will be 181. The U.S. leads with 83 features (in 1955) followed by France and Italy with 15 each, England 12 and the USSR with five.

Negro mezzo-soprano, Lucrecia West, will appear before the Zagreb (Croatia) audience at a concert May 11. American baritone George London will appear in the operas "Tosca" and "Don Juan" May 10 and 13, in Zagreb, which has the oldest and best opera in the country. In mid-May the Croatian music public will have the opportunity of hearing the Japanese pianist, Kyoka Tanaka, who will give only that one concert in Yugoslavia. five. Negro

Cleveland

By Glenn C. Pullen

Helen Boice at Alpine Village on two-weeker while tenor Bill Tab-bert is current at Statler Terrace

two-weeker wine tend and the bert is current at Statler Terrace Room.

Joe Sullivan, on initial nitery date here, having battle of jazz vs. Marian McPartland's trio at Theatrical Grill.

Four Aces and Dennis Day signed to top show for Julie Kravitz's Foodtown exposition at Arena May 10-12.

Dublin Players from Ireland returned to Lakewood Civic Auditorium Sunday (22) to stage Louis D'Alton's "Money Doesn't Matter."

Andre Philippe back crooning at Kornman's Back Room, after being bedded by laryingitis nearly a week; Jean Warren pinch hit for him.

Pittsburgh

Pittsburgh

By Hal V. Cohen

Shirley Jones flew to England for London preem of "Carousel."

Homestead Elks threw a gala night in honor of dancing Evans Family.

Sam Vine, hypnotist, staying at the Vogue Terrace for an extra four weeks.

Julius LaRosa headlining Twin Coaches, first nitery date following his marriage.

Ex-Tech designer Ann Roth assisting Irene Sharaff on wardrobe for "Shangri-La."

Local character actor Burt Mustin inked for role in Metro's "Raintree County."

Ballerina Shirley Eckl p'rned home from N. Y. to be with her mother during surgery.

Joe New, formerly of the William Penn, resigned as manager of Saxony Hotel, Miami Beach.

Mitch Agruss signed for acting company at Stratford, Conn., Shakespearian Festival this summer.

Sam Stratton in town ahead of

Hollywood

Dale Evans on mend after attack of pneumonia.

Marilyn Monroe out of hospital

Marilyn Monroe out of nospital after virus attack.
Rocky Rockwell recovering from major surgery.
Vic Damone and Pier Angeli planed in from N. Y.
James Woolf planed in from London for two weeks of studio huddles.

London for two weeks of studio huddles.
Film biggies hosted French Ambassador Maurice Couve de Murville on Metro lot.
Geoffrey Shurlock to St. Louis for convention of the Federation of Motion Picture Councils.
George Folsey succeeded Arthur Miller as prexy of American Society of Cinematographers.
Lester Sanson succeeded Richard Heermance on Motion Picture Research Council's board of directors.

Research Council's board of directors.

Jerry Wald installed as chairman of Motion Picture Industry Council's Public Relations Committee.

Motion Picture Relief Fund tossed a testimonial dinner honoring Wilma Bashor for her 25 years of service.

Boston

By Guy Livingston

Alan Dale current at Blinstrub's.
Baker Sisters current at Al
Taxier's Bradford Roof.
"Shangri-La," new musical, set
for the Shubert opening May 1.
Al Donahue's Band and chirp
Charlene Bartley current at the
Hotel Statler Terrace Room.
Eddie Cantor comes in as guest
of honor at Defend Israel dinner
skedded for Hotel Statler Saturday
(28).
American Women in Padio and

skedded for Hotel Statler Saturday (28).

American Women in Radio and Television open a four-day convention at Hotel Somerset Thursday (26).

Terry Turner in to bally on "Godzilla" monster film, pulling out all stops on tv-radio and in newspapers.

Hub's Astor Theatre picked by Paramount as one of six in U.S. skedded to get early run on "Ten Commandments"

Samuel Pinanski, prexy of American Theatres Corp., presented two five-day allexpense trips to Disneyland, California, to a 10-year-old Boston boy winner of ATC's color contest.

Portland, Ore.

By Ray Feves
Champ Butler doing big job at
Tod McClosky's Frontier Room.
Don Anderson's combo also is on
bill.
Guy Cherney, The Madcaps and
The Stuart Morgan Dancers at
Amato's Supper Club for two
frames

Frames.

Barbara Nyberg, daughter of Evergreen's Oregon District Manager Oscar and Mrs. Nyberg, getting praise of crix for leading role in "All My Sons" at Oregon U

The Friedrich of the Carlot of

Scotland

Glasgow; Kelvin 1590)
Leslie Caron to Theatre Royal, Glasgow, in "Gigi."
Dickie Valentine topping vaude at Empire, Glasgow.
A top London revue is likely for the late-night show at Edinburgh International Festival.
Stan Thomason, U.S. actor from Dallas, in cast of G. B. Shaw's "The Apple Cart" at Citizens Theatre, Glasgow.
Kenneth Ireland, general manager of Pitlochry. Festival Theatre, to Holland for international theatre convention at The Hague.
Alec Guinness at King's Theatre, Glasgow, in farce, "Free Exchange." Title is being changed to "Hotel Paradiso." Play opens at Winter Garden, London, May 2.

OBITUARIES

CHARLES MacARTHUR
Charles MacArthur, 60, playwright, film writer, newspaperman
and husband of actress Helen
Hayes, died April 21 in New York
of an internal hemorrhage suffered
on the fourth day of a hospitalization for nephritis and anemia.
Details in Legit. Details in Legit.

ARTHUR BRONSON

ARTHUR BRONSON

Arthur Bronson, 53, "longhair" editor of Variett, died suddenly of a heart attack two blocks from his New York home Saturday afternoon (21) while riding in a taxi. Wife, four brothers, two sisters and a half-brother survive. Services were Monday (23) in Philadelphia, his "home" town.

Details in Concert department.

B. A. ROLFE

B. A. Rolfe, 76, bandleader and onetime vaude agent, died April 23 at Walpole, Mass., after a sixmonth illness. Rolfe, who gained national musical prominence as maestro of the Lucky Strike Orchestra during its radio heyday, had been in retirement for the past several years, but occupied himself with the writing of children's songs, and had conducted a radio program on the Yankee Network out of Boston.

Rolfe started his career as a vaude agent in partnership with Jesse Lasky. During this partnership, they handled only "big" acts which required production and lin 1941 he signed with 20th-Fox,

business, died of cancer April 18 in that city. President of Kaufmann's department store, he also headed and was instrumental in founding the Civic Light Opera Assn. It presents outdoor musicals every summer at the Pitt Stadium. Wolf was a v.p. and director of the Allegheny Broadcasting Co., owner of radio station KQV and an applicant for tv channel four. An investor in a number of Broadway shows. he was a part owner of the

investor in a number of Broadway shows, he was a part owner of the New Nixon Theatre. He bought into and backed that enterprise when it looked as if Pittsburgh might be without a legit house fol-lowing the sale of the old Nixon site to the Alcoa Co. Surviving are his wife, two sons and a daughter.

In Loving Memory of

JOE LAURIE, JR.

(April 29, 1954)

JUNE LAURIE

which hit the circuits at high salaries. This partnership then went into motion picture production, but initial venture was unsuccessful and Rolfe returned to bandleading. He batoned at the Palais D'Or on Broadway when he was hired by NBC to maestro the Lucky Strike Show in 1928, an engagement which last several seasons. He later toured vaude houses, and toward the end of his gareer as a musician went to work

houses, and toward the end of his career as a musician went to work for Vincent Lopez as a cornetist.
Oldtimers recall that Roffe was so proud of his ability as a musician, that he had his teeth filed down so that he could hit higher refers on the horn.

cian, that he man down so that he could no motes on the horn.

Some years ago, Rolfe devised a plan for a recorded show called "Opera on Tour," which would present minature operatic presentations with a recorded back-

In Memory of My Friend

JOE LAURIE, JR.

JERRY LIEBERMAN

ground. Unions, however, nixed that plan.
Survived by his widow, Edna Britton Rolfe.

MAE FROHMAN

Mae Frohman, 50, one of the best known personalities in the concert agency field, died in New York April 23. She had been with the S. Hurok office since 1922.

Miss Frohman's judgment on the commercial aspects of musical and ballet matters was highly respected by the top people in the field, and the Hurok office generally carried out her recommendations. She had no formal musical education.

craity carried out ner recommendations. She had no formal musical education.

One of Miss Frohman's first major assignments in the office came in 1930 when she accompanied the Mary Wigman dance troupe on a tour of the United States, and went to Europe the following year to arrange for a return tour. She booked the tours for many of the top attractions in the Hurok office.

Miss Frohman was a close personal friend of many of the leading concert attractions of the day including Marian Anderson and Artur Rubinstein, as well as a confidant of concert managers throughout the world.

Survived by a father, two sisters and a brother.

JAMES A. MACCOLL

James A. MacColl, 44, actor and writer, died April 18 in New York. Born in that city, he made his Broadway bow in "Encore" in the early 1930s. He then worked for the Shuberts in "Life Begins at 8:40" and "At Home Abroad." And was later in the original George Abbott production of "Boy Meets Girl." Other shows in which he appeared included "The Man Who Came to Dinner" and "Too Many Girls."

During World War II MacColl

Girls."
During World War II MacColl wrote dialog and sketch material for "This Is The Army" and was seen in both the stage and film versions. Several of his numbers are in the new "Ziegfeld Follies." He had also worked in niteries both here and abroad, and acted on tv.

on tv.
His brother and sister survive.

His brother and sister survive.

ERNEST OTTO

Ernest Otto, 75, retired opera director and singer, died April 17 in Brooklyn. Born in Germany, he was a basso profundo in the Dessau Opera there. He came to the U. S. in 1924 with the German opera company which presented Wagnerian operas.

Otto later joined the William Wade Henshaw opera company as stage director, and did the English translations of Mozart operas which the company offered. In 1926 he became stage director of he Little Opera Theatre Co., later known as the New York Opera Comique, When the group disbanded in 1936, he directed operas for the Federal Works Progress Administration, retiring in 1945.

His wife and two daughters survive.

vive.

HORACE ASTLEY

Horace Astley, trainer of novelty animal acts, died recently in Chigwell. Eng. With his sister, he toured Britain with Horace & Olga's Great Table Troupe of Dogs. They also handled a troupe of geese. For years their stage circus was a feature at Scarborough, English vacation resort.

Astley also trained a troupe of cats, said to be the only performing felines in England. He was animal trainer for the late Alfred de Rothschild, presenting his pony act at leading vauderies and circuses.

was one of the costume and set designers for Ziegfeld and other producers of the 1920s. Later he specialized in new type of homes and in special rooms in hotels, clubs and other resorts. Recently he had done costuming and other and other resorts. Recently he had done costuming and other technical works for a series of documentary films and other Hollywood-produced short subjects.

Wife, mother and brother survivole,

ALLEN B. KEARNS
Allen B. Kearns, 61, musical comedy performer in the 1920s, died April 20 in Albany. He launched his career as a member of Gus Edwards' troupe of juvenile performers. His-first Broadway appearance was in "Miss Daisy."
Among Kearns' many legit credits were leads in three Gershwin shows, "Lady Be Good," "Girl Crazy" and "Tip-Toes." He also appeared on the London stage and in recent years was a featured player on tv..
His sister and brother survive.

ROX REYNOLDS

Rox Reynolds, 53, newsman who wrote skits for Phil Baker and Olsen & Johnson, died of a heart attack April 18 in San Francis. A native of Chicago, he came to follow time to write whimsical pieces for national mags and comedy scripts. At the time of his death he was with the San Francisco Call-Bulletin.

Surviving are a brother, Edward, of the Frisco Examiner, and a sister.

JAMESSON SHADE

JAMESSON SHADE
Jamesson Shade. 61, character
actor, died April 18 in Hollywood
following a heart attack. After a
legit career on Broadway, he
moved to Hollywood about 20
years ago and appeared in severai
films directed by George Cukor,
who had directed him on the stage.
More recently he was in "Ain't
Misbehavin'" at Universal and
"The Dat Lincoln Was Shot' on tv
His wife and two brothers survive.

LORENZO CAMILIERI
Lorenzo Camilieri, 78, composer of choral music and for nearly 40 years director of the People's Chorus of New York, which he founded, died April 20 in New York. He came to the U.S. from Greece in 1914, and two years later founded the Liberty Chorus, a forerunner of the People's Chorus which he directed until it was discentinued last year.
His wife, brother and sister

brother and sister His wife,

GISELA WERBESIK
Gisela Werbesik, 81, retired character actress, died April 15 in Holywood after a three-year illness.
Starting as a stage player in Germany and Austria, she acted her first film roles for Max Reinhardt in Berlin. Later she appeared in Several pictures for Sir Alexander Korda before moving to Hollywood in 1938. 1938

A son survives.

JULES C. BERINSTEIN

Jules C. Berinstein, 75, Chicago
Theatre stage manager for the last
35 years, died April 19 in Chicago.
With Balaban & Katz for 40 years,
he was a member of the Brotherhood of Theatrical Workers Local
No. 134, and Local No. 2 of the
IATSE.

His wife and two wife and two daughters

survive.

MITCH TODD

Mitch Todd, 47, burlesque straight man and singer, died April 18 in Minneapolis. Also a nitery encee, he last appeared with a wheel burlesque unit at the Alvin Theatre, Minneapolis.

His mother and sister survive.

Cliff Swick, 56, manager of Harry Lamont's Vail Mills (N. Y.) Drive-In, died April 10 in Amsterdam, N. Y. He also had managed theatres for the Smalley group and Neil Hellman. His wife and daughter survive.

Irving Weingart, 67, vet vaude-ville agent who was associated with the Marcus Loew booking agency for more than 40 years until his retirement a few years ago, died April 19 in New York:

G. A. Spelbring, 92, a pioneer conductor of county bands and orchs in the Omaha area, died April 18 in Council Bluffs, Ia. Survived by three daughters and

Francis May, 63, manager of La Coquille, a Palm Beach, Fla., club resort, died April 16 in Palm Beach.

exec with Warner Bros. who left the film industry in 1945, died April 17 in Mystic, Conn.

Father, 58, of Bob Chandler (Chan) of Variety died in New York of a stroke April 18. He had been ill only two days.

May Randolph, 83, retired character actress, died of heart failure April 13 in Hollywood. Two daughters survive.

Adelbert Wells Sprague, 75, composer who arranged the music for the "Maine Stein Song," died April 18 in Bangor, Me.

Sam Ezell, 74, onetime director of the Majestic Theatre orchestra in San Antonio, died April 18 in Victoria, Tex.

Father, 88, of tv director George Waggner, died April 18 in Bur-bank, Cal.

Variety Bills

Continued from page 70 -

Lee & Princess
Barbara McNair
Hanke Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird Allan Jones Roger Ray Meg Brown Sonny Howard Cordolins Cordolins
Roby & Dell
Barney Rawlings
Thunderbird Ducrs
Al Jahns Orc

MIAMI-MIAMI BEACH Syd Stanley Orc
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Lenny Colyer
Chandra Kaly
Sacasse Overth
Jimmy Carroll
Carroll & Gorman
The Cromptons
Michael Marvin Orc
Larry Best
The Tip Toppers
Luke Salem
Jacques Donnet Orc
Can-Can Girls
Flash O'Tarrell
Marian Wilkens
Denise
Atoms
Margarita Sierra
Larry K. Nixon
Antone & Ina

HAVANA

Tropicans
Gloria & Rolando
S Suarez Org
A Romeu Org
Menolo Mera
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Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Nacional
T. & P. Rodriguez
Rolly Rolls
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom Novelites Matty Malneck Eve Marley Bev Richards Skylets Kay Martin

Body Guards
Eddie Fitzpatrick
Riverside
Sportsmen
Stan Kramer
Starlets (8)
Bill Clifford Orc

Arthur Bronson = Continued from page 76 =

had passed a physical checkup only two weeks ago.

Bronson, via Harvard, was another example of the reason why the old tag "VARIETY mugg" became inconsistent and humor. Even in the era of founder Sime Silverman, many of the staffers were collegiate, though never rah-rah.

The late Jack Pulaski (Ibee) who played football for the U. of P. -hence his broken nose-looked as if he had matriculated at Dannemora rather than a major university, and that gave credence to the "mugg" term. Then, too, when "the literati set" suddenly "discovered" Variety, as was a vogue in the early 1920s, in the heyday of Mencken & Nathan, it was be'ter copy perhaps to label the boys as

Magna Pitch

Continued from page 7 Todd-AO for improved picture quality, Skouras opined, noting that the widescreen system had now that the widescreen system had now been completely perfected. Dr. Brian O'Brien, of American Optical, who developed Todd-AO with Mike Todd, has worked out the problem of projection, so that any Todd-AO print can be shown in any house, from any angle, eliminating the need for a special booth. Magna-developed special screen is adjustable to be flat or curved. The projector can take six or fourtrack sound as well as optical sound. Regarding distribution arrange-

sound.

Regarding distribution arrangements for "Oklahoma" in the U. S., Skouras said that, if any deal was made, it'd probably be with RKO, which also has the foreign rights.

Louis DeRochemont, at Magna's behest, has made a Todd-AO short of American seems attractions.

behest, has mude a Todd-AO short of American scenic attractions. It'll be released May 25. RKO plans to make one or two Todd-AO pix, starting in the fall, and negotiations are "practically complete" for Rodgers & Hammerstein to follow up "Oklahoma" with "South Pacific" in the Todd-AO process. Skouras said he didn't think the standard version of "Oklahoma" would be released before another two years.

Gael Sullivan, whose last industry job was as exec director of Theatre Owners of America, has joined Magna as an associate of Nicholas Matsoukas at the promotional end.

MARRIAGES

MARRIAGES

Margaret Truman to E. Clifton
Dahiel Jr., Independence, Mo.,
April 21. Bride is radio-televisionconcert actress and concert singcr, daughter of former President
Harry S. Truman; groom pecietant
to foreign editor of N. Y. Times.
Elizabeth Mary Moon v to
James E. Nelson, Farmington,
N. H., recently, He's a television
ventriloquist.

N. H., recently. He's a television ventriloquist.
Constance Mae Lincoln to Lieut.
Edward Barr Uhler, USN, New
York, April 14. Bride is with
NBC in N.Y. and the daughter of
Joe Freeman, Stanley - Warner
manager in Johnstown, Pa.
Bernice Wallace to Louis Hart,
Tijuana, Mex., April 19. He's an
actor.

Tijunna, Mex., April 19. He's an actor.
Jody Lawrance to Bruce M. Tilton. Las Vegas, April 7. Bride is a film actress.
Lynn Diamond to Alan Herbert, Pittsburgh. April 21. He's a newscaster at WLW-D in Dayton, O. Louise Wilson Rouner to John van Kesteren, The Hague, Netherlands, April 7. He's a singer.
Anne Kimball to Earl Selby, Philadelphia, April 14. He's a columnist for the Evening Bulletin and commentator for the daily's stations, WCAU and WCAU-TV; bride's associated with him on the paper. paper.

BIRTHS

BIRTHS

Mr. and Mrs. James Gates, daughter, Hollywood, Abril 15. Father is a television driector.

Mr. and Mrs. Thomas Lufkin, daughter, Santa Monica. Cal., April 19. Father is ABC-TV cordinator at Metro.

Mr. and Mrs. Bob Barrett, daughter, Hollywood, April 15. Father is a sound editor.

Mr. and Mrs. Leon Shamroy, son, Los Angeles, April 18. Mother is actress Mary Anderson; father is a cameraman at 20th-Fox.

Mr. and Mrs. Harry John May, son, Hollywood, April 18. Father is a cameraman.

Mr. and Mrs. Sidney Franklin Jr., daughter, Hollywood, April 18. Father is story editor at Allied Artists.

Mr. and Mrs. James H. Connoily, Mr. and Mrs. James H. Connoily,

Father is story editor at Allied Artists.
Mr. and Mrs. James H. Connolly, daughter, Palo Alto, Calif., April 19. Father is v.p. in charge of ABC's San Francisco office.
Mr. and Mrs. Oscar Brand, daughter, New York, March 28. Father is a guitarist.
Mr. and Mrs. Curt Ramsey, son, Encino, Cal., April 14. Father is with the Lawrence Welk orchestra.

Encino, Cal., April 14. Father is with the Lawrence Welk orchestra.

Mr. and Mrs. Bill Callahan, son, Buffalo, April 3. Father is in WBEN-TV promotion dept; mother formerly of Buffalo Evening News editorial dept.

Mr. and Mrs. John Pellittis, daughter, New York, April 16. Mother is legit actress Chris Carter; father is an actor.

Mr. and Mrs. Jim Lowe, daughter, Dellas, April 11. Father is deejay with WRR in that city.

Mr. and Mrs. Buddy Carlin, daughter. New York, April 16. Father / with Famous Music.

Mr. and Mrs. Robert C, Korwan, son, Saudi Arabia, April 19. Mother is the daughter of agent Joe Flaum.



\$6,000,000

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We think you will say it's worth every dollar of it when you see TRAPEZE.

It's a new look in pictures—this Global Look—an international array of world-renowned artists in a production of surpassing size and concept.

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We saw it—and added another two million dollars to its four million dollar cost to tell the world about it.

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Harold Hecht

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